

CARNEGIE HALL

A photograph of a man in a gold sequined suit laughing joyfully on a stage, surrounded by other musicians in formal attire. The man in the center has a wide, open-mouthed smile and is looking towards the right. He is wearing a double-breasted, gold-sequined suit jacket over a white collared shirt. To his left, a woman in a black dress is smiling and playing a violin. To his right, another man in a black suit is looking at him with a focused expression, his hand raised as if conducting or gesturing. The background is filled with other people, some of whom are also smiling, suggesting a celebratory atmosphere. The lighting is warm and focused on the central figures.

2021–2022
Annual Report





Photos: Ukrainian Chorus Dumka of New York, and front cover by Chris Lee.

Contents

- 2 From the Chairman of the Board
- 4 From the Executive and Artistic Director
- 6 Board of Trustees
- 8 2021–2022 Concert Season
- 38 Carnegie Hall Citywide
- 42 Map of Carnegie Hall Programs in New York City
- 44 Weill Music Institute
- 66 Ensemble Connect
- 70 Digital Initiatives
- 73 Diversity, Equity, Inclusion, and Accessibility
- 74 Donors
- 106 Treasurer’s Review
- 107 Balance Sheet
- 108 Administrative Staff
- 112 Music Ambassadors

From the Chairman of the Board

Photo by Amber Snow



Dear Friends,

It is my great pleasure to present you with Carnegie Hall's 2021–2022 Annual Report.

Carnegie Hall's 2021–2022 season was one full of joyful reunions, bold new initiatives, and unforgettable moments together. Perhaps most poignant among these memories was our Opening Night Gala in October, when an audience packed our main auditorium for the first time since March 13, 2020. Those of us who were in attendance will never forget the magic of that evening. And for those outside the four walls of Carnegie Hall's landmark building, our return to live concerts was a reminder of the Hall's unwavering commitment to excellence, and to sharing our unrivaled artistic and educational resources with the world.

The love, fellowship, and optimism that overflowed in Stern Auditorium / Perelman Stage on that Wednesday evening were felt throughout the months that followed. Having faced the challenges of COVID-19 with our trademark tenacity, resourcefulness, and clarity of purpose, the entire Carnegie Hall family gathered together to share in the outstanding season chronicled in the following pages.

I am especially grateful to the artists and ensembles who returned to our stages last season; to the dedicated community of educators, teaching artists, partners, and participants who brought the activities of the Weill Music Institute (WMI) to life; to the digital innovators who worked to keep audiences engaged and to bring music lovers into the fold; and to every concertgoer who showed faith in our health and safety protocols by returning to join us for the magic of live performance.

I am particularly proud of the ways in which Carnegie Hall continues to serve our community in New York City, across the United States, and around the world. Thanks to the tremendous generosity of our Trustees and donors, the music on our stage reached across oceans in May 2022, when our memorable *Concert for Ukraine* raised more than \$550,000 in support of Direct Relief, a nonprofit, humanitarian-aid organization that provides urgently needed medical supplies to relief groups on the ground in the conflict zone. That special evening, which included some of the world's most heralded artists of many genres, reminded us that Carnegie Hall's success must be measured not just by its sharing of the world's greatest music, but by the lives it touches. Music reflects the best of humanity, and we must always place the joys and challenges of the human experience front and center in our vision for Carnegie Hall. I believe that we succeeded in doing so last year, and I am grateful to all those who shared this commitment.

The accomplishments of our 2021–2022 season were possible only thanks to the dedication and generosity of our family of supporters. I particularly want to thank our honored friend, Majority Leader Chuck Schumer, for his leadership, brilliance, and tireless commitment to keeping performing arts organizations across the country alive during the COVID-19 crisis. We are profoundly grateful to Senator Schumer for his role in securing Shuttered Venue Operators Grant legislation—otherwise known as the “Save Our Stages” program—which provided more than \$16 billion in crucial relief funding to shuttered live venues and cultural organizations nationwide, including a \$10 million grant to Carnegie Hall.

I am deeply grateful to our many Patrons and Friends who, year in and year out, provide the steady support that is the very bedrock of the Hall's financial stability. I also thank those who participated in our 125th Anniversary Campaign, which provided essential funding to launch important new programs in recent years such as NYO2, NYO Jazz, Carnegie Hall+, and a host of educational initiatives that are bringing Carnegie Hall to entirely new audiences worldwide.

We gratefully acknowledge Breguet as our Exclusive Timepiece and Mastercard as the Official Payment Partner of Carnegie Hall. And we express appreciation to our generous gala leadership throughout the season, as well as the countless supporters of these celebratory events that raise significant funds toward the Hall's artistic and education programs.

In May 2022, we were deeply saddened by the loss of one of our longtime trustees, A. J. C. "Ian" Smith, who served Carnegie Hall on the board for more than three decades. Guided by a deep love of music and a knack for keeping the Hall's longer-term interests in mind, Ian helped to guide our institution into the 21st century while serving on the Steering Committee for Carnegie Hall's first major endowment campaign in the 1990s, and as a stalwart member of the Finance and Operations Committee for nearly three decades. We join Ian's family in celebrating his enduring legacy.

I extend my heartfelt thanks to all my colleagues on the board, who are deeply dedicated to our shared cause. Last fall, we were pleased to welcome new Trustees W. Cyrus Garrett, Katy Knox, Daniel Nardello, and Dusty Philip, as well as Trustee Fellow Yesenia Schecker Izquierdo. We extend our heartfelt thanks to outgoing Trustees Valentino D. Carlotti and Kelly Grier, as well as Advisory Director David Dwek, for their loyal service to the Hall.

Carnegie Hall's strength lies in its people, notably in our world-class staff, who bring their deep knowledge, diligence, and a spirit of excellence to all of their work. On behalf of the entire board, I extend my deepest appreciation to our Executive and Artistic Director Clive Gillinson, who has shown exceptional dedication in navigating this reopening season, and to everyone who works so hard to keep the Hall moving forward.

Most of all, I thank each of you for the opportunity to build, with your help, a concert hall for the 21st century. Let's continue to use music to build a more equitable and joyful world, extending opportunity so that all may grasp it. And yes—let's continue to make wonderful memories along the way.

With my very best wishes,

A handwritten signature in black ink, appearing to read "Robert F. Smith". The signature is fluid and cursive, with a long horizontal stroke at the end.

Robert F. Smith
Chairman of the Board

From the Executive and Artistic Director

Photo by Chris Lee



Dear Friends,

On October 6, 2021, Carnegie Hall reopened its doors to the public for the first time since the onset of COVID-19 in March 2020, officially ending the longest-ever closure of the concert hall in the institution's 130-year history. Even before the first note of music rang out, the depth and range of emotions felt on this momentous Opening Night were palpable. After a long and arduous road, it was an evening to celebrate the return of live performances at Carnegie Hall, to finally enjoy great music together, and to appreciate anew how fortunate we are to once again be able to experience the amazing arts and cultural offerings that New York City has to offer on a daily basis.

This historic event kicked off our 2021–2022 season of well more than 100 performances at Carnegie Hall, featuring many of the world's leading artists and ensembles complemented by dozens of free concerts for New Yorkers in all five boroughs, helping to reopen the city and bring a shared sense of community through the arts. After such a long absence, I was moved to see fellow music lovers in our seats, and I've loved talking to them about how much it means to be back in the concert hall to experience live music again.

Curated concert series by three acclaimed musicians anchored this exciting reopening season, and we are grateful to Perspectives artists Jon Batiste and Leonidas Kavakos, as well as our Richard and Barbara Debs Composer's Chair, Julia Wolfe, for thoughtfully creating so many memorable musical experiences throughout the year.

