

CARNEGIE HALL
presents



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ANNUAL
REPORT

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CARNEGIE HALL

2014-2015 ANNUAL REPORT

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Cover photo: Hugh Masekela (October 10) by Jack Vartoogian / Front Row Photos.



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FROM THE PRESIDENT

Dear Friends,

I am proud to present you with Carnegie Hall's 2014–2015 Annual Report. Here, we chronicle the many memorable concerts performed by the world's leading artists on our three great stages. We detail the wide range of the Weill Music Institute's (WMI) programs that inspired nearly half a million students, teachers, and community members. Most significantly, with the opening of the Judith and Burton Resnick Education Wing on the upper floors of our landmark building, we demonstrate our continued dedication to broadening access to music for people of all backgrounds.

Renowned violinist Isaac Stern, my personal mentor and great friend, devoted himself to preserving Carnegie Hall. He saw Carnegie Hall as it should be: not only as the aspirational goal for musicians, but as a provider of high-quality music education. "For kids who are in a music training system, suddenly cognitive understanding, reasoning, memory, mathematics, and in many cases, manners, go right up." Mr. Stern said this two decades ago during a workshop for high school principals, and research demonstrates how true this remains today. I am proud to follow in his footsteps as the second President of Carnegie Hall, after more than three decades of service, first as a trustee and then Chairman for 24 years. Now, I am truly moved by the home we have created for WMI and Ensemble ACJW with the Resnick Education Wing, which has allowed us not only to strengthen our connections in schools and communities around the five boroughs, but also to create new connections here and globally.

Of course, none of our work would be possible without each of you. We thank the more than 12,000 members of our Patrons and Friends programs who make it possible to pursue our mission every day. We thank Bank of America for its decade of season sponsorship, and express gratitude to Anne M. Finucane for her stewardship of this partnership. We gratefully acknowledge MasterCard as the Preferred Card of Carnegie Hall for the second season, and Breguet as our Exclusive Timepiece for the third season. We extend an enormous thank you to United Airlines as our official airline since 1997. And I thank our generous Gala leadership throughout the season, as well as the supporters of these special celebratory nights that raised \$9.2 million for our artistic and education programs.

Further, we gratefully acknowledge Robert F. Smith, who stepped forward with the first gift to our 125th Anniversary Campaign from his Fund II Foundation to support the national expansion of Link Up and create PlayUSA, which is putting musical instruments into the hands of low-income and underserved students nationally and providing them with access to excellent music instruction. We further extend our deep appreciation to Beatrice Santo Domingo for her generosity to help us launch NYO2, which will serve young instrumentalists, supporting greater diversity within the orchestral field.

We appreciate the individuals who joined the Board of Trustees in 2014–2015: Len Blavatnik, Sarah Billingham Solomon, Joyce DiDonato, Joshua Ruch, Sir Martin Sorrell, and Trudie Styler, as well as Advisory Director Firoz Ladak. With a heavy heart, we mourn the loss of the legendary Pierre Boulez, a brilliant visionary and Honorary Trustee we were privileged to collaborate with in so many ways for more than half a century, who passed away in January 2016. In the same month, we said goodbye to the inspirational Gil Kaplan, a dedicated trustee for more than 35 years and a deeply passionate advocate for music as a concertgoer, conductor, and scholar. We also mourn the loss of dear friend Henry Segerstrom, a man of tremendous grace and integrity, who passed away in February 2015 after serving as a trustee for six years. And we pay tribute to our beloved friend and champion Vera Stern, who passed away in July 2015 and who, along with Isaac, worked tirelessly and passionately to save Carnegie Hall from destruction in 1960 and ensure its continuing success for decades thereafter.

Finally, I would like to salute our visionary Executive and Artistic Director Clive Gillinson and remarkable Board of Trustees and staff for their tireless efforts in fostering the future of music globally and here at home. Carnegie Hall's future is brighter than ever.

Sincerely,

Sanford I. Weill
President

FROM THE EXECUTIVE AND ARTISTIC DIRECTOR

Dear Friends,

Carnegie Hall's concert programming throughout the 2014–2015 season ranged from a celebration of music of the Renaissance and early-Baroque eras to cutting-edge premieres, a major cross-arts festival designed to whisk audiences around the globe, and extended residencies curated by three of today's leading artists: mezzo-soprano Joyce DiDonato, violinist Anne-Sophie Mutter, and composer Meredith Monk. From the starting notes of the season with Sir Simon Rattle and the Berliner Philharmoniker to spring's grand finale with The MET Orchestra and James Levine, our goal was to ensure that Carnegie Hall remains the premier destination for audiences seeking the best in music—a place that inspires music lovers to engage, enjoy, and explore.

A true highlight of the season was *UBUNTU: Music and Arts of South Africa*, our exuberant international festival that saluted one of the most dynamic and creative nations in the world with a month of events at Carnegie Hall and partner organizations across New York City. Showcasing both well-established artists and rising talents with ties to South Africa, and including music, visual arts, film, dance, and more, we explored a diverse country that brings together a kaleidoscope of people and cultures. Commemorating the 20th anniversary of the first free elections in South Africa, *UBUNTU*'s programming meaningfully reflected how the arts were often at the center of the country's long struggle for freedom. All told, the festival was eye-opening, providing a window into this unique part of the world through the arts.

Complementing the Hall's performance activities, Carnegie Hall's Weill Music Institute (WMI) produced an extraordinary diversity of music education and community programs last season, designed not only to serve the public in New York City through music, but also to use the strength and resources of Carnegie Hall to serve people and communities worldwide. Allied with WMI's programs, Ensemble ACJW welcomed a new class of fellows, increasing the circle of superb young musicians who have committed themselves to careers that encompass excellence in performance, music education, community engagement, and entrepreneurship.

A major milestone in the history of Carnegie Hall took place in September 2014 with the opening of the Judith and Burton Resnick Education Wing on the Hall's upper floors—inspirational

new spaces specially designed for music education that match the aspirational qualities of our programs. It has given us immense pleasure to welcome so many families, educators, students, and young artists into these beautiful new facilities and to watch the Hall become more accessible to the public than ever before. The addition of the new wing, along with the many improvements to the Hall's infrastructure achieved through the completion of our ambitious Studio Towers Renovation Project, has been transformational for our institution. We extend our deepest gratitude to Joan and Sanford I. Weill and the Weill Family Foundation, Judith and Burton Resnick, Lily Safra, and many generous donors, along with the City and State of New York for playing leadership roles in making this important project possible.

As we look ahead, we see bright possibilities. Our collective responsibility is to ensure that the Hall continues to evolve: through its programs, its approach to connecting audiences with the world's finest artists, its use of technology, and in developing its underlying commitment to serving people through music as only Carnegie Hall is uniquely equipped to do. Thank you for being part of the Hall's extended family. Through the dedication and hard work of Carnegie Hall's artists, concertgoers, trustees, supporters, volunteers, partners, and staff, we are guaranteeing a future for this iconic institution that is even more exciting than its past. I look forward to sharing many more thrilling musical experiences with all of you.

With all best wishes,

Clive Gillinson
Executive and Artistic Director



Todd Rosenberg

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As of June 30, 2015

Carnegie Hall is owned by the City of New York, and its operation is made possible, in part, by public funds provided through the New York City Department of Cultural Affairs.



Chris Lee

Anne-Sophie Mutter with Sir Simon Rattle and the Berliner Philharmoniker | October 1

14 15

CONCERT SEASON

As always, Carnegie Hall was the destination for the world's finest artists and home to expansive programming without parallel. Carnegie Hall's 2014–2015 season took audiences on musical journeys of discovery through the courts and chapels of Renaissance Europe, to the townships and music halls of a democratic and diverse 21st-century South Africa, and beyond with programming including vibrant new works by leading living composers. Stellar artists led the explorations, with three powerhouses—Joyce DiDonato, Anne-Sophie Mutter, and Meredith Monk—curating their own Perspectives series and bringing artists and audiences together, sharing insights through the universal power of music.

Sir Simon Rattle and the Berliner Philharmoniker opened the season with a gala concert featuring violinist and Perspectives artist Anne-Sophie Mutter. Rattle and the orchestra performed an additional three concerts, with a complete Schumann symphony cycle, part of an extended New York City residency that included performances of Bach's *St. Matthew Passion*—co-presented with Lincoln Center—at the Park Avenue Armory. Renowned orchestras provided some of the season's most memorable moments. Daniele Gatti conducted the Vienna Philharmonic Orchestra in Brahms's complete symphonies and *Ein deutsches Requiem*. Three Boston Symphony Orchestra concerts, led by the ensemble's new music director, Andris Nelsons, offered a look into the bright future of an exciting new partnership.

Leif Ove Andsnes led the Mahler Chamber Orchestra from the keyboard in two concerts featuring Beethoven's complete piano concertos, and even gave the tambourine a shake during the encore of one of the composer's German Dances in the final concert.

All-star duos also generated great excitement. Violinist Leonidas Kavakos joined pianist Yuja Wang for music by Brahms, Schumann, Ravel, and Respighi; soprano Dorothea Röschmann and pianist Mitsuko Uchida performed song cycles of Schumann and Berg; and a generational bridge was built when violinist Gidon Kremer and pianist Daniel Trifonov played works by Mozart, Schubert, and Weinberg.

Operas were explored in concert, with a focus on high Baroque fireworks and an epic piece from a *bel canto* master. The English Concert, conducted by Harry Bicket, continued its ongoing series of Handel operas and oratorios with Joyce DiDonato singing the title role of *Alcina*, while Gianandrea Noseda led a starry cast of soloists and Teatro Regio Torino in Rossini's dramatic masterwork *Guglielmo Tell* (*William Tell*).

Carnegie Hall has a rich history as a home to events presented by outside producers. There were unforgettable concerts by Björk and John Mellencamp, and a hilarious Amy Schumer appearance at the New York Comedy Festival. These were just a few examples of the delights that awaited audiences all season.

OCTOBER

Wednesday, October 1 at 7 PM | Stern/Perelman

Berliner Philharmoniker

Sir Simon Rattle, Music Director and Conductor
Anne-Sophie Mutter, Violin

Thursday, October 2 at 8 PM | Stern/Perelman

Berliner Philharmoniker

Sir Simon Rattle, Music Director and Conductor

Sunday, October 5 at 8 PM | Stern/Perelman

Berliner Philharmoniker

Sir Simon Rattle, Music Director and Conductor

Monday, October 6 at 8 PM | Stern/Perelman

Berliner Philharmoniker

Sir Simon Rattle, Music Director and Conductor

Friday, October 10 at 7:30 PM | Weill

Borromeo String Quartet

Friday, October 10 at 8 PM | Stern/Perelman

Hugh Masekela

Vusi Mahlasela

Dave Matthews, Guest Artist
Somi, Guest Artist

Part of *UBUNTU: Music and Arts of South Africa*.

Saturday, October 11 at 9 PM | Zankel

Madala Kunene

Phuzekhemisi

Part of *UBUNTU: Music and Arts of South Africa*.

Sunday, October 12 at 3 PM | Stern/Perelman

The MET Orchestra

James Levine, Music Director and Conductor
Maurizio Pollini, Piano

Monday, October 13 at 7:30 PM | Weill

Pretty Yende, Soprano

Kamal Khan, Piano

Part of *UBUNTU: Music and Arts of South Africa*.



Ladysmith Black Mambazo | October 18

Stephanie Berger

Tuesday, October 14 at 8 PM | Stern/Perelman

Emerson String Quartet

Yefim Bronfman, Piano

Wednesday, October 15 at 7:30 PM | Zankel

Standard Time with Michael Feinstein

Michael Feinstein, Artistic Director
with Charles Prince, Conductor

Thursday, October 16 at 7:30 PM | Zankel

Luca Pisaroni, Bass-Baritone

Wolfram Rieger, Piano

Thursday, October 16 at 8 PM | Stern/Perelman

London Philharmonic Orchestra

Vladimir Jurowski, Principal Conductor and Artistic Advisor
Jean-Efflam Bavouzet, Piano

Friday, October 17 at 8:30 PM | Zankel

Abdullah Ibrahim, Piano

Part of *UBUNTU: Music and Arts of South Africa*.

Saturday, October 18 at 5 PM | Resnick Education Wing

Abdullah Ibrahim Master Class

Billy Test, Piano
Emil Afrasiyab Quartet
Alon Tayar, Piano

Part of *UBUNTU: Music and Arts of South Africa*.

Saturday, October 18 at 8 PM | Stern/Perelman

Ladysmith Black Mambazo and Friends

Ladysmith Black Mambazo
Thokoza
Bakithi Kumalo Band
Shabalala Rhythm
Maqhinga Radebe
and Dave Matthews

Part of *UBUNTU: Music and Arts of South Africa*.

Sunday, October 19 at 1 PM | Zankel

Family Concert: Ladysmith Black Mambazo

Part of *UBUNTU: Music and Arts of South Africa*.

Sunday, October 19 at 3 PM | Stern/Perelman

Maurizio Pollini, Piano

Monday, October 20 at 7:30 PM | Weill

Ensemble ACJW



Pretty Yende | October 13

Stefan Cohen



Emerson String Quartet | October 14

Stefan Cohen

Chris Lee

Joyce DiDonato | November 4

PERSPECTIVES: JOYCE DIDONATO

Mezzo-soprano Joyce DiDonato's four-concert series presented an in-depth portrait of a singer acclaimed for her impeccable artistry, vibrant personality, and unquenchable idealism. Renowned for her portrayal of Baroque heroines, DiDonato performed the title role, usually sung by a soprano, of Handel's *Alcina* in an October opera-in-concert performance with The English Concert, conducted by Harry Bicket. In a November recital that marked the first time a Carnegie Hall presentation was webcast live from the Hall, she was a masterful tour guide and charming raconteur who led a musical journey in opera and song to Venice. DiDonato has always been a champion of new works, and in a February performance with the Brentano String Quartet, she premiered an arrangement of lullabies written by young mothers who participated in the Weill Music Institute's Lullaby Project, and gave the New York premiere of Jake Heggie's *Camille Claudel: Into the Fire*, which was written for her. She joined soprano Laura Claycomb, tenor Lawrence Brownlee, and The Philadelphia Orchestra conducted by Maurizio Benini for a March concert of bel canto opera favorites and rarities. Passionately dedicated to education, DiDonato gave fall and spring master classes for middle school students, as well as a three-day course in the Resnick Education Wing for young professional singers, including master classes webcast live on medici.tv.

Tuesday, October 21 at 7:30 PM | Weill
Sivan Magen, Harp

Wednesday, October 22 at 7:30 PM | Zankel
Belcea Quartet

Thursday, October 23 at 7:30 PM | Zankel
Rafał Blechacz, Piano

Friday, October 24 at 7:30 PM | Weill
Elza van den Heever, Soprano
Vlad Iftinca, Piano

Part of *UBUNTU: Music and Arts of South Africa*.

