The vast majority of musicians, actors and dancers studying at Juilliard are here thanks to scholarship support. Their education is made possible by those who believe in Juilliard’s future and in the future of the performing arts. Among many whose generosity is impacting students with a legacy gift is Beverley Peck Johnson, an esteemed faculty member, who at her passing in 2001 left Juilliard a generous bequest to endow the Hardesty and Beverley Peck Johnson Scholarship. This year nine Juilliard students are receiving support through this scholarship.

A well-known voice teacher and accompanist, Beverley Peck Johnson served on the Juilliard faculty from 1964-2001. The list of singers who worked with her at Juilliard was vast and includes Renée Fleming, Faith Esham, Anthony Dean Griffey and Robert White. She taught in a private studio as well, and, in addition to singers, many of her students became prominent accompanists and vocal coaches. She was frequently sought out by actors for voice lessons, and even served as a speech coach for President Lyndon Johnson, when during his presidency he had surgery to remove vocal nodules. Ms. Johnson was married to the tenor Hardesty Johnson, who also taught at Juilliard, and she lived to age 96. Throughout her career she was well-known for her uncanny ability to quickly diagnose and correct vocal problems, and for being the force that she was. Although she adamantly refused to have her photo taken (Continued on Page 3)
After graduating from Juilliard, where he studied with William Vacchiano, Donald Benedetti had a long career in music, beginning with three years as principal trumpet of the U.S. Army Field Band. He also served as principal trumpet of the American Symphony Orchestra under Leopold Stokowski, and performed with the orchestras of the New York City Opera, Metropolitan Opera, Martha Graham Dance Company, and the American Ballet Theater. On Broadway, he played in the orchestra for Camelot, as well as for 15 other shows. Donald Benedetti was a trumpeter for thirty years, culminating with a performance of Bach’s Brandenburg Concerto No. 2 with the Newtown Chamber Orchestra. He taught and performed at Ball State University and at The College of New Jersey, where he is now an Emeritus Professor. In addition to studying at Juilliard, he received his master’s degree from Columbia, where he also undertook doctoral studies.

IRA Charitable Rollover Now Permanent

In late 2015 Congress reinstated a law that allows you to make a tax-free gift from your individual retirement account (IRA). Known as the IRA charitable rollover, this law no longer has an expiration date, so you are free to make annual gifts to The Juilliard School from your IRA this year, and well into the future.

The law allows individuals 70½ and older the ability to transfer up to $100,000 from their individual retirement accounts directly to a qualified charitable organization without being subject to income taxes on the distribution.

Here are the Details

- You must be age 70½ or older at the time of the gift.
- You may transfer up to $100,000 directly from your IRA. This opportunity applies only to IRAs and not to other types of retirement plans.
- You must transfer the funds outright to one or more qualified charities. The legislation does not permit direct transfers to charitable trusts, donor advised funds, charitable gift annuities or supporting organizations.

You can contact your IRA administrator to initiate the transfer, or call Juilliard to request a sample letter to make your request. It is wise to consult with your tax professionals if you are contemplating a charitable gift under the extended law. Please feel free to contact Lori Padua at 212-799-5000, at Ext. 7152 or lpadua@juilliard.edu with any questions you may have.

Why I Support Juilliard

“In reciprocation for the four-year scholarship offered me by Juilliard, and for the rich musical experiences that this afforded, together with my lifelong love of books and libraries, I established the Donald A. Benedetti Library Fund in 2005, and will be adding to it through a residual gift in my estate plans.”

DONALD A. BENEDETTI
UNIVERSITY PARK, FL
B.S., TRUMPET, ’57

After graduating from Juilliard, where he studied with William Vacchiano, Donald Benedetti had a long career in music, beginning with three years as principal trumpet of the U.S. Army Field Band. He also served as principal trumpet of the American Symphony Orchestra under Leopold Stokowski, and performed with the orchestras of the New York City Opera, Metropolitan Opera, Martha Graham Dance Company, and the American Ballet Theater. On Broadway, he played in the orchestra for Camelot, as well as for 15 other shows. Donald Benedetti was a trumpeter for thirty years, culminating with a performance of Bach’s Brandenburg Concerto No. 2 with the Newtown Chamber Orchestra. He taught and performed at Ball State University and at The College of New Jersey, where he is now an Emeritus Professor. In addition to studying at Juilliard, he received his master’s degree from Columbia, where he also undertook doctoral studies.
Impacting Young Lives Through a Legacy Gift

(Continued from Page 1)

throughout her life, she is still fondly remembered at Juilliard for her generosity and for the artistry she instilled in the many young people she taught. Two of this year’s recipients of the Hardesty and Beverley Peck Johnson Scholarship are soprano Hyesang Park and tenor Miles Mykkanen.

**Hyesang Park** (pictured on cover), is a native of South Korea, and is pursuing a master of music degree at The Juilliard School, where she studies with Edith Bers. She made her debut as Violetta in *La traviata* with the Korea National Opera, where she also performed in *L'elisir d'amore*. Hyesang has also performed in *Don Giovanni*, *Cavalleria Rusticana*, *Tosca*, and *Un ballo in maschera* with the Seoul Metropolitan Opera. She trained for two years at the Korea National Opera Young Artist Program, and has performed with several orchestras throughout Korea. She was the first place winner of both the Korea National Opera and Sejong Center for the Performing Arts competitions, and was awarded the Minister for Culture Prize in Korea. She completed her Bachelor of Music Degree in Vocal Performance at Seoul National University. Hyesang participated in a master class with Sir Richard Bonynge, performed in the 2014 Juilliard Vocal Arts Honors Recital, made her Juilliard Opera debut as La Fée in *Cendrillon* and sang Fiorilla in Juilliard’s production of *Il Turco in Italia*.