As we moved further out of the pandemic, we were ready to embrace a positive and forward-looking theme for our next Carnegie Hall festival. Several years in the making, the two-month citywide Afrofuturism festival expanded on the Hall's past festival explorations of Black culture. More than 70 cultural organizations in New York City and beyond joined with Carnegie Hall to create a thrilling journey across the full spectrum of the arts, exploring a thriving, growing movement that looks to the future through a Black cultural lens. We especially thank our curatorial council of five Afrofuturism experts who helped us shape this festival, an exciting collection of events that invited many audience members to delve into something completely new while also attracting a multitude of newcomers to Carnegie Hall.

Throughout the season, we celebrated the return to New York of visiting orchestras from around the globe and enjoyed intimate recitals by internationally renowned singers and instrumentalists, presentations of cutting-edge contemporary works, and early-music concerts by experts in the genre, along with jazz, Broadway, popular music performances, and more. On a more somber note, at our *Concert for Ukraine*—announced and presented only weeks after the Russian invasion—we saw the power of music to unite us in the face of barbarism and tragedy as the Carnegie Hall community stood strong with the Ukrainian people.

As the Hall reopened, the extensive music education and social impact programs created by Carnegie Hall's Weill Music Institute continued to play a central role in the Hall's commitment to making great music accessible to as many people as possible. We were delighted to begin welcoming program participants back to numerous in-person educational activities as we also heralded the return of our three national youth ensembles to Carnegie Hall's stage and to touring worldwide.

Beyond its four walls, Carnegie Hall continues its ongoing focus on new digital initiatives, extending the reach of the Hall and its ability to connect with people everywhere. In 2021–2022, this included the launch of Carnegie Hall+, a new premium subscription video channel that provides access to full-length performances by celebrated artists from the world’s most renowned stages for on-demand viewing. Thanks to important funding from the National Endowment from the Humanities and intensive scholarly work, we unveiled our updated Timeline of African American Music, an interactive resource for students and the public spanning 400 years of music history that grew out of late soprano Jessye Norman’s labor of love, the 2009 *Honor!* festival. In addition, building on our expertise in music education, we debuted an array of new, free resources for families, music educators, and young musicians that included inventive and entertaining video series, online courses, and in-depth curricula for classroom use with accompanying digital performances and lesson plans.

Looking ahead, Carnegie Hall continues to build on its legacy while also imagining the many new roles that a major concert hall can play in the 21st century. We seek to maximize access for everyone in our community to the greatest music and musicians in the world, representing a wide swath of traditions. Allied with an ever-expanding emphasis on storytelling across the Hall’s programs, we also embrace our role as a cultural convener, bringing people and organizations together to examine shared histories and consider important questions and issues of our day, inspiring an elevated spirit of discovery.

Given the breadth of all we do, it takes an extraordinary community of people to bring Carnegie Hall’s performances and programming to life, something that we have valued even more given our collective experience over the last three years. As I look back over this season, I am personally grateful to our artists, whose creative energies have invigorated us; our Trustees, whose invaluable leadership and wisdom have guided our institution; our concertgoers and dedicated supporters, who engage with our programs and cheer us on; and our staff, whose boundless commitment and creativity help deliver on the promise of Carnegie Hall’s mission each day.

All told, this season has certainly been history in the making. We send our deepest thanks to you for being part of our family and ensuring—no matter the challenge—that there will always be a bright future for Carnegie Hall.

With all best wishes,

A handwritten signature in black ink, appearing to read 'Clive Gillinson', written in a cursive style.

Clive Gillinson
Executive and Artistic Director

Board of Trustees

Photo by Steve J. Sherman.



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In Memoriam

Charles M. Rosenthal
A. J. C. Smith
George T. Wein

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and Ex Officio Trustees are non-voting.

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.

As of June 30, 2022

2021–2022 Concert Season

After an 18-month closure—by far the longest in Carnegie Hall’s 131-year history—Carnegie Hall reopened its doors to music lovers from around the world. With programming rooted in the Hall’s deep musical legacy and with a keen eye to the future, the 2021–2022 season was a reinvigorating success, at once joyful, thought-provoking, and wholly reaffirming of the Hall’s mission.

Opening Night offered a powerful preview of an extraordinary season, and the range of emotions present in Stern Auditorium / Perelman Stage was palpable even before the first note. The concert opened with a salute to frontline workers from one of today’s preeminent composers, Valerie Coleman, and ended with Beethoven’s immortal Fifth Symphony. It featured musicianship of the highest level, as piano superstar Yuja Wang joined

The Philadelphia Orchestra led by Music Director Yannick Nézet-Séguin in a historic evening that was shared live with a global audience via webcast and digital audio broadcast.

American orchestras were well represented throughout the season. Across six additional performances, The Philadelphia Orchestra and Yannick Nézet-Séguin returned to present a complete Beethoven symphony cycle, alongside New York premieres and much more. Andris Nelsons led the Boston Symphony Orchestra in a dramatic concert performance of Berg’s opera *Wozzeck* and a program that featured violinist and Perspectives artist Leonidas Kavakos. The Cleveland Orchestra, led by Franz Welser-Möst, returned in victorious fashion for its first Carnegie Hall performance since Opening Night of the 2018–2019

season. The MET Orchestra and opera stars who included Joyce DiDonato gave audiences the unique opportunity to experience their artistry outside of the opera house. The New York Philharmonic and soloists such as Branford Marsalis, Hilary Hahn, and Igor Levit dazzled under the leadership of Jaap van Zweden and Susanna Mälkki, with the latter making her highly lauded Carnegie Hall conducting debut.

The season further demonstrated the variety of New York cultural institutions that find a second home at Carnegie Hall. Through ongoing series with such ensembles as The New York Pops, the ever-evolving MET Orchestra Chamber Ensemble, the Orchestra of St. Luke’s, and many more, the Hall welcomes local and global audiences alike to experience New York’s most esteemed ensembles.



Anne-Sophie Mutter with John Williams and The Philadelphia Orchestra in *Across the Stars: The Music of John Williams* | April 21



Yannick Nézet-Séguin and The Philadelphia Orchestra at Carnegie Hall's Opening Night Gala | October 6



Bernard Labadie and the Orchestra of St. Luke's | October 14



Igor Levit | January 13

By mid-season, with global travel increasingly resuming, international orchestras made their highly anticipated returns to Carnegie Hall. The Royal Philharmonic Orchestra graced the Hall's stage for the first time in 25 years in an all-English program conducted by Vasily Petrenko, making it the first international orchestra to appear at the Hall since the pandemic. Shortly thereafter, the Vienna Philharmonic Orchestra presented an emotionally resonant three-concert series that began with a breathtaking rendering of Rachmaninoff's Second Piano Concerto with soloist Seong-Jin Cho—who, along with Yannick Nézet-Séguin, joined the program at the 11th hour due to personnel changes required by world events following the Russian invasion of Ukraine.

While orchestral performances so thrillingly symbolized the return to live music, intimate recitals continue to have a distinctive, often history-making magic at Carnegie Hall. The season featured exquisite recitals by tenor Jonas Kaufmann, pianists Víkingur Ólafsson and Daniil Trifonov, and cellist Sheku Kanneh-Mason with his sister, pianist Isata Kanneh-Mason, among others.

From start to finish, it was a season of innovation. Six signature concerts at the Hall were part of an expansive, citywide Afrofuturism festival, which lasted from March to April 2022 and explored a thriving, forward-looking artistic movement in which music intersects with visual art, literature, film, technology, poetry, and more. The 2021–2022 Debs Composer's Chair,

Pulitzer Prize winner Julia Wolfe, served as a powerful representative of the Hall's commitment to supporting new music. Across six unique concerts in Weill Recital Hall, The MET Orchestra Chamber Ensemble and special guests presented an astonishing variety of music.