Friday, October 24 at 8 PM | Stern/Perelman
The New York Pops
Steven Reineke, Music Director and Conductor
Rajaton, Guest Artists

Saturday, October 25 at 9 PM | Zankel
David Kramer Band
Young Cape Malay Stars
Moeniël Jacobs, Music Director

Part of *UBUNTU: Music and Arts of South Africa*.

Sunday, October 26 at 2 PM | Stern/Perelman
The English Concert
Harry Bicket, Artistic Director and Conductor
Joyce DiDonato, Mezzo-Soprano
Alice Coote, Mezzo-Soprano
Anna Christy, Soprano
Christine Rice, Mezzo-Soprano
Ben Johnson, Tenor
Wojtek Gierlach, Bass
Anna Devin, Soprano

Monday, October 27 at 7:30 PM | Zankel
Paper Music: A Ciné Concert by
Philip Miller and William Kentridge
Introduction by William Kentridge
Joanna Dudley, Voice
Ann Masina, Voice
Idith Meshulam, Piano
Philip Miller, Gramophone DJ

Part of *UBUNTU: Music and Arts of South Africa*.

Tuesday, October 28 at 7:30 PM | Zankel
A Distant Drum

Daniel Hope, Artistic Director and Violin
Christopher Hope, Libretto
Ralf Schmid, Music Director, Composer, and Keyboards
Vincent Segal, Cello
Jason Marsalis, Percussion
Michael Olatuja, Bass
Nat Ramabulana, Actor
Christiaan Schoombie, Actor
Mannie Manim, Producer and Lighting Design
Jerry Mofokeng, Director
Andrew Tracey, Music Supervisor
Themba Mkhize, Digital Choir-Recordings, South Africa

Part of *UBUNTU: Music and Arts of South Africa*.

Wednesday, October 29 at 6 PM | Stern/Perelman
Sphinx Virtuosi
Catalyst Quartet
Xavier Foley, Bass

Presented by The Sphinx Organization in partnership with Carnegie Hall

Wednesday, October 29 at 8 PM | Zankel
Colin Currie, Percussion
Daniel Druckman, Percussion
Simon Crawford-Phillips, Piano
Philip Moore, Piano
Sarah Brailey, Vocalist
Jamie Jordan, Vocalist
Viola Chan, Piccolo
Juilliard Percussion Ensemble

Thursday, October 30 at 8:30 PM | Zankel
Kesivan and The Lights

Part of *UBUNTU: Music and Arts of South Africa*.

Friday, October 31 at 8 PM | Stern/Perelman
The Philadelphia Orchestra
Yannick Nézet-Séguin, Music Director and Conductor
Angela Meade, Soprano
Sarah Connolly, Mezzo-Soprano
Westminster Symphonic Choir
Joe Miller, Director

UBUNTU MUSIC AND ARTS OF SOUTH AFRICA

UBUNTU celebrated the dynamic and impassioned cultural life of a vibrant nation. Roughly translated as, “I am because you are,” *ubuntu* is a South African philosophy that emphasizes the importance of community and reflects the spirit of reconciliation and inclusion fostered by the nation’s former president, the late Nelson Mandela, to whom the festival was dedicated. The festival spotlighted a varied lineup of artists, and Carnegie Hall partnered with leading New York City cultural organizations to present concerts, film series, art exhibitions, and panel discussions about South Africa.

Two South African musical icons, trumpeter Hugh Masekela and singer Vusi Mahasela, opened the festival by diving into the nation’s history with songs celebrating 20 years of democracy and the end of apartheid. Guest artist Dave Matthews joined the duo, and they set a joyous tone echoed by artists and audiences throughout the festival. Other festival highlights included a double bill that featured Afrikaner guitarist, ethnomusicologist, and singer-songwriter David Kramer with his band and the 15-voice male choir Young Cape Malay Stars showcasing the diversity of music from the Cape region. The Cape jazz tradition was celebrated with revered pianist and composer Abdullah Ibrahim performing a solo concert coinciding with his 80th birthday and, later in the month, the New York debut of Kesivan and the Lights, a band led by drummer Kesivan Naidoo. In their New York recital debuts, sopranos Pretty Yende and Elza van den Heever delighted with opera and song classics. There was also a fascinating fusion of film and music with *Paper Music*, a collaboration by Johannesburg-born visual artist William Kentridge and his South African compatriot, musician Philip Miller. Throughout the festival, *UBUNTU* artists also participated in Weill Music Insitute events, including concerts throughout New York City and a master class in the Resnick Education Wing led by Ibrahim. The festival concluded with singer Angélique Kidjo in a rousing tribute to singer and anti-apartheid activist Miriam Makeba that inspired the audience, which included Archbishop Desmond Tutu, to stand, sing, and dance along.



Stephanie Berger

Angélique Kidjo | November 5



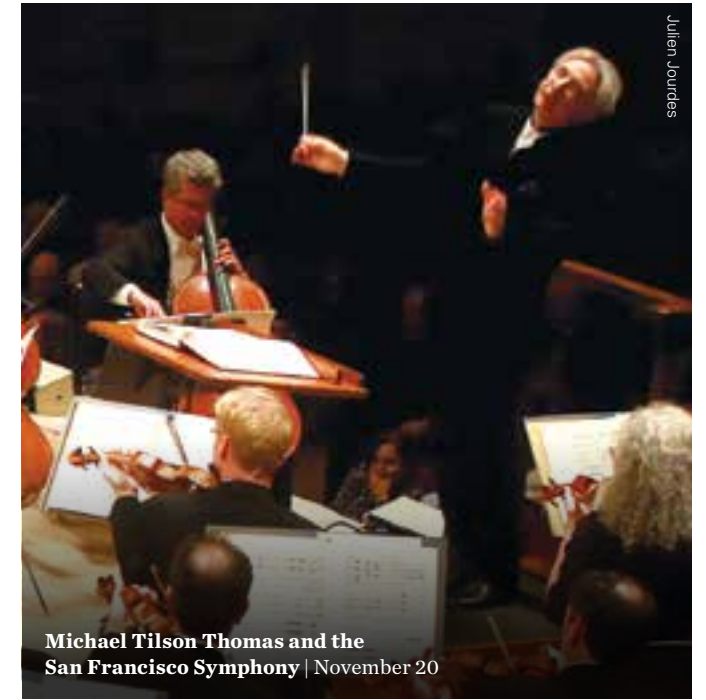
Pete Checchia

Pablo Heras-Casado and the Orchestra of St. Luke's
November 6



Pete Checchia

Academy of Ancient Music | November 7



Julien Jourdes

Michael Tilson Thomas and the
San Francisco Symphony | November 20

NOVEMBER

Saturday, November 1 at 9 PM | Zankel

Dizu Plaatjies and Ibuyambo

Part of *UBUNTU: Music and Arts of South Africa*.

Tuesday, November 4 at 8 PM | Stern/Perelman

Joyce DiDonato, Mezzo-Soprano

David Zobel, Piano

Wednesday, November 5 at 7:30 PM | Weill

Itamar Zorman, Violin

Kwan Yi, Piano

Wednesday, November 5 at 8 PM | Stern/Perelman

Angélique Kidjo and Friends

Angélique Kidjo

with Special Guests

Ezra Koenig

Vusi Mahlasela

Laura Mvula

and Faith Kekana, Stella Khumalo, and Zamo Mbutho

Introductory remarks by Whoopi Goldberg

Part of *UBUNTU: Music and Arts of South Africa*.

Thursday, November 6 at 8 PM | Stern/Perelman

Orchestra of St. Luke's

Pablo Heras-Casado, Principal Conductor

Elizabeth DeShong, Mezzo-Soprano

Joseph Kaiser, Tenor

Luca Pisaroni, Bass-Baritone

Musica Sacra

Kent Tritle, Music Director

Friday, November 7 at 7:30 PM | Zankel

Academy of Ancient Music

Richard Egarr, Director and Harpsichord

Friday, November 7 at 7:30 PM | Weill

Apollon Musagète Quartet

Tuesday, November 11 at 8 PM | Stern/Perelman

Anne-Sophie Mutter, Violin

Lambert Orkis, Piano

Roman Patkoló, Double Bass

Wednesday, November 12 at 7:30 PM | Zankel

Quatuor Ebène

Thursday, November 13 at 8 PM | Stern/Perelman

Pierre-Laurent Aimard, Piano

Friday, November 14 at 7:30 PM | Stern/Perelman

The New York Pops

Steven Reineke, Music Director and Conductor

Essential Voices USA

Judith Clurman, Music Director

Friday, November 14 at 10 PM | Zankel

Ryan Truesdell's Gil Evans Project

Ryan Truesdell, Conductor

Sunday, November 16 at 2 PM | Stern/Perelman

Czech Philharmonic

Jiří Bělohlávek, Music Director and Chief Conductor

Jean-Yves Thibaudet, Piano

Sunday, November 16 at 5 PM | Weill

The MET Chamber Ensemble

James Levine, Artistic Director and Conductor

Kiera Duffy, Soprano

Tuesday, November 18 at 8 PM | Stern/Perelman

Anne-Sophie Mutter

Mutter Virtuosi

Anne-Sophie Mutter, Violin and Leader

Wednesday, November 19 at 7:30 PM | Weill

London Handel Players

Wednesday, November 19 at 8 PM | Stern/Perelman

San Francisco Symphony

Michael Tilson Thomas, Music Director and Conductor

Thursday, November 20 at 8 PM | Stern/Perelman

San Francisco Symphony

Michael Tilson Thomas, Music Director and Conductor

Gil Shaham, Violin

New York Choral Artists

Joseph Flummerfelt, Chorus Director

Friday, November 21 at 7:30 PM | Zankel

American Composers Orchestra

George Manahan, Music Director and Conductor

Theo Bleckmann, Vocals

Ian Williams, Electronics

Members of Meredith Monk and Vocal Ensemble

Saturday, November 22 at 8 PM | Stern/Perelman

Leonidas Kavakos, Violin

Yuja Wang, Piano

DECEMBER

Thursday, December 4 at 7:30 PM | Zankel

The Classical Style

Jeremy Denk, Piano
 The Knights
 Robert Spano, Conductor
 Mary Birnbaum, Director
 Jennifer Zetlan, Soprano
 Rachel Calloway, Mezzo-Soprano
 Peabody Southwell, Mezzo-Soprano
 Dominic Armstrong, Tenor
 Keith Jameson, Tenor
 Kim Josephson, Baritone
 Aubrey Allicock, Bass-Baritone
 Ashraf Sewailam, Bass-Baritone



The Classical Style | December 4

Chris Lee

Friday, December 5 at 8 PM | Stern/Perelman

The Philadelphia Orchestra

Yannick Nézet-Séguin, Music Director and Conductor
 Jean-Guihen Queyras, Cello

Sunday, December 7 at 2 PM | Stern/Perelman

Teatro Regio Torino

Gianandrea Noseda, Music Director and Conductor
 Luca Salsi, Baritone
 John Osborn, Tenor
 Angela Meade, Soprano
 Marco Spotti, Bass
 Fabrizio Beggi, Bass
 Marina Bucciarelli, Soprano
 Anna Maria Chiuri, Mezzo-Soprano
 Gabriele Sagona, Bass
 Mikeldi Atxalandabaso, Tenor
 Saverio Fiore, Tenor
 Paolo Maria Orecchia, Bass
 Chorus Teatro Regio Torino
 Claudio Fenoglio, Chorus Master

Tuesday, December 9 at 8 PM | Stern/Perelman

Daniil Trifonov, Piano

Thursday, December 11 at 8 PM | Stern/Perelman

Yuja Wang, Piano



Yuja Wang | December 11

Jennifer Taylor

Saturday, December 20 at 8 PM | Stern/Perelman

The New York Pops

Steven Reineke, Music Director and Conductor
 Kelli O'Hara and Matthew Morrison, Guest Artists
 Essential Voices USA
 Judith Clurman, Music Director and Conductor

Sunday, December 21 at 3 PM | Stern/Perelman

Family Holiday Concert: The New York Pops

Steven Reineke, Music Director and Conductor
 John Bolton, Narrator
 New York Theatre Ballet
 Diana Byer, Founder and Artistic Director
 Liza Gennaro, Director and Choreographer
 Carmina de Dios, Costume Designer
 TADA! Youth Theater
 Janine Nina Trevens, Executive and Artistic Director
 Essential Voices USA
 Judith Clurman, Music Director and Conductor

Wednesday, December 24 at 7 PM | Stern/Perelman

New York String Orchestra

Jaime Laredo, Conductor
 Liang Wang, Oboe

Sunday, December 28 at 2 PM | Stern/Perelman

New York String Orchestra

Jaime Laredo, Conductor
 Augustin Hadelich, Violin



Family Holiday Concert: The New York Pops | December 21

Richard Termine



Gidon Kremer and Daniil Trifonov | January 23

Christopher Smith

JANUARY

Tuesday, January 13 at 5:30 PM | Weill
The Song Continues: Spotlight Recital
 John Brancy, Baritone
 Ken Noda, Piano

Tuesday, January 13 at 7:30 PM | Zankel
The Song Continues: Anne Sophie von Otter Master Class
 Michelle Bradley, Soprano
 Hyesang Park, Soprano
 Martha Jones, Mezzo-Soprano
 Christopher Yoon, Tenor
 Robert Bosworth, Piano
 Dimitri Dover, Piano
 Juliana Han, Piano
 Kirill Kuzmin, Piano

Wednesday, January 14 at 7:30 PM | Weill
The Song Continues: Warren Jones Master Class
 Hamida Kristoffersen, Soprano
 Clarissa Lyons, Soprano
 Samuel Hasselhorn, Baritone
 Vincent Turregano, Baritone
 Robert Bosworth, Piano
 Dimitri Dover, Piano
 Juliana Han, Piano
 Kirill Kuzmin, Piano

Thursday, January 15 at 5:30 PM | Weill
The Song Continues: Spotlight Recital
 Diana Yodzis, Soprano
 Kenneth Merrill, Piano



Valery Gergiev and the Mariinsky Orchestra
 January 27

Chris Lee



Riccardo Muti and the Chicago Symphony Orchestra | January 31

Todd Rosenberg

Thursday, January 15 at 7:30 PM | Weill
The Song Continues: Marilyn Horne Master Class
 Adanya Dunn, Soprano
 Bryn Holdsworth, Soprano
 Raphaella Medina, Mezzo-Soprano
 Miles Mykkanen, Tenor
 Robert Bosworth, Piano
 Juliana Han, Piano
 Kirill Kuzmin, Piano

Thursday, January 15 at 8 PM | Stern/Perelman
Orchestra of St. Luke's
 Harry Bicket, Conductor
 Stephen Hough, Piano