**Tenor Miles Mykkanen** received his bachelor’s and master’s degrees from Juilliard and is now continuing in the Artist Diploma in Opera Studies program, where he studies with Cynthia Hoffmann. This season he had his Carnegie Hall recital debut, sang in the Juilliard Honors Recital in Alice Tully Hall, appeared as a soloist in Bach’s *Magnificat* with Juilliard415, and performed a concert of Brahms and Schumann with the Philadelphia Chamber Music Society. Last month he sang Tamino in *Die Zauberflöte* with Juilliard Opera. Miles has appeared with the Opera Theatre of Saint Louis, American Repertory Theatre, Wolf Trap Opera Company, and the New World Symphony. His opera credits include *Eugene Onegin*, *Il Barbiere di Siviglia*, *La nozze di Figaro*, *La traviata*, *La finta giardiniera*, and the world premiere of Matthew Aucoin’s *Crossing*. He was awarded the Joseph W. Polisi Prize at Juilliard for exemplifying the values of the “artist as citizen.”

The Juilliard School is profoundly grateful for Beverley Peck Johnson’s generous legacy, which is carrying on at Juilliard through students like Miles and Hyesang, and through future generations to come. For more information about making a legacy gift for Juilliard in your will or revocable living trust, please call Lori Padua at 212-799-5000, ext. 7152.

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How to Make a Gift to Juilliard in Your Will

**Sample bequest language to make an unrestricted gift:**

“I give and bequeath, absolutely and forever, the sum of $_________ (or ______% of the rest, residue and remainder of my estate) unto The Juilliard School, New York, New York, for the general support of the School.”

**Sample bequest language to make a scholarship gift:**

“I give and bequeath, absolutely and forever, the sum of $______ (or ______% of my residual estate) unto The Juilliard School, New York, New York. I direct that this gift shall establish the __________ Scholarship Fund. In awarding this scholarship, I request that first preference be given to deserving young people who are studying ______________. I further request that, should this fund meet the financial requirement, the School permanently endow this scholarship.”

Want to learn more? Visit us on the web at [www.juilliard.edu/giving/planning](http://www.juilliard.edu/giving/planning).

Have you already included Juilliard in your plans? We hope you will let us know!
Giving Spotlight
Taking Care of Juilliard’s Pianos

The Juilliard School currently owns 275 Steinway pianos, believed to be the largest private assemblage of Steinways in the world, as well as a small number of instruments by other makers. Pianos can be found in every part of the School – in performance spaces, practice rooms, teaching studios, classrooms, dance studios, the recording studio, and even throughout the residence hall. Since virtually every musician requires a piano for some portion of his or her work here, the pianos at Juilliard are a vital resource and are critical in carrying out the School’s mission.

But as one can imagine, these pianos receive near-constant use, and many are played for 18 hours a day. Fortunately, the pianos at Juilliard receive constant and meticulous care from a full-time staff of six highly qualified technicians, led by Juilliard’s Chief Piano Technician, Stephen Carver. These technicians work diligently to insure that the collection stays in top condition. Beginning at 6:00 am every day, they set out to tune the pianos in all of the concert halls and teaching studios. The pianos in the practices rooms are tuned weekly, although they are visited daily when technicians replace strings and take care of other maintenance issues. It is a never-ending task that is performed along with refurbishment and occasional damage control.

Because of the high rate of use these pianos receive, and other factors like extreme dryness or humidity, the pianos in Juilliard’s collection have a finite lifespan and must eventually be replaced. Pianos at Juilliard normally have a useful lifespan of 30 to 40 years, although some of the instruments at the School are already 50 to 90 years old. In any given year Juilliard purchases four or five pianos, and these are very carefully selected. “It’s no different from a violin or a viola, they all have personalities,” says Stephen Carver, who looks for instruments that have a richness of sound, a tone that sustains well, and good volume, when choosing a new instrument for the School.

Preserving this magnificent collection is one of Juilliard’s top priorities. But making this possible requires great financial resources. Thanks in part to some generous planned gifts, Juilliard is fortunate to have a small endowed fund for piano maintenance and purchases. If you are considering a gift for Juilliard, either now or in your long-term plans, a gift for the fund that supports piano maintenance and acquisitions is a meaningful and much-needed way to help preserve this significant collection for future generations of Juilliard pianists.

For more information about the supporting the Piano Maintenance and Acquisition Fund, please call Lori Padua, Director of Planned Giving at 212-799-5000, ext. 7152 or write to lpadua@juilliard.edu.
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, gift annuity or trust arrangement. These future gifts will help ensure that Juilliard may continue to provide the finest education possible for tomorrow's young artists. The School expresses its deep appreciation to the following members:

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On December 8, 1983, the Juilliard American Opera Center opened its season with Puccini’s La Bohème conducted by Jorge Mester. The production, with sets by Ming Cho Lee, marked soprano Graziella Sciutti’s New York debut as a director of opera. Renée Fleming and Katherine Terrell alternated in the role of Musetta.

by Jeni Dahmus, Juilliard’s archivist

Left to right: Ben Holt (as Schaunard), Laurence Martino (as Colline), and Renée Fleming (as Musetta) in La Bohème, 1983.

Photo by Beth Bergman