Among contemporary music offerings, audiences witnessed the New York premiere of Osvaldo Golijov's *Falling Out of Time*. Renée Fleming and Uma Thurman performed the New York premiere of André Previn and Tom Stoppard's *Penelope*—Previn's final completed work. New-music champions Kronos Quartet performed George Crumb's *Black Angels* paired with music inspired by the iconic work, including a world premiere co-commissioned by Carnegie Hall.

Photos: Labadie by Richard Termine, Levit by Jennifer Taylor, Flying Lotus by Fadi Khair.



Flying Lotus | February 12

In the spring, Joyce DiDonato presented her spectacularly creative *Eden*, a multimedia performance exploring our connection to nature and featuring a program that spanned four centuries of music. In a late addition to the season, Carnegie Hall showed how music can bring us together and make a difference, quickly assembling an all-star *Concert for Ukraine* in May, which raised valuable support for medical relief on the ground. As ever, a wide range of notable Carnegie Hall debuts took place throughout the season. Broadway star Jessica Vosk delighted audiences in a headlining debut that also featured special guests such as Kristin Chenoweth; the Galilee Chamber Orchestra made its debut in The Annual Isaac Stern Memorial Concert alongside violinist Joshua Bell; and the Gateways Music Festival Orchestra and conductor Anthony Parnter's debuts

were made in a superb program that featured Perspectives artist Jon Batiste, who presented a series of firsts at the Hall himself.

The 2021–2022 season offered something for all tastes and occasions. From our free Juneteenth celebration in Stern Auditorium / Perelman Stage, presented in association with Healing of the Nations, to a gala evening in which John Williams conducted his beloved film music and a violin concerto written for Anne-Sophie Mutter, the opportunities for our community to engage with Carnegie Hall were varied and impactful. Prominent rentals in the Hall brought the likes of Brandi Carlile paying tribute to Joni Mitchell; Canada's National Arts Centre Orchestra presenting the US premiere of Philip Glass's latest symphony,

commissioned in honor of late journalist Peter Jennings; the New York Comedy Festival, with performances by Gary Gulman and Nick Kroll; and the 30th anniversary of National Action Network, with speakers who included Vice President Kamala Harris.

Across genres, traditions, and stages, the 2021–2022 season offered essential Carnegie Hall experiences that audiences love and expect as well as bold new ones, with far too many standout moments to list. Connecting it all was the overwhelming excitement and gratitude we shared with our audiences for this long-awaited return—to each other, to the incomparable power of live music, and to the awesomeness of a space whose very purpose is to foster transportive, shared experiences.

October

Wednesday, October 6 at 7 PM

Stern/Perelman

The Philadelphia Orchestra

Yannick Nézet-Séguin, Music Director and Conductor

Yuja Wang, Piano

Saturday, October 9 at 8 PM

Stern/Perelman

Jonas Kaufmann, Tenor

Helmut Deutsch, Piano

Sunday, October 10 at 2 PM | Weill

The MET Orchestra Chamber Ensemble

Angel Blue, Soprano

Tuesday, October 12 at 8 PM

Stern/Perelman

Lang Lang, Piano

Thursday, October 14 at 8 PM

Stern/Perelman

Orchestra of St. Luke's

Bernard Labadie, Principal Conductor

Benjamin Bowman, Violin

Friday, October 15 at 7 PM

Stern/Perelman

Sphinx Virtuosi

Thomas Mesa, Cello

Davóne Tines, Bass-Baritone

Tuesday, October 19 at 7:30 PM | Weill

Zlatomir Fung, Cello

Mishka Rushdie Momen, Piano

Wednesday, October 20 at 8 PM

Stern/Perelman

The Philadelphia Orchestra

Yannick Nézet-Séguin, Music Director and Conductor



Helmut Deutsch and Jonas Kaufmann | October 9



Lang Lang | October 12



Sphinx Virtuosi | October 15

Photos: Deutsch and Kaufmann by Jennifer Taylor; Lang Lang by Chris Lee; Sphinx Virtuosi by Jennifer Taylor; Kavakos by Stephanie Berger.

November

Thursday, November 4 at 8 PM
Stern/Perelman

Leonidas Kavakos, Violin
Yuja Wang, Piano

Friday, November 5 at 7:30 PM | Weill

Modigliani Quartet

Luke Fleming, Viola

Friday, November 5 at 8 PM

Stern/Perelman

Angélique Kidjo

with Special Guests

Josh Groban

Andra Day

Cyndi Lauper

Philip Glass

EARTHGANG

Ibrahim Maalouf

Monday, November 8 at 8 PM

Stern/Perelman

Jessica Vosk

Mary-Mitchell Campbell, Music Director and Piano

Warren Carlyle, Director

with Special Guests

Kristin Chenoweth

Scott Hoying

Sara Mearns

Tuesday, November 9 at 8 PM

Stern/Perelman

The Philadelphia Orchestra

Yannick Nézet-Séguin, Music Director and Conductor



Leonidas Kavakos | November 4

Perspectives: Leonidas Kavakos

Leonidas Kavakos's Perspectives series showcased the virtuosity and versatility that have earned him global renown as one of today's finest violinists in recital, chamber, and orchestral settings. His November duo performance with regular collaborator and pianist extraordinaire Yuja Wang comprised violin sonatas by J. S. Bach, Busoni, and Shostakovich, as well as a selection from Stravinsky's masterful *Duo Concertant* as an encore. In early March, he reunited with musical friends Emanuel Ax and Yo-Yo Ma for a much-anticipated all-Beethoven program of piano trios plus Shai Wosner's sublime arrangement of the Sixth Symphony, "Pastoral." The all-star trio opened their performance with a surprise rendition of the National Anthem of Ukraine. The following week, in a program with the Boston Symphony Orchestra and conductor Andris Nelsons, Kavakos performed the New York premiere of Unsuk Chin's Violin Concerto No. 2. This piece—written personally for Kavakos nearly 20 years after Chin's award-winning first violin concerto—is the composer's sole exception to her famously self-imposed limitation of one concerto per instrument.