Saturday, January 17 at 7:30 PM | Zankel
Marilyn Horne Song Celebration
 Alison King, Soprano
 Cecelia Hall, Mezzo-Soprano
 Edward Parks, Baritone
 DeAndre Simmons, Bass
 Brent Funderburk, Piano
 Keun-A Lee, Piano
 Renate Rohlfing, Piano
 Peter Walsh, Piano
 with Special Guests
 Susan Graham, Mezzo-Soprano
 Brian Zeger, Piano

Wednesday, January 21 at 7:30 PM | Weill
Kristóf Baráti, Violin

Friday, January 23 at 8 PM | Stern/Perelman
Gidon Kremer, Violin
Daniil Trifonov, Piano

Tuesday, January 27 at 7:30 PM | Zankel
Alexandre Tharaud, Piano

Tuesday, January 27 at 8 PM | Stern/Perelman
Mariinsky Orchestra
 Valery Gergiev, Music Director and Conductor
 Behzod Abduraimov, Piano

Wednesday, January 28 at 8 PM | Stern/Perelman
Mariinsky Orchestra
 Valery Gergiev, Music Director and Conductor
 Denis Matsuev, Piano

Friday, January 30 at 8 PM | Stern/Perelman
Chicago Symphony Orchestra
 Riccardo Muti, Music Director and Conductor

Saturday, January 31 at 8 PM | Stern/Perelman
Chicago Symphony Orchestra
 Riccardo Muti, Music Director and Conductor
 Yefim Bronfman, Piano



Anna Netrebko with James Levine and The MET Orchestra | February 8

Chris Lee



Valerie June | February 13

Julien Jourdes



Anne-Sophie Mutter | November 18

Nan Melville

FEBRUARY

Sunday, February 1 at 2 PM | Stern/Perelman

Chicago Symphony Orchestra

Riccardo Muti, Music Director and Conductor

Alisa Kolosova, Mezzo-Soprano

Sergey Skorokhodov, Tenor

Chicago Symphony Chorus

Duain Wolfe, Director

Wednesday, February 4 at 7:30 PM | Zankel

Standard Time with Michael Feinstein

Michael Feinstein, Artistic Director

with Special Guests

Catherine Russell

Tedd Firth, Piano

Sean Smith, Bass

Mark McLean, Drums

Thursday, February 5 at 7:30 PM | Zankel

Brentano String Quartet

Joyce DiDonato, Mezzo-Soprano

Sunday, February 8 at 3 PM | Stern/Perelman

The MET Orchestra

James Levine, Music Director and Conductor

Anna Netrebko, Soprano

Monday, February 9 at 7:30 PM | Weill

Richard Egarr, Harpsichord

Monday, February 9 at 8 PM | Stern/Perelman

Thomas Hampson, Baritone

Wolfram Rieger, Piano

Tuesday, February 10 at 7:30 PM | Zankel

Janine Jansen, Violin

Itamar Golan, Piano

Wednesday, February 11 at 8 PM | Stern/Perelman

Danish National Symphony Orchestra

Cristian Măcelaru, Conductor

Anne-Sophie Mutter, Violin

Friday, February 13 at 7:30 PM | Weill

Nathaniel Olson, Baritone

Kevin Murphy, Piano

Friday, February 13 at 10 PM | Zankel

Valerie June

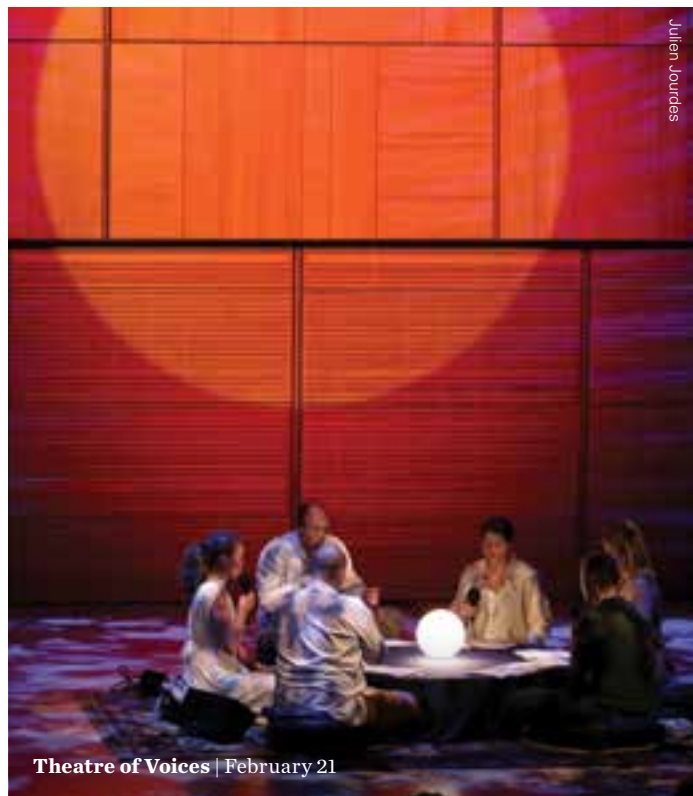
PERSPECTIVES: ANNE-SOPHIE MUTTER

Violinist Anne-Sophie Mutter's fervent commitment to artistic excellence and dedication to the next generation of classical musicians were core themes of her Perspectives. Mutter opened the Carnegie Hall season with Sir Simon Rattle conducting the Berliner Philharmoniker—the first time she has performed with the orchestra in the US—playing Bruch's Violin Concerto No. 1. Her November performances presented her as both longtime colleague and mentor. She joined her artistic partner of over 25 years, pianist Lambert Orkis, and her protégé, bassist Roman Patkoló, in The Annual Isaac Stern Memorial Concert. Later in the month, she performed with the Mutter Virtuosi, an ensemble comprising mainly young string players who are alumni of the Anne-Sophie Mutter Foundation. A February performance with the Danish National Symphony Orchestra showcased her virtuosity in Sibelius's magnificent Violin Concerto. She returned to chamber music in April with a power trio featuring pianist Yefim Bronfman and cellist Lynn Harrell in music of Beethoven and Tchaikovsky. Mutter concluded her Perspectives as soloist with another ensemble comprising young performers, the New World Symphony conducted by its founder and artistic director, Michael Tilson Thomas.

Jessye Norman | February 14



Stephanie Berger



Julien Jourdes

Theatre of Voices | February 21



Pete Cheschia

Leif Ove Andsnes and the Mahler Chamber Orchestra | February 23

Saturday, February 14 at 8 PM | Stern/Perelman

Jessye Norman, Soprano
Mark Markham, Piano
Colin Davin, Guitar and Mandolin
Ron Carter, Double Bass

Monday, February 16 at 7:30 PM | Weill

Ensemble ACJW

Tuesday, February 17 at 7:30 PM | Zankel

Jamie Barton, Mezzo-Soprano
Bradley Moore, Piano
Anne Martindale Williams, Cello

Wednesday, February 18 at 7:30 PM | Weill

Behzod Abduraimov, Piano

Saturday, February 21 at 2 PM | Resnick Education Wing

Joyce DiDonato Master Class
Alison King, Soprano
Narea Son, Soprano
Kayleigh Decker, Mezzo-Soprano
Gerard Schneider, Tenor
Miloš Repický, Piano
Renate Rohlfing, Piano

Saturday, February 21 at 7:30 PM | Zankel

Theatre of Voices

Sunday, February 22 at 2 PM | Resnick Education Wing

Joyce DiDonato Master Class
Alison King, Soprano
Narea Son, Soprano
Kayleigh Decker, Mezzo-Soprano
Gerard Schneider, Tenor
Miloš Repický, Piano
Renate Rohlfing, Piano

Sunday, February 22 at 3 PM | Zankel

Richard Goode and Friends
Richard Goode, Piano
Sarah Shafer, Soprano
Itamar Zorman, Violin
Kyle Armbrust, Viola
Brook Speltz, Cello

Monday, February 23 at 2 PM | Resnick Education Wing

Joyce DiDonato Master Class
Alison King, Soprano
Narea Son, Soprano
Kayleigh Decker, Mezzo-Soprano
Gerard Schneider, Tenor
Miloš Repický, Piano
Renate Rohlfing, Piano

Monday, February 23 at 8 PM | Stern/Perelman

Mahler Chamber Orchestra
Leif Ove Andsnes, Leader and Piano

Wednesday, February 25 at 8 PM | Stern/Perelman

Mahler Chamber Orchestra
Leif Ove Andsnes, Leader and Piano

Friday, February 27 at 7:30 PM | Zankel

American Composers Orchestra
George Manahan, Music Director and Conductor
Shara Worden / My Brightest Diamond, Vocals
Khari Joyner, Cello
Hudson Shad

Friday, February 27 at 8 PM | Stern/Perelman

Vienna Philharmonic Orchestra
Daniele Gatti, Conductor

Saturday, February 28 at 8 PM | Stern/Perelman

Vienna Philharmonic Orchestra
Daniele Gatti, Conductor



Daniele Gatti and the Vienna Philharmonic Orchestra
March 1

MARCH

Sunday, March 1 at 2 PM | Stern/Perelman

Vienna Philharmonic Orchestra

Daniele Gatti, Conductor
Diana Damrau, Soprano
Christian Gerhaher, Baritone
Westminster Symphonic Choir
Joe Miller, Conductor

Friday, March 6 at 9:30 PM | Zankel

Edmar Castañeda Trio

Edmar Castañeda, Llanera Harp
Shlomi Cohen, Saxophone
David Silliman, Drums and Percussion
with Special Guest **Andrea Tierra**, Vocals

Saturday, March 7 at 9 PM | Zankel

Kronos Quartet

with Special Guests
Face the Music
Members of the Byzantine Chorus of Kovilj Monastery (Serbia)

Sunday, March 8 at 5 PM | Zankel

The MET Chamber Ensemble

James Levine, Artistic Director and Conductor
Sharon Harms, Soprano
Laura Mercado-Wright, Mezzo-Soprano
Steven Brennfleck, Tenor
Evan Hughes, Bass-Baritone
Douglas Williams, Bass-Baritone

Monday, March 9 at 7:30 PM | Zankel

Kirill Gerstein, Piano

Tuesday, March 10 at 8 PM | Stern/Perelman

Sir Andrés Schiff, Piano

Wednesday, March 11 at 7:30 PM | Zankel

Venice Baroque Orchestra

Avi Avital, Mandolin

Thursday, March 12 at 7:30 PM | Zankel

Sasha Cooke, Mezzo-Soprano

Julius Drake, Piano

Thursday, March 12 at 8 PM | Stern/Perelman

Sir Andrés Schiff, Piano

Friday, March 13 at 8 PM | Stern/Perelman

The New York Pops

Steven Reineke, Music Director and Conductor
Sutton Foster, Guest Artist
Joshua Henry and Megan McGinnis, Special Guests

Monday, March 16 at 7:30 PM | Zankel

Pierre-Laurent Aimard, Piano

Tamara Stefanovich, Piano

Monday, March 16 at 7:30 PM | Weill

Elias String Quartet

Wednesday, March 18 at 7:30 PM | Weill

Nicholas Phan, Tenor

Ann Marie Morgan, Viola da Gamba
Michael Leopold, Lute and Theorbo

Wednesday, March 18 at 8 PM | Stern/Perelman

The Philadelphia Orchestra

Maurizio Benini, Conductor
Laura Claycomb, Soprano
Joyce DiDonato, Mezzo-Soprano
Lawrence Brownlee, Tenor



Kronos Quartet | March 7



Pierre-Laurent Aimard and Tamara Stefanovich | March 16



Steve L. Sherman

50th Anniversary Concert | May 2

MEREDITH MONK, THE 2014-2015 RICHARD AND BARBARA DEBS COMPOSER'S CHAIR

Meredith Monk celebrated her 50th season of creating and performing visionary works by holding the 2014-2015 Richard and Barbara Debs Composer's Chair. Beginning her career as an avant-garde iconoclast, Monk has become one of the most respected figures in music. Her six-concert tenure as the Debs Composer's Chair featured performances of her piano, chamber, orchestral, and vocal works. In November, Bruce Brubaker and Ursula Oppens performed her music for one and two pianos at (Le) Poisson Rouge in Greenwich Village, extending her residency beyond Carnegie Hall. Later in the month, the American Composers Orchestra was joined by members of Meredith Monk and Vocal Ensemble for a performance of her piece *Night*. February saw Ensemble ACJW give the New York premiere of *Backlight*, a work commissioned by Carnegie Hall. There was another New York premiere in March when the St. Louis Symphony, conducted by David Robertson, performed her *Weave*. Also in March, musical luminaries from the worlds of classical music, jazz, and rock performed a variety of works by the composer, including selections from *Cellular Songs*, and premiered their new arrangements of her more recent works. Monk's residency culminated in May, when she was joined by the vocalists and instrumentalists of her ensemble for performances of recent and classic works.