December

Wednesday, November 10 at 8 PM
Stern/Perelman

The Eyes of the World: From D-Day to VE Day

John Monsky, Historian, Creator,
and Narrator

Orchestra of St. Luke's

Ian Weinberger, Music Supervisor and
Conductor

Lilli Cooper, Vocalist

Adam Jacobs, Vocalist

Kate Rockwell, Vocalist

Daniel Yearwood, Vocalist

Peter Flynn, Director

Sunday, November 21 at 7:30 PM
Weill

The MET Orchestra Chamber Ensemble

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

Liv Redpath, Soprano

Saturday, December 4 at 7:30 PM
Zankel

Pedrito Martinez

Pedrito Martinez, Percussion and Lead
Vocals

Issac Delgado Jr., Keyboard and Vocals

Sebastian Natal, Electric Bass and
Vocals

Manuel Márquez, Percussion and
Vocals

Xito Lovell, Trombone and Vocals

with Special Guest

Alfredo Rodríguez, Piano

Amma Whatt Agyapon, Vocals

Amma McKen, Vocals

Jadele McPherson, Vocals

Melvis Santa, Vocals

Juan Luis Fuentes, Bata

Raul Rios, Trumpet

Mario Castro, Saxophone

Alexander La Rosa Perez, Dancer

Tuesday, December 7 at 7:30 PM
Weill

Ensemble Connect

Tuesday, December 7 at 8 PM
Stern/Perelman

The Philadelphia Orchestra

Yannick Nézet-Séguin, Music Director
and Conductor

Saturday, December 11 at 9 PM | Zankel

Sō Percussion and Friends

Sō Percussion

Nathalie Joachim, Vocalist

Dawn Upshaw, Soprano

Gilbert Kalish, Piano

Dominic “Shodekeh” Talifero,
Beatboxer, Vocal Percussionist, and
Breath Artist

Pan in Motion



Pedrito Martinez | December 4



Dominic “Shodekeh” Talifero and Sō Percussion | December 11



Kelli O'Hara with Steven Reineke and The New York Pops | December 17



Susanna Mälkki and the New York Philharmonic | January 6

Friday, December 17 at 8 PM
Stern/Perelman

The New York Pops

Steven Reineke, Music Director and Conductor

Kelli O'Hara, Guest Artist

with Special Guest

Brandon Michael Nase

January

Thursday, January 6 at 8 PM
Stern/Perelman

New York Philharmonic

Susanna Mälkki, Conductor

Branford Marsalis, Saxophone

Thursday, January 13 at 8 PM
Stern/Perelman

Igor Levit, Piano

Monday, January 17 at 7:30 PM
Resnick

**SongStudio:
Renée Fleming
Master Class**

Kathryn Henry, Soprano

Artyom Pak, Piano

Tamra Grace Jones, Soprano

Francesco Barfoed, Piano

Mer Wohlgemuth, Soprano

Pierre-Nicolas Colombat, Piano

Deepa Johnny, Mezzo-Soprano

Matías Ferreyra, Piano

Daniel Moody, Countertenor

Gracie Francis, Piano

Tuesday, January 18 at 7:30 PM
Resnick

**SongStudio:
Anthony Roth Costanzo
Master Class**

Kathryn Henry, Soprano

Artyom Pak, Piano

Tamra Grace Jones, Soprano

Francesco Barfoed, Piano

Kyrsten Chambers Jones,

Mezzo-Soprano

Chun-Hsin Liu, Piano

Daniel Moody, Countertenor

Gracie Francis, Piano

Joseph Parrish, Baritone

Elias Dagher, Piano

Wednesday, January 19 at 7:30 PM
Resnick

SongStudio: Hartmut Höll Master Class

Kyrsten Chambers Jones,
Mezzo-Soprano
Chun-Hsin Liu, Piano

Daniel Moody, Countertenor
Gracie Francis, Piano

Laurence Kilsby, Tenor
Ella O'Neill, Piano

Joseph Parrish, Baritone
Elias Dagher, Piano

Yue Wu, Bass-Baritone
Tongyao Li, Piano



Eugene Drucker, Philip Setzer, Renée Fleming, Paul Watkins, Lawrence Dutton, and Uma Thurman
January 23

Photos: Fleming, Thurman, and Emerson String Quartet by Chris Lee; Blue by Steve J. Sherman.

Thursday, January 20 at 6:30 PM
Weill

SongStudio: Salon Recital

Thursday, January 20 at 8 PM
Stern/Perelman

Maxim Vengerov, Violin
Simon Trpčeski, Piano

Friday, January 21 at 7:30 PM
Resnick

SongStudio: Isabel Leonard Master Class

Mer Wohlgemuth, Soprano
Pierre-Nicolas Colombat, Piano

Deepa Johnny, Mezzo-Soprano
Matías Ferreyra, Piano

Laurence Kilsby, Tenor
Ella O'Neill, Piano

Richard Pittsinger, Tenor
Liza Armistead, Piano

Yue Wu, Bass-Baritone
Tongyao Li, Piano

Saturday, January 22 at 8 PM | Zankel

SongStudio: Young Artists Recital

Renée Fleming, Host

Kathryn Henry, Soprano
Artyom Pak, Piano

Tamra Grace Jones, Soprano
Francesco Barfoed, Piano

Mer Wohlgemuth, Soprano
Pierre-Nicolas Colombat, Piano

Kyrsten Chambers Jones,
Mezzo-Soprano
Chun-Hsin Liu, Piano

Deepa Johnny, Mezzo-Soprano
Matías Ferreyra, Piano

Daniel Moody, Countertenor
Gracie Francis, Piano

Laurence Kilsby, Tenor
Ella O'Neill, Piano

Richard Pittsinger, Tenor
Liza Armistead, Piano

Joseph Parrish, Baritone
Elias Dagher, Piano

Yue Wu, Bass-Baritone
Tongyao Li, Piano

Sunday, January 23 at 2 PM
Stern/Perelman

Renée Fleming, Soprano
Uma Thurman, Narrator
Emerson String Quartet
Simone Dinnerstein, Piano

Monday, January 24 at 7:30 PM | Weill

The MET Orchestra Chamber Ensemble

Monday, January 31 at 8 PM
Stern/Perelman

Royal Philharmonic Orchestra

Vasily Petrenko, Music Director and
Conductor

Kian Soltani, Cello

Musica Sacra

Kent Tritle, Chorus Director

February

Tuesday, February 1 at 7:30 PM | Weill

The MET Orchestra Chamber Ensemble

Thursday, February 3 at 8 PM | Zankel

Make a Joyful Noize

Soul Science Lab

Part of Afrofuturism.

Monday, February 7 at 7:30 PM | Weill

The MET Orchestra Chamber Ensemble

Tamara Mumford, Mezzo-Soprano

Tuesday, February 8 at 7:30 PM | Weill

Andreas Ottensamer,
Clarinet

Alessio Bax, Piano

Tuesday, February 8 at 8 PM

Stern/Perelman

The Philadelphia Orchestra

Yannick Nézet-Séguin, Music Director
and Conductor

Angel Blue, Soprano

Wednesday, February 9 at 8 PM

Stern/Perelman

Denis Matsuev, Piano

Saturday, February 12 at 8 PM

Stern/Perelman

Flying Lotus

with

Miguel Atwood-Ferguson

Brandee Younger

Part of Afrofuturism.

Tuesday, February 15 at 7:30 PM | Weill

Castalian String Quartet

Wednesday, February 16 at 2 PM

Online

Julia Wolfe: *Oxygen*

Molly Barth, C-Flute and Piccolo

Lisa Bost-Sandberg, C-Flute and
Bass Flute

Dalia Chin, C-Flute and Piccolo

Brian Dunbar, C-Flute and Piccolo

Amir Farsi, C-Flute and Piccolo

Marco Granados, C-Flute

Jennifer Grim, C-Flute and Piccolo

Kelli Kathman, C-Flute

Ethan Lin, C-Flute and Alto Flute

Tim Munro, C-Flute and Piccolo

Alex Sopp, C-Flute

Leo Sussman, C-Flute

Georgia Mills, Conductor

Directed and Edited by Jeremy Robins
Ibis Productions, Inc.

Mitch Blummer, Camera and
Gimbal Operator

Kharon Benson, Camera Operator

Josue Flores, Production Assistant

Filmed on Location at BRIC, Brooklyn,
NY

Produced and Mixed by David Cosson

Alex Conroy, Engineer

Recorded at The Bunker Studio
Brooklyn, NY

Wednesday, February 16 at 7:30 PM

Zankel

Standard Time with Michael Feinstein

Michael Feinstein, Artistic Director

Special Guests

Allyson Briggs

Ciara Renée

Molly Brown

Tedd Firth, Piano

David Finck, Bass

Ray Marchica, Drums

James Chirillo, Guitar

Thursday, February 17 at 9 PM | Zankel

Sun Ra Arkestra

Marshall Allen, Director

with Special Guests

Kelsey Lu

Moor Mother

Part of Afrofuturism.



Angel Blue | February 8



Jon Batiste | February 19

Perspectives: Jon Batiste

Composer, bandleader, pianist, singer, and cultural ambassador Jon Batiste curated a characteristically multifaceted Perspectives series. In February, he presented an improvised solo show in Zankel Hall titled *Streams*, defying musical genre constructs and showing live music as a free-form spiritual practice. In April, he joined the Gateways Music Festival Orchestra's first-ever Carnegie Hall performance, playing piano in the world premiere of his new work, *I Can*. In his final concert of the series, he performed the world premiere of his latest opus, *American Symphony*, commissioned by Carnegie Hall. The ambitious work, which was presented in a September performance originally scheduled for May 2022, celebrated more than a century of Black brilliance at Carnegie Hall, with a salute to visionaries like Duke Ellington, James Reese Europe, Mahalia Jackson, and Nina Simone, who performed here on the same stage. This long-planned Perspectives series arrived as Batiste continues to reach new heights of recognition; he won five Grammy Awards while the series unfolded, including Album of the Year, Best American Roots Performance, and Best Score Soundtrack for Visual Media, with additional nominations in classical, jazz, and R&B categories.

Saturday, February 19 at 9 PM | Zankel

Jon Batiste

Monday, February 21 at 8 PM | Stern/Perelman

The Philadelphia Orchestra

Yannick Nézet-Séguin, Music Director and Conductor

Angel Blue, Soprano

Rihab Chaieb, Mezzo-Soprano

Matthew Polenzani, Tenor

Ryan Speedo Green, Bass-Baritone

Philadelphia Symphonic Choir

Joe Miller, Director

Tuesday, February 22 at 7:30 PM | Zankel

Víkingur Ólafsson, Piano

Tuesday, February 22 at 8 PM | Stern/Perelman

Jordi Savall: Monteverdi's Madrigals of Love and War

Le Concert des Nations

Soloists of La Capella Reial de Catalunya

Jordi Savall, Music Director and Viol

Wednesday, February 23 at 7:30 PM | Zankel

Jordi Savall: Royal Concerts in the Baroque Versailles

Le Concert des Nations

Jordi Savall, Music Director and Bass Viol

Thursday, February 24 at 7:30 PM | Zankel

Nicole Mitchell

Black Earth Ensemble

Angel Bat Dawid

LuFuki

Dr. Adam Zanolini

Part of Afrofuturism.

Friday, February 25 at 8 PM | Stern/Perelman

Vienna Philharmonic Orchestra

Yannick Nézet-Séguin, Conductor

Seong-Jin Cho, Piano

Saturday, February 26 at 8 PM | Stern/Perelman

Vienna Philharmonic Orchestra

Yannick Nézet-Séguin, Conductor

Sunday, February 27 at 2 PM | Stern/Perelman

Vienna Philharmonic Orchestra

Yannick Nézet-Séguin, Conductor

Sunday, February 27 at 7 PM | Zankel

AfroCosmicMelatopia

Mwenso and the Shakes | **Michael Mwenso**, Bandleader and Vocals | **Shenel Johns**, Vocals | **Vuyo Sotashe**, Special Guest Vocals | **Ruben Fox**, Saxophone | **Giveton Gelin**, Trumpet | **Rashaan Salaam**, Trombone | **Franklin Rankin**, Guitar | **Chris Smith**, Bass | **Chris Pattishall**, Piano and Keyboards | **Dominique Gervais**, Drums | **Ahmad Johnson**, Drums | **Michela Lerman**, Tap and Dance | **Nêgah Santos**, Percussion

and

Adia Colvin, Poet | **Chimwekele Okoro**, Poet | **Deborah Adesodun**, Vocals | **Orson Benjamin**, Vocals | **Catherine Genao**, Vocals | **Ainka-Amara Gillespie**, Vocals | **Sarai Gonzalez**, Vocals | **Jamar Johnson**, Vocals | **Ruth Kendall**, Vocals | **Tiana Oquendo**, Vocals | **Jesse Quiros**, Vocals | **Cynthia Soriano**, Vocals | **Bishop Chantel Wright**, Vocals | **Jordan White**, Vocals | **Shonari J. Edwards**, Vocals and Keyboards | **Quenton Xavier Blache**, Cello | **BLVK Samurai**, Sampler | **Miles Lennox**, Piano | **Imaani Russell**, Dance

Part of Afrofuturism.

March

Thursday, March 3 at 7:30 PM | Zankel

Julia Wolfe: Steel Hammer

Bang on a Can All-Stars

with

Rebecca L. Hargrove, Vocalist

Sonya Headlam, Vocalist

Molly Netter, Vocalist

Thursday, March 3 at 8 PM | Stern/Perelman

Daniil Trifonov, Piano

Friday, March 4 at 8 PM | Stern/Perelman

The New York Pops

Steven Reineke, Music Director and Conductor

Norm Lewis, Guest Artist

Friday, March 4 at 9:30 PM | Zankel

Chimurenga Renaissance

Fatoumata Diawara

Part of Afrofuturism.

Tuesday, March 8 at 8 PM

Stern/Perelman

Emanuel Ax, Piano

Leonidas Kavakos, Violin

Yo-Yo Ma, Cello

Wednesday, March 9 at 8 PM

Stern/Perelman

Beatrice Rana, Piano

Thursday, March 10 at 7:30 PM | Weill

Jupiter

Thomas Dunford, Artistic Director and Lute

Rachell Ellen Wong, Violin | **Augusta McKay Lodge**, Violin

Manami Mizumoto, Viola | **Bruno Philippe**, Cello

Douglas Balliett, Double Bass | **Tom Foster**, Harpsichord and

Organ | **Lea Desandre**, Mezzo-Soprano



Seong-Jin Cho with Yannick Nézet-Séguin and the Vienna Philharmonic Orchestra | February 25

Sunday, March 13 at 3 PM | Zankel

Mark Padmore, Tenor
Mitsuko Uchida, Piano

Monday, March 14 at 8 PM

Stern/Perelman

Boston Symphony Orchestra

Andris Nelsons, Music Director and Conductor

Leonidas Kavakos, Violin

Tuesday, March 15 at 8 PM

Stern/Perelman

Boston Symphony Orchestra

Andris Nelsons, Music Director and Conductor

Bo Skovhus, Baritone

Christine Goerke, Soprano

Renée Tatum, Mezzo-Soprano

Christopher Ventris, Tenor

Toby Spence, Tenor

Mauro Peter, Tenor

Franz Hawlata, Bass

Zachary Altman, Bass-Baritone

David Kravitz, Baritone

Alex Richardson, Tenor

Linus Schafer Goulthorpe, Boy Soprano

Wednesday, March 16 at 8 PM

Stern/Perelman

The New York Pops

Steven Reineke, Music Director and Conductor

Tony DeSare, Guest Artist

Capathia Jenkins, Guest Artist

Christopher Riddle, Guest Conductor

Friday, March 18 at 7:30 PM | Zankel

Gabriela Montero, Piano

Friday, March 18 at 8 PM

Stern/Perelman

Galilee Chamber Orchestra

Saleem Ashkar, Music Director and Conductor

Joshua Bell, Violin



Andris Nelsons and the Boston Symphony Orchestra | March 14



Joshua Bell | March 18

Photos: Nelsons by Chris Lee, Bell and Apollo's Fire by Stefan Cohen, Uchida by Jennifer Taylor.



Apollo's Fire | March 24

Saturday, March 19 at 10 PM | Zankel

Carl Craig Synthesizer Ensemble

Carl Craig, Electronic Instruments and Keyboards

Kelvin Sholar, Band Leader and Piano

Jon Dixon, Keyboards

Ian Finkelstein, Keyboards

Dr. Nikki Mooney, Keyboards

Darius Quince, Keyboards

Part of Afrofuturism.