Thursday, March 19 at 8 PM | Stern/Perelman
Piotr Anderszewski, Piano

Friday, March 20 at 8 PM | Stern/Perelman
St. Louis Symphony
 David Robertson, Music Director and Conductor
 Katie Geissinger, Mezzo-Soprano
 Theo Bleckmann, Baritone
 Members of the St. Louis Symphony Chorus
 Amy Kaiser, Director

Sunday, March 22 at 3 PM | Zankel
Meredith Monk and Friends
 Bang on a Can All-Stars
 Don Byron and Guests
 Rigdzin Pema Collins, Violin
 Patricia Franceschy, Vibraphone

Future Quest
 Ha-Yang Kim
 Lukas Ligeti
 The M6
 Meredith Monk and Vocal Ensemble
 Missy Mazzoli and Victoire
 Courtney Orlando
 Cynthia Powell
 Lee Ranaldo
 Todd Reynolds
 Nadia Sirota
 DJ Spooky
 Young People's Chorus of New York City
 Francisco J. Núñez, Artistic Director
 John Zorn and Cyro Baptista
 John Schaefer, Host

Wednesday, March 25 at 7:30 PM | Zankel
Standard Time with Michael Feinstein
 Michael Feinstein, Artistic Director
 with Special Guests
 Nancy Anderson
 Malcolm Gets
 Catherine Russell
 Tedd Firth, Piano
 Sean Smith, Bass
 Mark McLean, Drums

Thursday, March 26 at 7:30 PM | Zankel
Richard Goode and Friends

Richard Goode, Piano
 Ieva Jokubaviciute, Piano
 Itamar Zorman, Violin
 Kyle Armbrust, Viola
 Brook Speltz, Cello

Friday, March 27 at 5 PM | Resnick Education Wing
Richard Goode Master Class

Leslie Cain, Piano
 Sung-Soo Cho, Piano
 Hokyong Choi, Piano
 Gamal Khamis, Piano
 Mary Prescott, Piano
 Guy Slapak, Piano

Friday, March 27 at 7:30 PM | Weill
Heidi Stober, Soprano
Craig Terry, Piano
 David Heiss, Cello

Friday, March 27 at 8:30 PM | Zankel
Lucilla Galeazzi
 Carlo Rizzo, Tamburelli, Tambourine, and Tammorra
 Kevin Seddiki, Guitar
 Marco Ambrosini, Nyckelharpa
 Fausto Beccalossi, Accordion
 Leonardo Teruggi, Double Bass

Saturday, March 28 at 8 PM | Stern/Perelman
**Zakir Hussain's Pulse of the World:
 Celtic Connections**
 Zakir Hussain, Tabla
 Rakesh Chaurasia, Bamboo Flute
 Fraser Fifield, Flute and Pipes
 Jean-Michel Veillon, Flute
 Ganesh Rajagopalan, Violin
 Charlie McKerron, Fiddle
 Patsy Reid, Fiddle
 Tony Byrne, Guitar
 John Joe Kelly, Bodhran



Pete Cheschia

Itamar Zorman and Richard Goode | March 26



Jack Vertogian

Zakir Hussain | March 28



Christopher Smith

Murray Perahia | April 1

APRIL

Wednesday, April 1 at 8 PM | Stern/Perelman
Murray Perahia, Piano

Tuesday, April 7 at 7:30 PM | Zankel
L'Arpeggiata
 Christina Pluhar, Artistic Director and Theorbo
 Nuria Rial, Soprano

Wednesday, April 8 at 7:30 PM | Zankel
L'Arpeggiata
 Christina Pluhar, Artistic Director
 Nuria Rial, Soprano
 Vincenzo Capezzuto, Countertenor
 Gianluigi Trovesi, Clarinet

Thursday, April 9 at 7:30 PM | Weill
Pomerium
 Alexander Blachly, Director

Thursday, April 9 at 8 PM | Stern/Perelman
Chick Corea, Piano
Herbie Hancock, Piano

Friday, April 10 at 7:30 PM | Weill
Karen Cargill, Mezzo-Soprano
Simon Lepper, Piano

Friday, April 10 at 8 PM | Stern/Perelman
The New York Pops
 Steven Reineke, Music Director and Conductor
 Tony DeSare, Storm Large, Frankie Moreno, and
 Ryan Silverman, Guest Artists

Saturday, April 11 at 10 PM | Zankel
Shawn Colvin



Jack Vartanian

Shawn Colvin | April 11

Sunday, April 12 at 2 PM | Stern/Perelman
Les Violons du Roy
La Chapelle de Québec
 Richard Egarr, Conductor
 Lesley Emma Bouza, Soprano
 Sheila Dietrich, Soprano
 Hélène Guilmette, Soprano
 Dorothea Röschmann, Soprano
 Stefanie True, Soprano
 Vicki St. Pierre, Mezzo-Soprano
 Daniel Cabena, Countertenor
 Jacques-Olivier Chartier, Tenor
 Bud Roach, Tenor
 Henk Neven, Baritone
 Stephen Hegedus, Bass-Baritone

Monday, April 13 at 7:30 PM | Weill
Jordi Savall, Viola da Gamba

Tuesday, April 14 at 7:30 PM | Weill
Modigliani Quartet

Tuesday, April 14 at 8 PM | Stern/Perelman
The Mutter-Bronfman-Harrell Trio
 Anne-Sophie Mutter, Violin
 Yefim Bronfman, Piano
 Lynn Harrell, Cello

Wednesday, April 15 at 7:30 PM | Zankel
Artemis Quartet

Wednesday, April 15 at 8 PM | Stern/Perelman
Boston Symphony Orchestra
 Andris Nelsons, Music Director and Conductor
 Richard Goode, Piano

Thursday, April 16, 2015 at 7:30 PM | Zankel
Le Concert des Nations
 Jordi Savall, Director

Thursday, April 16 at 8 PM | Stern/Perelman
Boston Symphony Orchestra
 Andris Nelsons, Music Director and Conductor
 Christian Tetzlaff, Violin



Stefan Cohen

Jordi Savall | April 13



Steve J. Sherman

Andris Nelsons and the Boston Symphony Orchestra
 April 16



The Tallis Scholars | April 18



Mitsuko Uchida and Dorothea Röschmann | April 22

Friday, April 17 at 7:30 PM | Weill
Ensemble ACJW

Friday, April 17 at 8 PM | Stern/Perelman
Boston Symphony Orchestra
 Andris Nelsons, Music Director and Conductor

Saturday, April 18 at 3 PM | Stern/Perelman
Family Concert: Take the Stage with Broadway Stars
 Jessie Mueller, Special Guest
 Leslie Stifelman, Co-Host and Music Director
 Thomas Cabaniss, Co-Host
 Melissa Rae Mahon, Director and Choreographer
 Scott Cady, Leader and Piano
 Dave Riekenberg, Woodwinds
 Glenn Drewes, Trumpet
 Bruce Bonvissuto, Trombone
 Richard Sarpola, Bass
 Clint de Ganon, Drums and Percussion

Saturday, April 18 at 7:30 PM | Weill
The Tallis Scholars
 Peter Phillips, Conductor

Monday, April 20 at 7:30 PM | Weill
Fretwork

Wednesday, April 22 at 8 PM | Stern/Perelman
Dorothea Röschmann, Soprano
Mitsuko Uchida, Piano

Thursday, April 23 at 7:30 PM | Weill
Kristian Bezuidenhout, Harpsichord

Thursday, April 23 at 8 PM | Stern/Perelman
Orchestra of St. Luke's
 Pablo Heras-Casado, Principal Conductor
 Alisa Weilerstein, Cello

Friday, April 24 at 8 PM | Stern/Perelman
Richard Goode, Piano

Friday, April 24 at 8:30 PM | Zankel
In the Footsteps of Babur
 Homayun Sakhi, Afghan Rubab
 Rahul Sharma, Santur
 Salar Nader, Tabla and Zerbaghali
 Sirojiddin Juraev, Dutar and Tanbur
 Mukhtor Muborakqadomov, Badakhshani Setar

Saturday, April 25 at 7:30 PM | Weill
I Fagiolini
 Robert Hollingworth, Director

Saturday, April 25 at 9 PM | Zankel
Brian Blade & The Fellowship Band
 Brian Blade, Drums
 Jon Cowherd, Piano
 Chris Thomas, Bass
 Melvin Butler, Soprano and Tenor Saxophones
 Myron Walden, Alto Saxophone and Bass Clarinet

Sunday, April 26 at 3 PM | Zankel
Australian Chamber Orchestra
 Richard Tognetti, Artistic Director
 Sharon Kam, Clarinet

Tuesday, April 28 at 8 PM | Stern/Perelman
New World Symphony
 America's Orchestral Academy
 Michael Tilson Thomas, Artistic Director and Conductor
 Anne-Sophie Mutter, Violin

Wednesday, April 29 at 8 PM | Stern/Perelman
Audra McDonald
 Andy Einhorn, Music Director and Piano
 Mark Vanderpoel, Bass
 Gene Lewin, Drums

Thursday, April 30 at 8 PM | Stern/Perelman
English Baroque Soloists
The Monteverdi Choir
 Sir John Eliot Gardiner, Conductor
 Francesca Aspromonte, Soprano
 Francesca Boncompagni, Soprano
 Mariana Flores, Soprano
 Krystian Adam, Tenor
 Nicholas Mulroy, Tenor
 Andrew Tortise, Tenor
 Alex Ashworth, Baritone
 Robert Davies, Baritone
 Gianluca Buratto, Bass



Audra McDonald | April 29



English Baroque Soloists and The Monteverdi Choir | May 1



Yannick Nézet-Séguin and The Philadelphia Orchestra | May 14

MAY/JUNE/JULY

Friday, May 1 at 8 PM | Stern/Perelman

**English Baroque Soloists
The Monteverdi Choir**

Sir John Eliot Gardiner, Conductor
Francesca Aspromonte, Soprano
Francesca Boncompagni, Soprano
Esther Brazil, Soprano
Mariana Flores, Soprano
James Hall, Countertenor
John Lattimore, Countertenor
Krystian Adam, Tenor
Nicholas Mulroy, Tenor
Andrew Tortise, Tenor
Gareth Treseder, Tenor
Alex Ashworth, Baritone
Gianluca Buratto, Bass
David Shipley, Bass

Saturday, May 2 at 7:30 PM | Zankel

Meredith Monk and Vocal Ensemble

Friday, May 8 at 8 PM | Stern/Perelman

Diego el Cigala

Saturday, May 9 at 8 PM | Stern/Perelman

Stephen Hough, Piano

Thursday, May 14 at 8 PM | Stern/Perelman

The Philadelphia Orchestra

Yannick Nézet-Séguin, Music Director and Conductor
Emanuel Ax, Piano

Friday, May 15 at 7:30 PM | Weill

Ensemble ACJW

Michael Goldstrom, Narrator

Friday, May 15 at 8 PM | Stern/Perelman

**Stephanie Blythe, Mezzo-Soprano
Warren Jones, Piano**

Saturday, May 16 at 8 PM | Stern/Perelman

Evgeny Kissin, Piano

Sunday, May 17 at 3 PM | Stern/Perelman

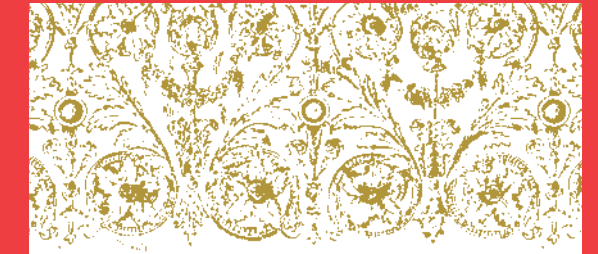
The MET Orchestra

James Levine, Music Director and Conductor
Yefim Bronfman, Piano

Saturday, July 11 at 8 PM | Stern/Perelman

**National Youth Orchestra of
the United States of America**

Charles Dutoit, Conductor
YUNDI, Piano



Before Bach

Before Bach celebrated music written in the 16th and 17th centuries, before Bach and Handel began composing in earnest. A vast and colorful spectrum of music was heard, including Renaissance sacred vocal works, secular songs and madrigals, and innovative instrumental pieces. *L'Arpeggiata* opened the monthlong focus with two concerts: an evening of ardent opera arias by Venetian master Francesco Cavalli, and a concert of daring improvisations on the music of Purcell. Les Violons du Roy, conducted by Richard Egarr, offered more Purcell with the English master's complete opera *Dido and Aeneas*, with soprano Dorothea Röschmann as the eponymous heroine, and selections from his other theater works. A galaxy of early music stars was showcased in solo concerts. Viola da gamba master Jordi Savall performed poignant music by French and English composers, and harpsichordist Kristian Bezuidenhout revealed the brilliance of English, German, and French keyboard music. Vocal music held a central place in the festival. In addition to performing sacred works of Josquin and Byrd in Weill Recital Hall, The Tallis Scholars led a Weill Music Institute workshop with young artists from around the world, culminating in a spectacular concert at the Church of St. Ignatius of Loyola. I Fagiolini sang Renaissance and early Baroque songs and added some whimsy to the proceedings when they brought some audience members onto the stage for a bit of fun. To conclude the focus, Monteverdi's mastery of sacred and secular vocal music was showcased by the English Baroque Soloists and The Monteverdi Choir, conducted by Sir John Eliot Gardiner, in the *Vespro della Beata Vergine* and his groundbreaking first opera, *L'Orfeo*.



Stefan Cohen

WEILL MUSIC INSTITUTE

The Weill Music Institute (WMI) led an extraordinary range of music education and community programs during the 2014–2015 season that reached 450,000 people in New York City, across the US, and around the globe.

Link Up, the program that connects elementary school students with professional, community, and university orchestras, saw huge growth in its 30th year, reaching nearly 300,000 students and teachers around the world. In New York City, approximately 14,000 students and teachers participated in Link Up *The Orchestra Moves*, an exploration of musical movement through a range of orchestral repertoire, including Mozart's Overture to *The Marriage of Figaro*, Beethoven's Symphony No. 5, and "Toreador" from Bizet's *Carmen*. The program culminated in May with concerts featuring interactive performances by guest artists together with the Orchestra of St. Luke's, conducted by Rossen Milanov and hosted by composer Thomas Cabaniss. Students gleefully participated in a concert that included dancers, percussionists, and multimedia displays. In addition, Link Up curricula and program materials were shared free of charge with more than 70 orchestras across the country, as well as in Canada, Spain, and Japan.

In another WMI season highlight, The Tallis Scholars and their director, Peter Phillips, led a workshop for 36 young professional singers that focused on Renaissance choral masterworks. Over five days, Mr. Phillips and members of the ensemble prepared singers to join them in a program that included a composite mass setting drawn from Antoine Brumel's dramatic *Missa et ecce terrae motus* (the "Earthquake" Mass) and Tomás Luis de Victoria's *Missa salve regina*, and that concluded with Thomas Tallis's sonorous 40-part motet "Spem in alium." The culminating concert, part of Carnegie Hall's *Before Bach* focus, in New York City's Church of St. Ignatius

of Loyola featured performances by The Tallis Scholars and the workshop choir.

In its second year, the Music Educators Workshop brought together 50 New York City ensemble directors who, from September to May, learned from each other and guest faculty, attended Carnegie Hall concerts, and explored their roles as catalysts for creativity and musicality in the classroom. The workshop, open to school and community directors working with middle- or high school-aged ensembles, commenced with a rousing talk by teaching artist Eric Booth that set the tone for the year by challenging teachers to "be brave, not fear failure, be curious about results, and enjoy the whole process—to model that priority for their students." The momentum built in the local directors' experiences continued with the launch of the first Summer Music Educators Workshop in July for educators throughout the tri-state area. The four-day workshop, which had 64 ensemble directors in attendance, focused on hooking students on difficult pieces, adapting repertoire for the classroom, conducting with confidence, and other topics. Teachers even had the opportunity to become composers for a day, creating new works in small groups during a songwriting workshop.

Many other programs across WMI reached a wide range of participants. Families enjoyed concerts and weekend-long events at Carnegie Hall; and teen mothers participated in lullaby writing workshops. A set of community-based projects brought free music to neighborhoods in every borough, while juveniles and adults in the juvenile justice system were given opportunities to experience and make music. Young people performed and participated in workshops and master classes, and shared their music in an online community. Educators also enjoyed the benefits of a number of online initiatives to help them refine their classroom skills.

MUSICAL EXPLORERS EXPANDS TO SAVANNAH, GEORGIA

“If I meet a five-, six-, or seven-year-old student in Savannah, the chances are pretty good that he or she is a Musical Explorer and can sing all the songs with me,” says Jenny Woodruff, the Savannah Music Festival’s (SMF) Education Director. “For teachers and administrators, Musical Explorers is opening new possibilities for arts education.”