Wednesday, March 23 at 7:30 PM

Weill

Decoda

Alice Teyssier, Soprano

Thursday, March 24 at 7:30 PM | Zankel

Apollo's Fire

Jeannette Sorrell, Artistic Director, Conductor, and Harpsichord

Francisco Fullana, Violin

Friday, March 25 at 3:30 PM and 6:30 PM | Resnick

Journey into AfroCosmicMelatopia

DJ Reborn

DJ mOma

Part of Afrofuturism.

Friday, March 25 at 7:30 PM | Zankel

American Composers Orchestra

Marin Alsop, Conductor

Jennifer Koh, Violin

Friday, March 25 at 8 PM
Stern/Perelman

Mahler Chamber Orchestra

Mitsuko Uchida, Piano and Director

Mark Steinberg, Concertmaster and Leader



Mitsuko Uchida and the Mahler Chamber Orchestra | March 25

Saturday, March 26 at 9 PM | Zankel

Theo Croker, Trumpet

Mike King, Keys

Eric Wheeler, Bass

Shekwoaga Ode, Drums

D'Leau, Art and Sound Design

Part of Afrofuturism.

Wednesday, March 30 at 7:30 PM | Zankel

Quatuor Ébène

Thursday, March 31 at 8 PM | Stern/Perelman

Marc-André Hamelin, Piano

April

Saturday, April 2 at 7:30 PM | Weill

Jeanine De Bique, Soprano

Jonathan C. Kelly, Piano

Theron Shaw, Guitar

Sunday, April 3 at 7:30 PM | Zankel

Burnt Sugar The Arkestra Chamber

Shelley Nicole, Vocal, Percussion, and Conduction

Lisala Beatty, Vocals | Sequoyah Murray, Vocals

Bruce Mack, Vocals and Synthesizer | Julia Kent, Cello

JS Williams, Trumpet | Lewis "Flip" Barnes, Trumpet

V. Jeffrey Smith, Saxophones | Avram Fefer, Saxophones

Dave "Smoota" Smith, Trombone | Leon Gruenbaum, Piano

and Samchillian | Ben Tyree, Electric Guitar

Keith Witty, Bass | LaFrae Sci, Trap Drums, Electronics, and

Conduction | Marque Gilmore tha' Inna·Most, Trap Drums,

Electronics, and Conduction | Jared Michael Nickerson,

Electric Bass and Conduction

PARTICIPANTS

Lauren Hayes, Harp | Miss Olitheia, Vocals

Julian Terrell Otis, Vocals | Jose F. Solares, Saxophones

Oliver Tuttle, Trombone

Part of Afrofuturism.

Photos: Hamelin by Steve J. Sherman, Kelly and De Bique by Richard Termine.



Marc-André Hamelin | March 31



Jonathan C. Kelly and Jeanine De Bique | April 2

Wednesday, April 6 at 7:30 PM | Zankel

Standard Time with Michael Feinstein

Michael Feinstein, Artistic Director

with Special Guest

Catherine Russell

Tedd Firth, Piano

David Finck, Bass

Mark McLean, Drums

Thursday, April 7 at 7:30 PM | Zankel

Elza van den Heever, Soprano

Vlad Iftinca, Piano

Thursday, April 7 at 7:30 PM | Resnick

School of Thought Showcase

Black Thought, Curator

Born Wenzday | **Felisha George**

Genesis Be | **Jrei Oliver**

Relic The Bully | **SIYAKA**

TA3

Part of Afrofuturism.

Thursday, April 7 at 8 PM | Stern/Perelman

Orchestra of St. Luke's

Bernard Labadie, Principal Conductor

Julian Prégardien, Tenor

Philippe Sly, Bass-Baritone

Carolyn Sampson, Soprano

Hugh Cutting, Countertenor

Joshua Blue, Tenor

Matthew Brook, Bass-Baritone

La Chapelle de Québec

Handel and Haydn Society Chorus

The Boys of the Saint Thomas Choir

Friday, April 8 at 8 PM | Stern/Perelman

The Philadelphia Orchestra

Yannick Nézet-Séguin, Music Director and Conductor

Jennifer Rowley, Soprano

Karen Cargill, Mezzo-Soprano

Rodrick Dixon, Tenor

Eric Owens, Bass-Baritone

Philadelphia Symphonic Choir

Amanda Quist, Director



Joyce DiDonato | April 23



Kronos Quartet | April 23

Photos: DiDonato by Chris Lee, Kronos Quartet by Stephanie Berger, Kanneh-Massons by Jennifer Taylor, van Zweden by Chris Lee.

Sunday, April 10 at 12 PM
Resnick

Spring Family Day

Part of Afrofuturism.

Monday, April 11 at 7:30 PM | Weill

Ensemble Connect

Tuesday, April 12 at 8 PM
Stern/Perelman

Yuja Wang, Piano

Wednesday, April 13 at 7:30 PM
Zankel

Julia Wolfe: Cruel Sister

Ensemble Signal

Brad Lubman, Music Director and Conductor

Tessa Lark, Violin

Monday, April 18 at 8 PM
Stern/Perelman

Yefim Bronfman, Piano

Thursday, April 21 at 7 PM
Stern/Perelman

**Across the Stars:
The Music of John Williams**

The Philadelphia Orchestra

John Williams, Conductor

Anne-Sophie Mutter, Violin

Thursday, April 21 at 7:30 PM | Zankel

Danish String Quartet

Friday, April 22 at 7:30 PM | Weill

Il Pomo d'Oro

Maxim Emelyanychev, Conductor

Saturday, April 23 at 8 PM
Stern/Perelman

Joyce DiDonato: EDEN

Joyce DiDonato, Executive Producer and Mezzo-Soprano

Maxim Emelyanychev, Conductor

Il Pomo d'Oro

Manuel Palazzo, Actor

Marie Lambert-Le Bihan, Stage Director

John Torres, Lighting Designer

Saturday, April 23 at 9:30 PM | Zankel

Kronos Quartet

Vân-Ánh Vanessa Võ, Bamboo

Xylophone and Zithers

Rinde Eckert, Vocalist

Sunday, April 24 at 3 PM
Stern/Perelman

**Gateways Music Festival
Orchestra**

Anthony Parnter, Conductor

Jon Batiste, Piano

May

Wednesday, April 27 at 7:30 PM
Zankel

Tetzlaff Quartet

Wednesday, April 27 at 8 PM
Stern/Perelman

New York Philharmonic

Jaap van Zweden, Music Director and
Conductor

Katia and Marielle Labèque, Pianos

Thursday, April 28 at 8 PM
Stern/Perelman

Emanuel Ax, Piano

Friday, April 29 at 9 PM | Zankel

Jazzmeia Horn, Vocalist

Keith Brown, Piano

Tyrone Allen, Bass

Russell Carter, Drums

Monday, May 2 at 7:30 PM | Resnick

Ensemble Connect Up Close

Blossoming Like Crazy

Julia Wolfe, Artistic Partner

David Bloom, Conductor

Wednesday, May 4 at 7:30 PM | Zankel

Sheku Kanneh-Mason, Cello

Isata Kanneh-Mason, Piano

Thursday, May 5 at 8 PM
Stern/Perelman

Orchestra of St. Luke's

Bernard Labadie, Principal Conductor

Augustin Hadelich, Violin

Reginald Mobley, Countertenor

Friday, May 6 at 7:30 PM | Zankel

Oswaldo Golijov: Falling Out of Time

Dan Brantigan, Trumpet

Shawn Conley, Bass

Nicholas Cords, Viola

Biella da Costa, Vocals

Nora Fischer, Vocals

Jeremy Flower, Electronics and Guitar

Johnny Gandelsman, Violin

Karen Ouzounian, Cello

Yoni Rechter, Vocals

Shane Shanahan, Percussion

Mazz Swift, Violin

Wu Man, Pipa

Friday, May 6 at 8 PM | Stern/Perelman

New York Philharmonic

Jaap van Zweden, Music Director and
Conductor

Igor Levit, Piano



Sheku Kanneh-Mason and Isata Kanneh-Mason | May 4



Jaap van Zweden and the New York Philharmonic | May 6

The 2021–2022 Richard and Barbara Debs Composer’s Chair: Julia Wolfe

Julia Wolfe, Carnegie Hall’s Richard and Barbara Debs Composer’s Chair for 2021–2022, is a powerful representative of the Hall’s commitment to supporting new and contemporary music. At the center of Wolfe’s residency were performances of three of her seminal works in Zankel Hall. *Steel Hammer*, performed in March, retells the story of “John Henry” through exquisite vocal writing and eclectic use of the multi-instrumentalists in the Bang on a Can All-Stars, of which Wolfe is a co-founder and co-artistic director. In April, Ensemble Signal, conducted by Brad Lubman, performed *Cruel Sister*—a harrowing tale based on an old English ballad—as well as Wolfe’s *With a blue dress on*, with violin soloist Tessa Lark, and Michael

Gordon’s *Weather One*. The Bang on a Can All-Stars returned in May with The Choir of Trinity Wall Street, conducted by Lidiya Yankovskaya, to perform Wolfe’s Pulitzer Prize-winning *Anthracite Fields*, with scenography and projection design by Jeff Sugg. Programs that reached beyond Carnegie Hall’s four walls bookended the residency, starting with the online film premiere in February of *Oxygen*, a rapid-fire work for 12 flutes. The residency concluded with a free Carnegie Hall Citywide performance in Bryant Park that featured the Asphalt Orchestra, Pan in Motion, and world premieres by multiple first-time Carnegie Hall-commissioned composers.



Photos: Wolfe by Fadi Khair, Weiser-West by Chris Lee.

Julia Wolfe | March 22

Sunday, May 8 at 2 PM | Stern/Perelman

The English Concert

Harry Bicket, Artistic Director and Conductor

Mary Bevan, Soprano

Lucy Crowe, Soprano

Emily D’Angelo, Mezzo-Soprano

Daniela Mack, Mezzo-Soprano

Paula Murrihy, Mezzo-Soprano

William Dazeley, Baritone

Neal Davies, Bass-Baritone

Friday, May 13 at 8 PM | Stern/Perelman

Youssou NDOUR

Thursday, May 19 at 7:30 PM | Zankel

Julia Wolfe: Anthracite Fields

Bang on a Can All-Stars

The Choir of Trinity Wall Street

Lidiya Yankovskaya, Conductor

Jeff Sugg, Scenography and Projection Design

Thursday, May 19 at 7:30 PM | Weill

Karim Sulayman, Tenor

Yi-heng Yang, Fortepiano

Friday, May 20 at 8 PM | Stern/Perelman

Evgeny Kissin, Piano

Monday, May 23 at 8 PM
Stern/Perelman

Concert for Ukraine

Angel Blue
Michael Feinstein
Sullivan Fortner
Denyce Graves
Evgeny Kissin
Isabel Leonard
Midori
Itzhak Perlman
Cécile McLorin Salvant
Chris Thile
Jessica Vosk
Adrienne Warren

with **Richard Gere**, Host

Members of Ensemble Connect Ukrainian Chorus Dumka of New York

Mary-Mitchell Campbell,
Musical Director
Bryan Wagorn, Piano

Marc Bruni, Director
Robert Cary and **Jonathan Tolins**,
Writers
Alan Adelman, Lighting Designer
Nevin Steinberg, Sound Designer

June

Wednesday, June 1 at 8 PM
Stern/Perelman

The Cleveland Orchestra

Franz Welser-Möst, Music Director and
Conductor
Nikolaj Szeps-Znaider, Violin

Thursday, June 2 at 8 PM
Stern/Perelman

Anne-Sophie Mutter and Friends

Anne-Sophie Mutter, Violin
Ye-Eun Choi, Violin
Vladimir Babeshko, Viola
Pablo Ferrández, Cello



Franz Welser-Möst and The Cleveland Orchestra | June 1

Monday, June 6 at 7:30 PM | Resnick

Ensemble Connect Up Close

Ripple Effect

The Afield, Artistic Partner
Rebecca Fischer, Violin
Anthony Hawley, Visual Artist and
Writer

Thursday, June 9 at 7:30 PM | Weill

The MET Orchestra Chamber Ensemble

Friday, June 10 at 8 PM
Stern/Perelman

New York Philharmonic

Jaap van Zweden, Music Director and
Conductor
Hilary Hahn, Violin

Wednesday, June 15 at 8 PM
Stern/Perelman

The MET Orchestra

Yannick Nézet-Séguin, Music Director
and Conductor
Christine Goerke, Soprano
Brandon Jovanovich, Tenor
Eric Owens, Bass-Baritone

Thursday, June 16 at 8 PM
Stern/Perelman

The MET Orchestra

Yannick Nézet-Séguin, Music Director
and Conductor
Joyce DiDonato, Mezzo-Soprano

Saturday, June 18 at 8 PM | Weill

Pacifica Quartet

Karen Slack, Soprano

Sunday, June 19 at 7 PM
Stern/Perelman

Juneteenth Celebration

Rev. Dr. James A. Forbes Jr., Host
Rev. Dr. Iva E. Carruthers, Host

LaChanze, Master of Ceremonies

**Hezekiah Walker and the Love
Fellowship Choir**

Joseph Joubert, Piano
Naima Penniman, Poet
Rev. Dr. Dionne P. Boissière, Presenter
Ebony Ecumenical Ensemble
Forces of Nature Dance Theatre

New Jersey Youth Symphony

Helen Cha-Pyo, Artistic Director and
Principal Conductor

with Honorees

Sonia Sanchez | **Opal Lee**

July

Thursday, July 28 at 8 PM
Stern/Perelman

NYO Jazz

Sean Jones, Artistic Director, Bandleader, and Trumpet

with Special Guest

Jazzmeia Horn, Vocals

Friday, July 29 at 8 PM | Stern/Perelman

National Youth Orchestra of the United States of America

Daniel Harding, Conductor

Alisa Weilerstein, Cello

August

Monday, August 1 at 8 PM
Stern/Perelman

NYO2

Mei-Ann Chen, Conductor

Aaron Diehl, Piano

Thursday, August 4 at 8 PM
Stern/Perelman

Club Quarantine Live featuring D-Nice

with Special Guests

Ashanti

Jadakiss

Big Daddy Kane

Slick Rick

Hezekiah Walker

DJ Clark Kent

CL Smooth

Igmar Thomas and the Revive Big Band

Hosted by **Chris Spencer**

September

Thursday, September 22 at 8 PM*
Stern/Perelman

Jon Batiste: American Symphony

*Rescheduled from May 7, 2022

Photo by Lawrence Sumulong.



Club Quarantine Live featuring D-Nice | August 4

Commissions and Premieres

In the 2021–2022 season, Carnegie Hall continued its steadfast support of new music through the presentation of 18 commissioned works, as well as performances that featured an additional 14 world, two US, and 12 New York premieres along with one online premiere. Highlights among the Carnegie Hall–commissioned works that received their world premieres last season included a new work by

Aleksandra Vrebalov, performed by the Kronos Quartet; Jon Batiste’s performance of his *American Symphony*; Igmar Thomas’s *RPMs*, performed by the Weill Music Institute’s NYO Jazz; and the work of numerous composers who contributed to *Forgotten Voices*, presented by Music Kitchen.