Musical Explorers, a program that helps children in grades K–2 develop basic music skills in their classrooms while learning about the musical styles of their own communities, had always been provided solely in New York City until this year, when the Weill Music Institute program partnered with SMF in Georgia and The Broad Stage in California. SMF adapted the program, using music from the Georgia coast and South Carolina Lowcountry to introduce the children to bluegrass, jazz, ring shout singing, and other local musical traditions. At the end of the program, nearly 10,000 students from 50 schools in three counties participated with artists who are part of the curriculum in free concerts. Woodruff recalled, “Each concert was a different experience, but seeing and hearing 1,000 kids singing together never failed to move me. It happened at different times at each concert, but it was always magical.”



Musical Explorers at the Savannah Music Festival in Georgia | May 7

FOR STUDENTS AND TEACHERS

Musical Explorers (Elementary School)

December 9–12 | Zankel

Emeline Michel, Vocals
Yayoi Ikawa, Piano
Adrien Legagneur, Bass
Carol Hodge, Percussion
Michael Farkas, Vocals
Teddy Weber, Guitar
Seth Travins, Bass
Sofia Tosello, Vocals and Percussion
Sofia Rei, Vocals and Percussion
Eric Kurimski, Guitar
Jorge Roedler, Bass
Tupac Mantilla, Percussion

May 5–8 | Zankel

Sid Solomon, Host
Yale Strom, Violin
Elizabeth Schwartz, Vocals
Peter Stan, Accordion
Norbert Stachel, Clarinet
Celso Duarte, Harp, Jarana, Percussion, and Vocals
Sofia Rei, Jarana, Percussion, and Vocals
Pablo Reyes, Jarana, Guitar, and Vocals
Bam Bam Rodriguez, Bass and Vocals
Julia Del Palacio, Dancer
Dan Snyder, Vocals
Michael Fennelly, Piano

This inventive program builds basic music skills in the classroom as children in grades K–2 learn songs from different cultures, reflect on their own communities, and develop singing and listening skills. During the 2014–2015 season, students explored Haitian, Mexican, Argentinian, classical, jug band, and Yiddish folk music styles. They also interacted with the professional musicians featured in the program during culminating concerts each semester at Carnegie Hall.

2014–2015 Musical Explorers Partners

For the first time, organizations in other parts of the country are adapting Musical Explorers for use in their own communities. These inaugural partners developed versions of the program for their own communities in the 2014–2015 season.

Savannah Music Festival (Georgia)

The Broad Stage (California)



Link Up | May 21

Link Up (Elementary School)

May 19–21 | Stern/Perelman

The Orchestra Moves

Orchestra of St. Luke’s
Rossen Milanov, Conductor
Thomas Cabaniss, Host
Christian Figueroa, Vocalist
Mandy Gonzalez, Vocalist
Shanna Lesniak, Vocalist
Jorell Williams, Baritone
Kimberly Van Woesik, Dancer
Joshua Winzler, Dancer
Rosie McDonald, Dancer
Sydney Duncheon, Dancer
Paola Hernandez, Dancer
Kristin Guerin, Dancer
Kendra Slack, Dancer
Emily Ellis, Dancer
Susan Fenichell, Director
Dan Scully, Visuals Designer
Mary Louise Geiger, Lighting Designer
Townsend Olcott, Production Stage Manager
Hilary Easton, Choreographer
Jeanne Slater, Choreographer
Marcus Santos & Grooversity, Percussion Ensemble

Students in grades 3–5 are given the opportunity to join the orchestra in this highly participatory program, in which they learn to sing and play an instrument in the classroom and perform with a professional orchestra from their seats at a culminating concert at Carnegie Hall. During the 2014–2015 season, New York City students participated in *The Orchestra Moves*, which explores movement and rhythm in different styles of music.



Link Up | May 21

During the 2014–2015 season, Link Up was shared with 70 partner orchestras from Alaska to Florida.

2014–2015 Link Up Partners

Acadiana Symphony Orchestra and Conservatory of Music (Louisiana)	Mississippi Arts Commission (Mississippi)
Adrian Symphony Orchestra (Michigan)	Mississippi Symphony Orchestra (Mississippi)
Akron Symphony (Ohio)	Modesto Symphony Orchestra (California)
Albany Symphony Orchestra (Georgia)	Music in the Mountains (California)
Arkansas Philharmonic Orchestra (Arkansas)	Naples Philharmonic / Artis–Naples (Florida)
Austin Symphony Orchestra (Texas)	North Mississippi Symphony Orchestra (Mississippi)
Calgary Philharmonic Orchestra (Canada)	Northwest Florida Symphony Orchestra (Florida)
Carnegie Hall–Lewisburg, West Virginia (West Virginia)	Omaha Symphony (Nebraska)
Colorado Springs Philharmonic (Colorado)	Orchestra London Canada (Canada)
Columbus Symphony (Ohio)	Orquesta Sinfónica de Navarra (Spain)
Dorothy Delson Kuhn Music Institute (New York)	Orquesta Sinfónica del Principado de Asturias (Spain)
East Tennessee Regional Symphony (Tennessee)	Pacific Music Festival (Japan)
East Texas Symphony Orchestra (Texas)	Rhode Island Philharmonic Orchestra & Music School (Rhode Island)
El Paso Symphony Orchestra (Texas)	Rockford Symphony Orchestra (Illinois)
Eugene Symphony (Oregon)	Rogue Valley Symphony (Oregon)
Flagstaff Symphony Orchestra (Arizona)	Sacramento Philharmonic Orchestra (California)
The Florida Orchestra (Florida)	San Antonio Symphony (Texas)
Fort Wayne Philharmonic (Indiana)	Santa Rosa Symphony (California)
Fort Worth Symphony Orchestra (Texas)	Seattle Symphony (Washington)
Fresno Philharmonic (California)	Sinfonia Gulf Coast (Florida)
Gulf Coast Symphony Orchestra (Mississippi)	Snohomish County Music Project (Washington)
Harrisburg Symphony Orchestra (Pennsylvania)	South Arkansas Symphony Orchestra (Arkansas)
Hartford Symphony Orchestra (Connecticut)	South Carolina Philharmonic (South Carolina)
Hawaii Symphony Orchestra (Hawaii)	Spartanburg Philharmonic Orchestra (South Carolina)
Huxford Symphony Orchestra at the University of Alabama (Alabama)	Spokane Symphony (Washington)
Illinois Symphony Orchestra (Illinois)	Stamford Symphony Orchestra (Connecticut)
Jacksonville Symphony Orchestra (Florida)	St. Louis Symphony (Missouri)
Kansas City Symphony (Kansas)	Symphony Nova Scotia (Canada)
Kenai Peninsula Orchestra (Alaska)	Symphony Orchestra Augusta (Georgia)
Kingsville Symphony Orchestra (Texas)	Symphoria (New York)
Kitchener–Waterloo Symphony (Canada)	Tacoma Symphony Orchestra (Washington)
Lansing Symphony Orchestra (Michigan)	Thunder Bay Symphony Orchestra (Canada)
Louisiana Philharmonic Orchestra (Louisiana)	Vocal and Instrumental Teaching Artists Academy–VITA (California)
Madison Symphony Orchestra (Wisconsin)	West Michigan Symphony (Michigan)
Maryland Symphony Orchestra (Maryland)	
Meridian Symphony Orchestra (Mississippi)	
Milwaukee Symphony Orchestra (Wisconsin)	



Music Educators Workshop | October 18

Count Me In (Middle School)

The Count Me In after-school initiative meets the needs of New York City middle-school singers, many of whom have never studied music before and whose schools do not have established choral programs. In the fall, students received instruction and training to prepare them for auditions to performing arts high schools. In the spring, they participated in an inclusive choral experience designed to build skills and stimulate their passion for music.

Arts Achieve (Elementary, Middle, and High School)

A five-year partnership in its final year between New York City's leading arts institutions, the New York City Department of Education, and its public schools, Arts Achieve is designed to improve student achievement in the arts through the development and implementation of balanced arts assessments that are aligned with high student content and academic achievement standards. Carnegie Hall is the lead music partner on this project.

Music Educators Workshop (Ensemble Directors)

Fifty music directors from New York City middle and high schools built their capacity for challenging and inspiring their students during a yearlong series of professional training and musical activities from September 2014 through May 2015. In addition, 64 music directors from the tri-state area came to New York in July 2015 for a four-day summer workshop that explored the importance of quality music on their students' learning. In both of these unique opportunities, educators at all stages of their careers participated in workshops with student ensembles and visiting faculty, learned from professional artists, set goals, and explored rehearsal techniques for their classrooms. Educators had the opportunity to network, build community, and attend Carnegie Hall concerts.

Music Educators Toolbox (Elementary School)

This set of free online resources for music teachers includes lesson plans and activities, summative and formative assessments, video examples, and documented best practices. Designed to be effective and adaptable in a wide variety of music classrooms, the resources were developed through both Carnegie Hall's five-year residency in a New York City elementary/middle school and the Music Educators Workshop.

FOR FAMILIES

Carnegie Kids

Ages 3–6

Carnegie Kids, a series of free concerts in local neighborhoods and at Carnegie Hall, stimulates children’s imaginations, inspiring them and their whole families to sing, dance, and joyously interact with the music and musicians. Featuring terrific musicians playing a vast range of music from classical to indie pop, these concerts encourage families to be inquisitive and playful.



Carnegie Kids: Songs for Unusual Creatures | January 11

Family Concerts

Ages 5–10

Featuring extraordinary artists from the worlds of classical, jazz, world, and popular music, these concerts take place in legendary Stern Auditorium / Perelman Stage and in the more intimate, contemporary Zankel Hall. Captivating and eye-opening, these musical experiences create lasting memories for caregivers and children.



Family Concert: Take the Stage with Broadway Stars
April 18

October 19 | Zankel

Ladysmith Black Mambazo

December 21 | Stern/Perelman

The New York Pops: Rudolph the Red-Nosed Reindeer

The New York Pops | Steven Reineke, Music Director and Conductor
John Bolton, Narrator | New York Theatre Ballet
Diana Byer, Founder and Artistic Director
Liza Gennaro, Director and Choreographer
Carmina de Dios, Costume Designer | TADA! Youth Theater
Janine Nina Trevens, Executive and Artistic Director
Essential Voices USA | Judith Clurman, Music Director and Conductor

April 18 | Stern/Perelman

Take the Stage with Broadway Stars

Jessie Mueller, Special Guest
Leslie Stifelman, Co-Host and Music Director
Thomas Cabaniss, Co-Host
Melissa Rae Mahon, Director and Choreographer
Scott Cady, Leader and Piano | Dave Riekenberg, Woodwinds
Glenn Drewes, Trumpet | Bruce Bonvissuto, Trombone
Richard Sarpola, Bass | Clint de Ganon, Drums and Percussion



Family Day | September 21

Family Day

Carnegie Hall celebrates families by offering free interactive activities in its brand-new Resnick Education Wing. Visitors compose songs, try their hands at conducting, explore a “sound playground,” and take in performances by various artists.

A MOTHER CARES FOR HER FAMILY THROUGH MUSIC

As participants in the Lullaby Project—part of WMI’s Musical Connections program—homeless, incarcerated, or teen mothers work with Carnegie Hall artists to compose, visit a recording studio, and produce a professional recording of their lullaby, which they can play to their child. The Lullaby Project offers women and their partners an opportunity to examine their roles as parents and strengthen the bond with their child. In winter 2015, Musical Connections artists went to Rikers Island, New York City’s largest jail, to work with incarcerated women. “The first thing you ask is, write down things you really care about, so you are asking people to really open up their hearts,” says Musical Connections artist Daniel Levy. A woman named Kelly did: Her lullaby was written from two perspectives—her own and that of her children’s late father. “They lost their father recently, and fortunately the two younger children don’t really know much about what’s going on. I really wanted to get the message, to the older ones especially, that their father’s looking down on them and that they feel some sort of comfort since I can’t be there physically.”

I Wonder by Kelly (with Falu and Pala)

I wonder if you know how much I love you
I wonder if you know how much he loves you

I hope you know, how much I love you
When I’m not with you, please stay together
And love each other forever

I wonder if you know how much I love you
I wonder if you know how much he loves you

I wish you two were here with me
In the home that you deserve to be

I wish you both feel all my love
And the love from your daddy above

I wonder if you know how much I love you
I wonder if you know how much he loves you.



Lullaby Project concert | May 22

Lullaby Project

The Lullaby Project, part of Carnegie Hall’s Musical Connections program, creates musical experiences for pregnant women and new mothers in their teenage years or who are facing challenging circumstances such as homelessness or incarceration. The project invites participants to work with professional artists to write a personal lullaby for their babies, strengthening the bond between parent and child. Now extending across the country, the Lullaby Project enables partner organizations to support families in their own communities.

In 2014–2015, the Lullaby Project engaged participants in homeless shelters, public hospitals, and at Rikers Island in composing original lullabies for their babies and children in collaboration with artists from the Musical Connections roster. Projects included a creative workshop session, recording session to create a professional CD, and final gathering to celebrate these new songs with a listening session. On May 22, a concert in the Resnick Education Wing included select lullabies from all projects—locally and from national partners. The concert was part of a two-day conference for interested and current national partners looking at the design and impact of the Lullaby Project.

2014–2015 Lullaby Project Partners

- Austin Classical Guitar Society (Texas)
- Bay Chamber Concerts (Maine)
- Chicago Symphony Orchestra (Illinois)
- Flint School of Performing Arts (Michigan)
- Hartt School Community Division (Connecticut)
- Portland Symphony Orchestra (Maine)
- Seattle Symphony (Washington)



NeON Arts: Renaissance Youth | March 24



Musical Connections: Sing Sing composition residency
May 15

INMATES AT SING SING EXPLORE DUKE ELLINGTON

Trombonist, bandleader, composer, and educator Chris Washburne says, “The musical life at Sing Sing is extraordinary for many reasons, but what connects everyone involved is a love of great music and a belief that it can change our lives.” Washburne speaks from personal experience as one of the lead artists in the Musical Connections Ellington Creative Learning Project at Sing Sing. The project offered Sing Sing inmates, many with little or no musical training, opportunities to develop as musicians and composers. Workshop members explored jazz improvisation, and arranged and wrote their own works inspired by Ellington’s life and work. The range of works included gospel songs for mixed choir and mixed ensemble to big-band pieces. In addition to workshop members, the program also impacted the lives of many of the 1,600 incarcerated men in the general Sing Sing population who were able to view the final concert through a broadcast on an internal television channel. “The love and appreciation communicated by the general population at the concerts makes the performances unforgettable, intense, inspiring, and joyful experiences,” said Washburne. “The work at Sing Sing is very much in the spirit of Ellington’s lifelong pursuit of transcendence and social change through great swinging music.”

FOR THE COMMUNITY

Neighborhood Concerts

For almost four decades, Carnegie Hall has partnered with local community organizations to bring outstanding main-stage artists as well as exciting rising stars of classical, jazz, and world music to neighborhoods from the tip of Brooklyn to the top of the Bronx. Tapping into the pulse of diverse communities, these free concerts brought together local residents and people from throughout the city to share in the joy of music. Concerts in 2014–2015 included Abdullah Ibrahim, Roomful of Teeth, Fred Hersch Trio, Calder Quartet, and Julia Bullock.

Musical Connections

This set of community-based projects linked people to a variety of musical experiences, ranging from stand-alone concerts to intensive yearlong creative workshops designed to have a powerful impact on participants’ daily lives. Through songwriting and composition projects, juveniles and adults in the justice system built a positive sense of self and strengthened bonds to family and community. In hospitals, musicians offered performances that reinforced positive healthcare messages.

Musical Connections worked with non-secure placement facilities in the juvenile justice system, helping young people write, perform, and record their own songs, and continued to work in secure detention facilities. Musical Connections’s residency at Sing Sing Maximum Security Facility entered its sixth year, and saw many progressions for the musical workshops there, including complex compositions and powerful performances written and produced by inmates.

Additionally, Carnegie Hall worked with local agencies that oversee homeless shelters and community service providers to coordinate attendance and free access to concerts presented as part of Carnegie Hall’s popular Family Concerts, Neighborhood Concerts, and Carnegie Kids events.

NeON Arts

NeON Arts is a project of the New York City Department of Probation (DOP) in partnership with Carnegie Hall’s Weill Music Institute that offers young people, including those on probation, in seven New York City communities the chance to explore the arts through a variety of creative projects that help them establish positive peer relationships and develop important social and career skills. NeON Arts provides funding to New York City artists and arts organizations to produce these programs in partnership with the DOP’s Neighborhood Opportunity Networks (NeONs), which connect local residents to opportunities, resources, and services in their neighborhoods.

As a leader in creating arts programming for justice settings and an ongoing partner of the DOP, Carnegie Hall’s Weill Music Institute facilitates the grant-making process, coordinates citywide NeON Arts events, and works with arts organizations and NeON stakeholders to ensure that the planning and implementation of each project are a collaboration that benefits the entire community.

Twenty-eight organizations participated in the first round of NeON Arts, and over 4,000 young New Yorkers took part in NeON Arts programming.

FOR YOUNG MUSICIANS

Workshops and Master Classes

Ages 18–35

Designed to meet the artistic and professional needs of musicians on the rise, these opportunities provide valuable access to world-class artists who frequent the stages of Carnegie Hall. Up-and-coming performers receive coaching and professional mentoring from celebrated faculty, plus performance opportunities in public master classes on the concert hall stages and in the Resnick Education Wing. Select sessions of workshops and master classes are recorded to be shared more broadly online.

October 18

Abdullah Ibrahim

For Jazz Pianists

Legendary South African pianist Abdullah Ibrahim led a public master class for solo pianists and small ensembles.

January 13–15

Marilyn Horne with Anne Sofie von Otter and Warren Jones: The Song Continues

For Singers and Pianists

Founded by iconic mezzo-soprano Marilyn Horne, one of America’s great artists, this annual celebration of art song nurtures gifted young singers. Mezzo-soprano Anne Sofie von Otter and pianist Warren Jones joined Ms. Horne in an intensive weeklong series of coaching sessions and master classes for rising vocal talents.

February 21–23

Joyce DiDonato

For Singers

Renowned mezzo-soprano Joyce DiDonato presented a series of three master classes focusing on opera arias. Four singers were selected to participate in this set of public events, which were also streamed live online. Additional sessions on breathing, movement, and career development completed the program.

March 27

Richard Goode

For Pianists

Pianist Richard Goode, acknowledged worldwide as one of today’s leading interpreters of Classical and Romantic music, explored Debussy’s Preludes with young pianists in a public master class.

April 13–17

The Tallis Scholars

Thirty-six young professional choral singers enjoyed a once-in-a-lifetime opportunity to study and perform with Peter Phillips and The Tallis Scholars, the preeminent a cappella vocal ensemble. Phillips and members of The Tallis Scholars prepared the singers to join them in a program in two of the most extraordinary works of the Renaissance, Antoine Brumel’s dramatic *Missa Et ecce terrae motus*, and Thomas Tallis’s sonorous 40-part motet “Spem in alium.”

Friday, April 17 | Church of St. Ignatius Loyola

The Tallis Scholars: Spem in Alium Project

Carnegie Hall Chamber Chorus

Peter Phillips, Conductor

MAP OF WMI PROGRAMS

Each dot on the map represents the site of a WMI program held during the 2014–2015 season.

- Carnegie Kids
- Musical Connections
- Neighborhood Concerts
- NeON Arts
- Link Up
- Musical Explorers
- Lullaby Project
- Music Educators Workshop
- Count Me In

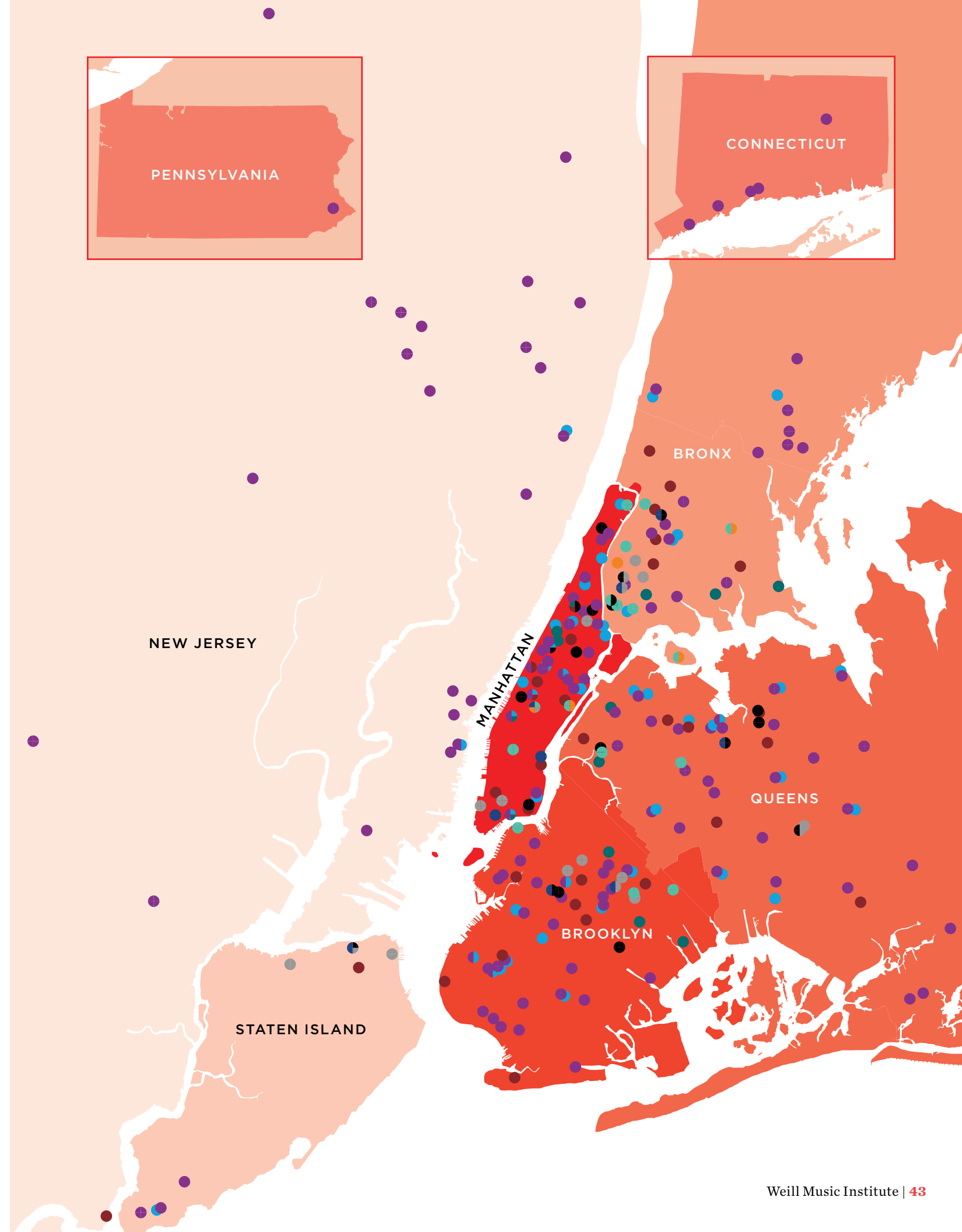


Programs of the Weill Music Institute reached teachers, students, and community members during the 2014–2015 season in the following states and countries:

Alaska, Alabama, Arkansas, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Illinois, Indiana, Kansas, Louisiana, Maine, Maryland, Michigan, Mississippi, Missouri, Nebraska, New York, Ohio, Oregon, Pennsylvania, Rhode Island, South Carolina, Tennessee, Texas, Washington, West Virginia, Wisconsin

Canada, China, France, Spain, and Japan

Photos: Carnegie Kids by Julien Jourdes, Musical Connections by Stephanie Berger, Neighborhood Concert by Jack Vartoogian, NeON Arts by Jennifer Taylor, Link Up by Jennifer Taylor, Musical Explorers by Chris Lee, Lullaby Project by Chris Lee, Music Educators Workshop by Stephanie Berger, Count Me In by Jennifer Taylor.



WMI DIGITAL

Musical Exchange

Ages 13 and up

Carnegie Hall invited young musicians to connect with peers from around the world and share their musical performances through Carnegie Hall's global online community. Musical Exchange focused on musical creativity, sharing, and international collaboration, connecting young musicians from around the world in an online program. Participants during the 2014–2015 season included students from North America and Europe, as well as Australia, India, South Africa, Indonesia, Brazil, and Russia. The community currently has nearly 4,000 members, and had more than 50,000 unique visitors in 2014–2015.

Digital Library

Carnegie Hall's Digital Library offers a rich collection of online educational materials, a multimedia library, and interactive resources from WMI programs. Designed for use by educators, young artists, and teaching artists, the Digital Library helps make WMI's programs broadly accessible nationally and internationally through these online resources. In the 2014–2015 season, WMI completed the collection of Open Educational Resources called the Music Educators Toolbox, which reached more than 20,000 users in its first year, and continued to extend the distribution of its digital library collections by sharing resources more broadly through YouTube, Vimeo, and iTunes U.

Digital Music Production Workshops

In the 2014–2015 season, WMI piloted a series of Digital Music Production Workshops for New York City youth, exploring the technology and skills of music production across a range of musical genres. These workshops, led by teaching artists and producers from diverse musical backgrounds, gave young people hands-on experience with creative software, digital audio workstations, and audio recording equipment. This program was a collaboration with Building Beats, an organization focused on hip-hop education, and was supported by the Hive Digital Media Learning Fund in the New York Community Trust.



CARNEGIE HALL DIGITAL INITIATIVES

During the 2014–2015 season, Carnegie Hall's educational and community-based programs brought the gift of music to the widest possible audience, while myriad digital initiatives engaged, enlightened, and delighted music lovers outside the historic hall on their computers and mobile devices.

Carnegie Hall and Paris-based medici.tv launched a new partnership in which free live webcasts of Carnegie Hall presentations of performances by world-class artists were made accessible to home audiences for the first time. After each live webcast, free replays of the concerts were available to online audiences for an additional 90 days, playable worldwide on internet-enabled devices. medici.tv reported that the six concerts and three master classes reached well over 1 million views—with audience members originating from countries around the world.

The Carnegie Hall website continued to generate tremendous activity. There were over 250 blog

posts, nearly 2.4 million users on the site, 3.7 million sessions, and close to 15 million page views. There was great activity on YouTube as well. Over the course of the year, a further 150 videos were uploaded to the Carnegie Hall YouTube page, bringing the total number to nearly 1,000. Digital audiences clearly enjoyed what they were watching, as the channel had over 5 million views and nearly 20,000 subscribers. There was also sustained growth in our social media presence. On Twitter, Carnegie Hall commented on the good-natured trash talking between members of the San Francisco Symphony and The Cleveland Orchestra as teams from their respective cities dueled in the NBA Finals. It was one of many popular tweets that drove a rise in Twitter followers to nearly 70,000. A new Instagram account was launched late in the season, and has reached over 10,500 followers since May; in addition, over 116,000 people liked Carnegie Hall's Facebook page. On all of these channels, our engagement rates with audiences continue to climb.





Chris Lee

NATIONAL YOUTH ORCHESTRA OF THE UNITED STATES OF AMERICA

(AGES 16-19)

In what has become one of the summer's most eagerly anticipated events, Carnegie Hall's Weill Music Institute brought together 114 talented young musicians from 37 states to create the 2015 National Youth Orchestra of the United States of America (NYO-USA). The foundations and friendships of NYO-USA were built in rehearsals, workshops, and recreational activities on the campus of Purchase College, SUNY, during a two-week residency. The preparation culminated in concerts at Purchase and at Carnegie Hall, as well as a subsequent seven-city tour of China's preeminent music centers.

NYO-USA began its concert tour at The Performing Arts Center, Purchase College, SUNY, before journeying to midtown Manhattan for a sold-out performance at Carnegie Hall. Led by conductor Charles Dutoit and featuring star Chinese pianist YUNDI, NYO-USA performed a program that included Beethoven's Piano Concerto No. 5, "Emperor," and Berlioz's *Symphonie fantastique*. Cellphones were, for once, not annoyances in the concert hall as NYO-USA premiered Tan Dun's Passacaglia: *Secret of Wind and Birds*, a work commissioned for the orchestra by Carnegie Hall that makes use of pre-recorded bird calls played on traditional Chinese instruments and played back on smartphones. Those who weren't fortunate enough to attend the performance were able to listen to it on WQXR radio and view a free live webcast on medici.tv.

After the Carnegie Hall performance, NYO-USA flew to China for a tour that was designated as one of only four Cultural Pillars of the most recent Consultation on People-to-People Exchange (CPE) between the United States and China. NYO-USA performed in Beijing, Shanghai, Suzhou, Xi'an, Shenzhen, Guangzhou, and Hong Kong.

National Youth Orchestra of the United States of America
Founding Sponsor: Bloomberg Philanthropies

Founder Patrons: Blavatnik Family Foundation; The Horace W. Goldsmith Foundation; Marina Kellen French and the Anna-Maria and Stephen Kellen Foundation; The Harold W. McGraw, Jr. Family Foundation; Ronald O. Perelman; Robertson Foundation; Robert F. Smith; Sarah Billingham Solomon and Howard Solomon; and Joan and Sanford I. Weill and the Weill Family Foundation.

Major Tour Sponsors: Sir David Tang; Wailian Overseas Consulting Group, Limited; and PwC

Additional funding has been provided by the Jack Benny Family Foundation for Music Education; and Andrew and Margaret Paul.



NYO-USA members in Stern Auditorium / Perelman Stage | July 11



NYO-USA members in Shanghai, China | July 18

2015 TOUR

July 10 | Performing Arts Center, Purchase College, SUNY (Purchase, New York)

July 11 | Stern Auditorium / Perelman Stage, Carnegie Hall (New York, New York)

July 15 | National Centre for the Performing Arts (Beijing, China)

July 17 | Shanghai Oriental Art Center (Shanghai, China)

July 19 | Suzhou Culture and Arts Centre (Suzhou, China)

July 21 | Xi'an Concert Hall (Xi'an, China)

July 23 | Shenzhen Concert Hall (Shenzhen, China)

July 24 | Xinghai Concert Hall (Guangzhou, China)

July 26 | Hong Kong Cultural Centre (Hong Kong)

Cultural Ambassadors

"I think whenever musicians get together there is energy, there is an international language; it's not Chinese, it's not English, it's the international language of art and music which everyone understands and doesn't have to be translated," said US Ambassador to China Max Baucus during a party welcoming NYO-USA to China. NYO-USA's visit to China was more than a concert tour, as orchestra members became cultural ambassadors who met local young musicians and interacted with Chinese people in informal pre-concert performances. Violist Shan Su said of the cultural exchange, "We are sharing what we know with others and at the same time learning about other cultures. In the end, both parties can become well-rounded and have a richer experience." NYO-USA members and young Chinese friends continue to exchange messages.

Returning Home

For 25 of the 114 NYO-USA musicians who are of Chinese ancestry, the journey to China was not just a thrilling concert tour, but a return to their roots. Violinist Helen Wu had visited her relatives in Guangzhou several times, but her trip with NYO-USA marked the first time in over a decade she had returned to the birthplace of her parents. "Exploring Guangzhou and Hong Kong through the avenues of music and NYO-USA will grant me a greater capacity to understand the culture of my ancestors and experience the setting of my parents' childhood in a different way," she said.

Some NYO-USA members were reunited with extended family members. Percussionist Adrian Lin was born in the Bay area of California, but his parents come from Taiwan. During the orchestra's visit to Hong Kong, he spent an afternoon with his uncle and family he hadn't seen in close to nine years. Karen Dai, a percussionist, was born in Tianjin, China, but came to the US when she was 10 months old. Her immediate family still lives in China; while in Xi'an, she had lunch with her grandmother and other family members.

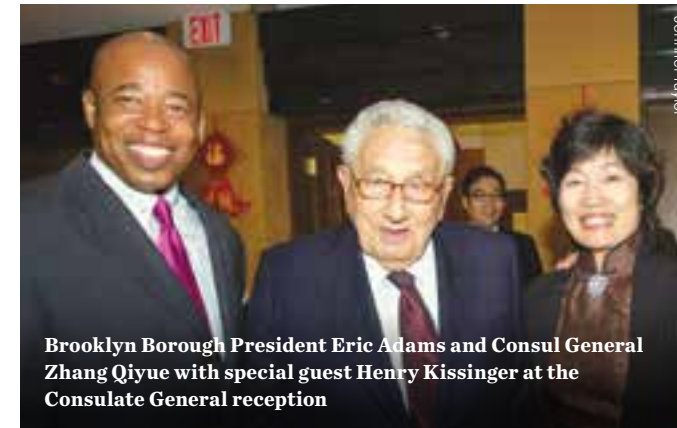
NYO-USA—THE AUDIENCE



Matt Gajda, Anthony Brattoli, Nivanthi Karunaratne, Ethan Shrier, and Henry Whitaker with Vice President Joe Biden at the US Department of State luncheon in Washington, DC



Dennis M. and Karen Nally, Sharon Bush, Danielle Accettola, Zhang Qiyue, and Ronald Perelman



Brooklyn Borough President Eric Adams and Consul General Zhang Qiyue with special guest Henry Kissinger at the Consulate General reception



Sir David Tang (right) welcomes Tan Dun to the China Club after the concert in Hong Kong.



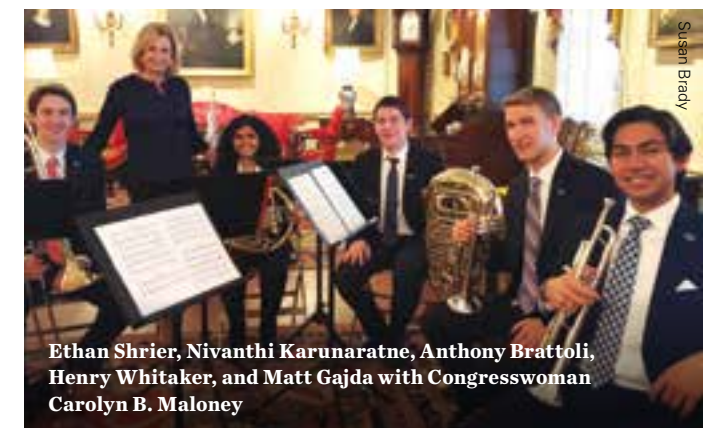
Danielle Accettola and He Mei of Wailian, YUNDI, Lady Linda Davies, Wui-Sai Kan, and Clive Gillinson at a post-concert reception in Shanghai



Ronnie Chan, Chairman of the Board of Trustees of the Asia Society Worldwide, with musicians Ethan Shrier and Soyeong Park



Kevin Sheekey, Ee Chuan Ng, and Helen He of Bloomberg join YUNDI; Max Baucus, US Ambassador to China; and Clive Gillinson at a special reception hosted by Ambassador Baucus at the Ambassador's residence in Beijing.



Ethan Shrier, Nivanthi Karunaratne, Anthony Brattoli, Henry Whitaker, and Matt Gajda with Congresswoman Carolyn B. Maloney



Ensemble ACJW

Jennifer Taylor

ENSEMBLE ACJW

The Academy—a program of Carnegie Hall, The Juilliard School, and the Weill Music Institute in partnership with the New York City Department of Education

At the start of the 2014–2015 season, 18 talented young musicians, chosen in a competitive audition from almost 500 applicants, joined Ensemble ACJW to begin a two-year fellowship during which they performed at Carnegie Hall, The Juilliard School’s Paul Hall, Trinity Church, SubCulture, and at Our Saviour’s Atonement Lutheran Church. Throughout the season, ACJW performed a vast range of repertoire, from music of the early Baroque to works by such living composers as John Adams, David Lang, and Frederic Rzewski. In February, as part of its annual residency at Skidmore College, ACJW gave the world premiere of *Backlight*, a Carnegie Hall–commissioned work by Richard and Barbara Debs Composer’s Chair Meredith Monk, and performed the work’s New York premiere at Weill Recital Hall a few days later. Committed to performance excellence and dedicated to service in the community and the New York City public school system, the fellows once again worked closely with partner music teachers as part of the residencies in 20 New York City public schools in each of

the five boroughs. They also performed in the Weill Music Institute’s free Neighborhood Concerts series. As participants in the Musical Connections program, they brought music to audiences in non-traditional venues. They performed for men at the Queensboro Correctional Facility who were preparing to transition back into the community after serving long sentences and for adults with intellectual and developmental disabilities, as well as audiences at healthcare facilities and residents at senior service organizations.

2014–2015 FELLOWS OF ENSEMBLE ACJW

Garrett Arney, Percussion

Andrea Casarrubios, Cello

Stanislav Chernyshev, Clarinet

Jacqueline Cordova-Arrington, Flute

Elizabeth Fayette, Violin

Michael Katz, Cello

Dana Kelley, Viola

Beomjae Kim, Flute

Danny Kim, Viola

Siwoo Kim, Violin

Jean Laurenz, Trumpet

Kobi Malkin, Violin

Jenny Ney, Horn

James Riggs, Oboe

Shir Semmel, Piano

Michael James Smith, Piano

Caleb van der Swaagh, Cello

Michael Zuber, Bassoon



Jennifer Taylor

ACJW at SubCulture | January 22

Skidmore Residency with Meredith Monk

For the eighth year, Ensemble ACJW returned to Skidmore College for a residency, where the fellows worked closely with music department faculty members and students by offering master classes, lessons, and classroom presentations; in addition, they offered interactive performances in the Saratoga Springs community. Richard and Barbara Debs Composer’s Chair Meredith Monk was on hand to work with the fellows and Skidmore student composers; participate in presentations highlighting her new composition, *Backlight*; and join the fellows in an informal pre-concert talk. Prior to the residency, she included the fellows in her composition process, and led several exploratory sessions, giving fellows a unique opportunity to workshop alongside the composer. Monk began all rehearsals and workshop sessions on *Backlight* with movement and vocalization warm-ups, which became a practice that many of the fellows maintained throughout the season.

Professional Development

The 2014–2015 fellows participated in more than 150 hours of professional development workshops focused on giving them the skills they need to succeed in the program and in careers as music professionals. In addition, the fellows participated in five workshops with the New York City instrumental music teachers with whom they partnered. This included an Advocacy Through Storytelling workshop presented by Micaela Blei of The Moth podcast, and a composition and improvisation session with cellist Mike Block. One partner teacher commented, “Occasionally I have been taken out of my comfort zone, only to discover that my students relish the opportunity to experience something new.” Other partner teachers echoed the sentiment, appreciating the new creative methods explored in the workshops.



Richard Termine

Fellow Dana Kelley teaches at partner school Alfred de B. Mason. May 26

Ensemble ACJW Partner Schools, 2014–2015 Season

Bronx

Fordham High School for the Arts
PS49 The Willis Ave School
Celia Cruz High School of Music

Brooklyn

Fort Hamilton High School
PS112 Lefferts Park
PS200 The Benson School
Brooklyn High School of the Arts
PS/IS226 Alfred de B. Mason

Manhattan

PS/MS46 Arthur Tappan
MS167 Robert F. Wagner
City College Academy of the Arts

Queens

Grover Cleveland High School
MS158 Marie Curie Middle School
PS21 Edward Hart
PS887 The 51 Avenue Academy
Dorothy Bonawit Kole, PS/IS 49Q
Edward Bleeker JHS 185Q
PS63 Old South
PS16 The Nancy DeBenedittis School

Staten Island

IS61 William A. Morris



Pete Checchia

Meredith Monk with Ensemble ACJW in Weill Recital Hall | February 16

Chronological Listing of Ensemble ACJW Events

Friday, October 17

Arthur Zankel Music Center, Helen Filene Ladd Concert Hall at Skidmore College

Monday, October 20

Weill Recital Hall

Tuesday, November 11

Paul Hall, The Juilliard School

Sunday, November 23

Music at Our Saviour’s Atonement

Thursday, January 8

Paul Hall, The Juilliard School

Thursday, January 22

SubCulture

Friday, February 13

Arthur Zankel Music Center, Helen Filene Ladd Concert Hall at Skidmore College

Monday, February 16

Weill Recital Hall

Sunday, March 8

Music at Our Saviour’s Atonement

Tuesday, March 10

Paul Hall, The Juilliard School

Thursday, March 26

SubCulture

Friday, April 17

Weill Recital Hall

Thursday, April 23

Trinity Wall Street

Thursday, April 30

Trinity Wall Street

Friday, May 15

Weill Recital Hall

Wednesday, June 3

Paul Hall, The Juilliard School

Friday, June 12

SubCulture



Chris Lee

RESNICK EDUCATION WING

With a snip of scissors, the ceremonial ribbon was cut and Carnegie Hall's new Judith and Burton Resnick Education Wing was officially opened on Thursday, September 18. The historic event welcomed New York City music educators, along with such luminaries as soprano Martina Arroyo, New York City Department of Education Chancellor Carmen Fariña, and New York City Department of Cultural Affairs Commissioner Tom Finkelpearl in attendance.

The ceremony was a prelude to an opening weekend of festivities, including the Weill Music Institute's inaugural Family Day on Sunday, September 21. The day of free educational and fun musical activities for children and families officially opened the 61,000-square-foot wing to the public. There were performances in the stunning Joan and Sanford I. Weill Music Room by Rani Arbo & daisy mayhem, Hot Peas 'N Butter, and The Itty Biddies. After the performances, visitors were invited to tour the Lily and Edmond J. Safra Education Floors and take part in an array of creative, interactive activities. There were opportunities to conduct Ensemble ACJW, play handmade instruments in a "sound playground" with Polygraph Lounge, participate in a songwriting session, record musical samples, build a musical instrument, and join in a sing-along with Emily Eagen.

The wing was home to WMI programming throughout the 2014–2015 season. The Carnegie Kids concert series made the Weill Music Room its new home with performances by Elizabeth Mitchell and You Are My Flower (November), Songs for Unusual Creatures (January), The Itty Biddies (February), and Emily Eagen (May). Ticket holders to Carnegie Hall Family Concerts were able to enjoy free pre-concert activities in the wing. They sang along in Zulu and danced with Ladysmith Black Mambazo (October); got an inside look at how a semi-staged version of *Rudolph the Red-Nosed Reindeer* made it to the stage for a New York Pops performance (December); and were taught dance moves by Leslie Stifelman and choreographer Melissa Rae Mahon for a Broadway hits concert (April).

Three stellar artists complemented their concert appearances at Carnegie Hall with master classes for young performers that were open to the public. South African jazz icon Abdullah Ibrahim worked with solo pianists and piano ensembles (October); renowned mezzo-soprano Joyce DiDonato led three master classes for opera singers that were streamed worldwide (February); and acclaimed pianist Richard Goode shared insights on Debussy's Preludes for young pianists (March). There was also *The Tallis Scholars: Renaissance Masterworks*, an intensive master class led by Peter Phillips and The Tallis Scholars, in which young singers refined their choral singing.

On Saturdays throughout the spring, WMI and Building Beats, an organization focused on hip-hop education, provided a series of digital music production workshops for teens from across New York City to help them explore digital production techniques used in hip-hop, rap, R&B, and electronic music. In May, the Weill Music Room was home to the culminating concerts for songwriting workshops that were part of the Lullaby Project and programs in juvenile justice settings.

For four days in July, school and community ensemble directors gathered in the wing for the first Summer Music Educators Workshop. This intensive program gave educators opportunities to engage with guest faculty on a wide range of topics, including pedagogy and classroom practices. They were also able to observe student ensemble demonstration rehearsals and share ideas with their peers.

In addition to providing a home for WMI, members of Ensemble ACJW rehearsed, performed, partnered with teachers, and congregated in the wing throughout the season.

We thank Judith and Burton Resnick, Joan and Sanford I. Weill and the Weill Family Foundation, Mrs. Lily Safra, and other generous supporters for making the wing possible.



Chris Lee

Ensemble ACJW at the Resnick Education Wing Open House | September 20



Chris Lee

Soprano Michelle Bradley and mezzo-soprano Stephanie Blythe at the Resnick Education Wing Open House | September 20



Jeff Goldberg

Weill Roof Terrace

CARNEGIE HALL'S STUDIO TOWERS RENOVATION PROJECT

In fall 2014, Carnegie Hall marked the completion of its comprehensive Studio Towers Renovation Project, a \$230 million undertaking that has enabled Carnegie Hall to transform its facilities for the 21st century. Along with creating new inspirational spaces for music education on the building's upper floors, the project has completely refurbished Carnegie Hall's backstage areas and consolidated administrative spaces for greater efficiency. In addition, updates to the landmark building's infrastructure have made it more energy-efficient and environmentally friendly than ever before. In summer 2015, the Hall was awarded a Leadership in Energy and Environmental Design (LEED) Silver Certification from the U.S. Green Building Council, making it one of the oldest and most notable buildings to achieve such distinction.

STUDIO TOWERS RENOVATION PROJECT

Carnegie Hall gratefully acknowledges these generous donors for making possible the renovation of the Studio Towers to create inspirational new spaces for music education and to ensure that Carnegie Hall remains the premier international destination for the world's greatest artists in the 21st century and beyond.

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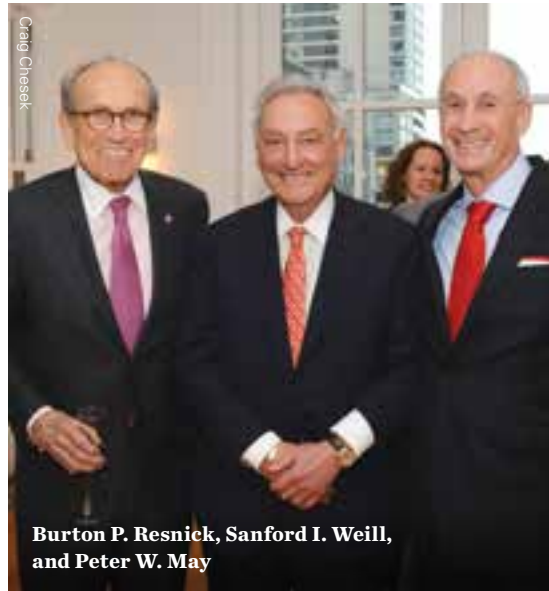
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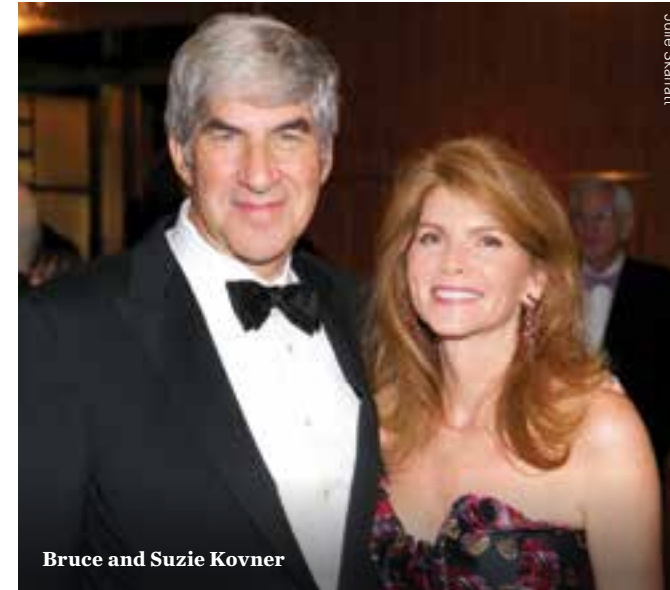
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OPENING NIGHT GALA

On October 1, 2014, Carnegie Hall celebrated the launch of its 2014–2015 season with a concert featuring violinist and Perspectives artist Anne-Sophie Mutter and the Berliner Philharmoniker conducted by Sir Simon Rattle, followed by a historic gala dinner atop Carnegie Hall. The electrifying atmosphere in Stern Auditorium / Perelman Stage continued upstairs at the first post-concert Opening Night Gala Dinner on Carnegie Hall's recently unveiled Weill Terrace and Terrace Room. Carnegie Hall's donors showed their support by raising over \$5 million as part of the Opening Night festivities. We express our appreciation to Gala Lead Chairman Marina Kellen French, and to Gala Chairmen Mercedes T. Bass, Annette and Oscar de la Renta, Bruce and Suzie Kovner, Marie-Josée and Henry Kravis, The Marc Haas Foundation, Ingeborg and Ira Leon Rennert, Beatrice Santo Domingo, Sydney and Stanley S. Shuman, David M. Siegel and Dana Matsushita, Margaret and Ian Smith, S. Donald Sussman, and Joan and Sanford I. Weill. We send our gratitude to PwC for its sponsorship of the Opening Night Gala, and deepest gratitude to all who participated.

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MEDAL OF EXCELLENCE

Business leaders and social luminaries from around New York City gathered to honor Carnegie Hall President Sanford I. Weill—businessman, philanthropist, and tireless supporter of the arts—with the 2015 Medal of Excellence. The award was presented by Gala Chair and Carnegie Hall Chairman Ronald O. Perelman during a festive gathering of 250 guests on the Hall’s Joan and Sanford I. Weill Terrace. CNBC correspondent Becky Quick presided over a celebration that included remarks by New York City Mayor Bill de Blasio. Without the vision of its leadership, including Gala Chairs Ronald O. Perelman, Robert K. Kraft, Robert F. Smith, and Joan H. Weill, this extraordinary event could not have taken place.



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Archbishop Desmond Tutu, New York City First Lady Chirlane McCray, and Clive Gillinson at the culminating event of the UBUNTU Festival

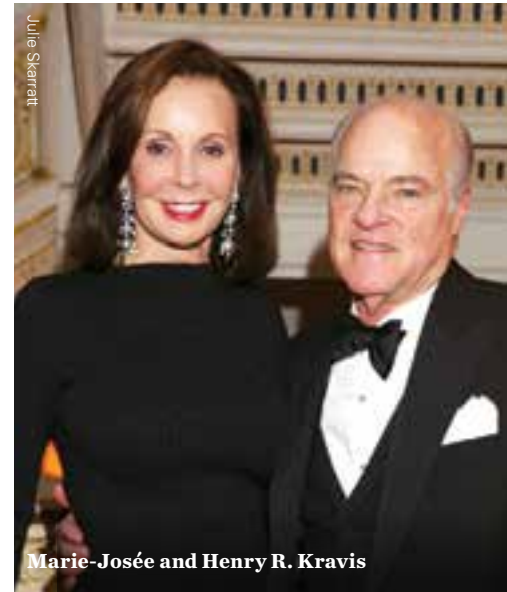


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SUPPORT FOR THE NATIONAL YOUTH ORCHESTRA OF THE UNITED STATES OF AMERICA

For the third consecutive summer, it was a time for outstanding young musicians from around the country to come together to form the National Youth Orchestra of the United States of America (NYO-USA). This year, 114 performers from 37 states participated in this program of Carnegie Hall's Weill Music Institute that presented performances in Purchase, New York, and at Carnegie Hall, before embarking on a historic tour of China, where they played in major concert halls in several regions of the country. We want to thank all the generous supporters who made this program possible. For a full list, please go to page 47.

SPECIAL EVENTS



Wednesday, October 1, 2014 Carnegie Hall's Opening Night Gala

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Thursday, May 28, 2015 Medal of Excellence Gala Honoring Sanford I. Weill

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As of June 30, 2015

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As of June 30, 2015



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Mark McQueen

TREASURER'S REVIEW

Carnegie Hall upheld its solid financial position in fiscal year 2015, a season marked by outstanding performances by many of the world's finest artists on the Hall's three stages as well as a wide range of exceptional education and community programs. Carnegie Hall presented approximately 170 performances in the 2014–2015 season, including offerings for families, schools, and general audiences, and was home to more than 500 performances and events hosted by outside producers. Extensive education programs created by Carnegie Hall's Weill Music Institute reached nearly half a million people in New York City, nationwide, and around the world.

Strong charitable giving in fiscal year 2015 helped fuel growth in our institutional activities, including both concert and educational programming. Contributions supporting annual operations rose to \$29.9 million, an 8% increase from fiscal year 2014, including increased gifts from individuals and foundations and funds raised through special events. Carnegie Hall's overall operating expenses grew by 7% over the previous year, from \$85.7 million to \$91.6 million in fiscal year 2015. These expenditures were balanced on a cash basis with contributed and earned operating revenues, including robust ticket sales.

Overall, net assets stood at \$506 million as of June 30, 2015, compared to \$516 million in the previous year. Investments totaled \$336 million at June 30, 2015 of which \$319.2 million were invested in accordance with the long-term endowment policy. Carnegie Hall's diversified investment strategy resulted in a 4% return for fiscal year 2015, which exceeded the 2% average return for similarly sized endowments per the NACUBO–Commonfund Study of Endowments®. The Hall's endowment draw supporting operations for fiscal year 2015 was \$16.7 million, compared to \$15.5 million in fiscal year 2014, following the institution's established spending policy which appropriates a distribution of 6%, calculated on a preceding 20-quarter moving average of the fair market of endowment investments. Having finished its comprehensive Studio Towers Renovation Project, Carnegie Hall's established spending policy will drop to its customary distribution of 5%, beginning in fiscal year 2017.

With the completion of the Studio Towers renovations in this fiscal year, Carnegie Hall opened its new Judith and Burton Resnick Education Wing to the public in September 2014, bringing operations of these new facilities fully online and enabling us to serve families, students, educators, and young artists in new ways. Looking to the future, the Hall has now embarked on a \$125 million 125th Anniversary Campaign to expand its artistic, educational, and digital initiatives, ensuring that our institution continues to sustain its position as one of the greatest concert halls and centers for music education in the world.

As Carnegie Hall approaches its 125th anniversary in May 2016, its many achievements are directly related to the incredible generosity and commitment shown by its donors, trustees, and audiences; the tireless work of the Carnegie Hall staff; and the stewardship of the entire Carnegie Hall family. We deeply appreciate their dedication, and salute all that has been accomplished in this milestone year as we look ahead to many more years of great music to come.

Edward C. Forst
Treasurer

To view Carnegie Hall's latest audited financial report, please visit carnegiehall.org/financials.

In addition, Carnegie Hall files annual financial statements and continuing disclosure statements with the Municipal Securities Rulemaking Board for its bonds issued through The Trust for Cultural Resources of the City of New York (Series 2009A—Carnegie Hall). Information is available at <http://emma.msrb.org>.

CONSOLIDATED BALANCE SHEET

The Carnegie Hall Corporation and The Carnegie Hall Society, Inc.

	June 30, 2015	June 30, 2014
Assets		
Cash and cash equivalents	\$14,706,855	\$18,280,300
Contributions receivable, net	25,085,920	69,276,558
Prepaid expenses and other assets	3,188,601	3,533,288
Funds held by trustee	452,312	452,312
Investments	336,345,208	330,642,293
Fixed assets, net	294,400,619	287,286,438
Total assets	\$674,179,515	\$709,471,189
Liabilities		
Accounts payable and accrued expenses	\$6,655,987	\$17,695,556
Advance sale of tickets and other deferred revenue	11,537,119	10,910,605
Accrued pension benefit obligation	22,406,582	16,201,589
Loans payable	127,814,880	148,613,041
Total liabilities	\$168,414,568	\$193,420,791
Net Assets		
Unrestricted	\$179,540,656	\$198,701,557
Temporarily restricted	143,845,068	135,292,408
Permanently restricted	182,379,223	182,056,433
Total net assets	\$505,764,947	\$516,050,398
Total liabilities and net assets	\$674,179,515	\$709,471,189

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Executive Assistant

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Jason Bagdade
Associate Artistic Administrator
Lea Slusher
Director, Artistic Projects
Patrick Sharpe
Associate Director, Artistic Projects
Alicia Jones
Manager, Program Planning
Jennifer Flores
Wendy Magro
Managers, Artistic Projects

Victoria King
Associate Manager, Artistic Programs
Leslie Leung
Associate Manager, Program Planning

Booking

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Assistant Director
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Director of Operations
Jill Marshall
Hall Manager
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Associate Hall Manager
Peter Huitzacua
Operations Manager
Frank Cardillo
Front of House Manager
Thomas Ciganko
Thomas Rogers
Blair Sordetto
Performance Managers
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Artist Liaison
Rachel S. Davis
Director of Production
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Chad Zodrow
Production Managers
Leszek Wojcik
Recording Studio Manager
Steven C. Brody
Operations Coordinator
Joseph C. Reid
Head Usher
Forrest Wu
Assistant, HMO

Stage Crew

Ken Beltrone
James Csellany
Carpenters
Phil Alfieri
John Goodson
Electrician
Dennis O'Connell
Properties Manager

Education Wing Operations

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Stagehand
Carolyn Steinberg
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Ensemble ACJW

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2014–2015 RICHARD AND BARBARA DEBS COMPOSER'S CHAIR

Meredith Monk

MUSIC AMBASSADORS

Carnegie Hall's corps of 151 friendly and informative Music Ambassadors gave just over 7,202 hours of service as information guides, docents, outreach, and staff support volunteers.

Special thanks to the Music Ambassadors who each gave over 80 hours of their time during the 2014–2015 season.

Jeffrey Albert	Kathy Dean	Genny Imas	Stephanie Rosenblatt	Jerry Straus	Elaine G. Usoskin	Miyako Yamaguchi
Andrea Becker	Jacqueline J. Fisher	Galina Kudinskaya	Lotte Rosenthal	Agnete Tchen	Rosily Vogelgesang	Gloria Young
Constance Cardillo	Joyce M. Houslin	Beatrice Parides	Lee Solomon	Alleyne C. Toppin	Florence Weinberg	Xinhan-Jane Zhang

We salute our Music Ambassadors who gave at least 20 hours during the 2014–2015 season.

Robert Allyn	Isabelle Dejean	June Goldberg	Bebe Kamerling	Sheila Navarro	Mignon Reik	Masako Uemura
Lucille Alonzo	Sandy Dickson	Sam Goldman	Bela Kaplan	Vincent Navarro	Janie Roher	Betty Unger
Linda Amster	Xue Ding	Leah Green	David Kinne	Frances Needles	Alice Rothblum	Fumi Usuki
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Celso Barrufi	Peter Eaton	Lenore Grossman	Joan Klitzman	Angeline Ngo	Bruce Safran	Gretchen Viederman
Daniel Barthels	Cheryl-Ann Eccles	Xian Gu	Sandra Kornblit	Lilya Nirenberg	Tomoko Sasaki	Sheila Vincent
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Caryn Bruckheimer	Renata Frenkel	Sophia Huang	Ken McCoy	Miriam Pollack-Rehmar	Lilia Streinger	Ruya Zhang
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Carnegie Hall's mission is to present extraordinary music and musicians on the three stages of this legendary hall, to bring the transformative power of music to the widest possible audience, to provide visionary education programs, and to foster the future of music through the cultivation of new works, artists, and audiences.

CARNEGIE HALL

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Steve J. Sherman

Evgeny Kissin | May 16