Carnegie Hall Commissions

Composer	Title	Performers	Composer	Title	Performers
LEILA ADU-GILMORE	<i>Disco Military Budget Afterparty</i> (World Premiere, commissioned by Carnegie Hall)	Asphalt Orchestra	MOLLY JOYCE	<i>Side by Side</i> (Online Premiere, commissioned by Carnegie Hall)	NYO2
JON BATISTE	<i>American Symphony</i> (World Premiere, commissioned by Carnegie Hall)	Jon Batiste	JAMES LEE III	<i>A Double Standard</i> (New York Premiere, co-commissioned by Carnegie Hall)	Pacifica Quartet Karen Slack , Soprano
LISA BIELAWA	<i>Sanctuary</i> (New York Premiere, co-commissioned by Carnegie Hall)	American Composers Orchestra Jennifer Koh , Violin	KAIJA SAARIAHO	<i>Semafor</i> (World Premiere, co-commissioned by Carnegie Hall)	Ensemble Connect
JEFFREY BROOKS	<i>Asphalt Serenade</i> (World Premiere, commissioned by Carnegie Hall)	Asphalt Orchestra	IGMAR THOMAS	<i>RPMs</i> (Online Premiere, commissioned by Carnegie Hall)	NYO Jazz
GABRIEL CHAKARJI	“Deep River” (World Premiere arrangement, commissioned by Carnegie Hall)	Ensemble Connect	ALEKSANDRA VREBALOV	<i>ilektrikés rímes</i> (World Premiere, co-commissioned by Carnegie Hall)	Kronos Quartet
REENA ESMAIL	“Ram Tori Maya” (arr. for orchestra; World Premiere, commissioned by Carnegie Hall)	Link Up Orchestra Daniel Bartholomew-Poyser , Conductor	SHELLEY WASHINGTON	<i>A Kind of Lung</i> (World Premiere, arr. for Ensemble Connect, commissioned by Carnegie Hall)	Ensemble Connect Julia Wolfe , Artistic Partner David Bloom , Conductor
ROBERT HONSTEIN	<i>Endless Landscape</i> (World Premiere, commissioned by Carnegie Hall)	Ensemble Connect Julia Wolfe , Artistic Partner David Bloom , Conductor	LOTTA WENNÄKOSKI	<i>Pige</i> (World Premiere, co-commissioned by Carnegie Hall)	Danish String Quartet
NATHALIE JOACHIM	<i>Note to Self</i> (World Premiere, co-commissioned by Carnegie Hall)	Sō Percussion Nathalie Joachim , Vocalist	KENDALL K. WILLIAMS	<i>To Jam too</i> (World Premiere, commissioned by Carnegie Hall)	Asphalt Orchestra
NATHALIE JOACHIM	“We Shall Not Be Moved” (arr. for orchestra; World Premiere, commissioned by Carnegie Hall)	Link Up Orchestra Daniel Bartholomew-Poyser , Conductor	VARIOUS COMPOSERS	<i>Forgotten Voices</i> (World Premiere, commissioned with support from Carnegie Hall)	Music Kitchen Kelly Hall-Tompkins , Producer



Sarah Kirkland Snider (center) with Jaap van Zweden (second from left) and the New York Philharmonic | June 10

Additional World Premieres

Composer	Title	Performers
THE AFIELD	<i>Oscillation (I)</i> <i>Oscillation (II)</i> <i>Oscillation (III)</i>	Ensemble Connect The Afeld , Artistic Partner Rebecca Fischer , Violin Anthony Hawley , Visual Artist and Writer
JON BATISTE	<i>I Can</i> (orch. Matt Wong)	Gateways Music Festival Orchestra Anthony Parnter , Conductor Jon Batiste , Piano
TERENCE BLANCHARD	“Peculiar Grace” from <i>Fire Shut Up in My Bones</i> (arr. Howard Drossin)	The MET Orchestra Chamber Ensemble Angel Blue , Soprano
KYLE BRENN	<i>Blossoming Like Crazy</i>	Ensemble Connect Julia Wolfe , Artistic Partner
GILAD COHEN	<i>The Last Battle of King Sorrow</i>	Decoda
GABRIELA LENA FRANK	<i>Pachamama Meets an Ode</i>	The Philadelphia Orchestra Yannick Nézet-Séguin , Music Director and Conductor
FRED HERSCH	Variations on a Folksong	Igor Levit , Piano
MICHAEL HERSCH	<i>anonymous beneath the lemon trees</i>	Decoda Alice Teyssier , Soprano
PAULA MATTHUSEN	<i>Prophecy in Reverse</i>	American Composers Orchestra Marin Alsop , Conductor
ANGÉLICA NEGRÓN	<i>Make a Sound</i>	Ensemble Connect

Composer	Title	Performers
SARAH KIRKLAND SNIDER	<i>Forward Into Light</i>	New York Philharmonic Jaap van Zweden , Music Director and Conductor
DAI WEI	<i>Invisible Portals</i>	American Composers Orchestra Marin Alsop , Conductor

Additional US Premieres

Composer	Title	Performers
NICO MUHLY	<i>In Certain Circles</i>	New York Philharmonic Jaap van Zweden , Music Director and Conductor Katia and Marielle Labèque , Pianos
JÖRG WIDMANN	<i>Study on Beethoven</i> (6th String Quartet)	Anne-Sophie Mutter , Violin Ye-Eun Choi , Violin Vladimir Babeshko , Viola Pablo Ferrández , Cello

Additional New York Premieres

Composer	Title	Performers
KARIM AL-ZAND	<i>Luctus Profugis</i>	Galilee Chamber Orchestra Saleem Ashkar , Music Director and Conductor
MATTHEW AUCOIN	Suite from <i>Eurydice</i>	The Philadelphia Orchestra Yannick Nézet-Séguin , Music Director and Conductor Angel Blue , Soprano



Osvaldo Golijov (second from right): *Falling Out of Time* | May 6

Composer	Title	Performers
UNSUK CHIN	Violin Concerto No. 2, "Scherben der Stille" ("Shards of Silence")	Boston Symphony Orchestra Andris Nelsons , Music Director and Conductor Leonidas Kavakos , Violin
ANNA CLYNE	<i>Restless Oceans</i>	American Composers Orchestra Marin Alsop , Conductor
VALERIE COLEMAN	<i>This Is Not a Small Voice</i>	The Philadelphia Orchestra Yannick Nézet-Séguin , Music Director and Conductor Angel Blue , Soprano
INTI FIGGIS-VIZUETA	<i>music by yourself</i>	Kronos Quartet
OSVALDO GOLIJOV	<i>Falling Out of Time</i>	Dan Brantigan , Trumpet Shawn Conley , Bass Nicholas Cords , Viola Biella da Costa , Vocals Nora Fischer , Vocals Jeremy Flower , Electronics and Guitar Johnny Gandelsman , Violin Karen Ouzounian , Cello Yoni Rechter , Vocals Shane Shanahan , Percussion Mazz Swift , Violin Wu Man , Pipa
XIAO BAO HE	"When We Are Poor"	Decoda
HANNAH KENDALL	<i>Tuxedo: Vasco 'de' Gama</i>	American Composers Orchestra Marin Alsop , Conductor

Composer	Title	Performers
RACHEL PORTMAN	<i>The First Morning of the World</i>	Joyce DiDonato , Executive Producer and Mezzo-Soprano Maxim Emelyanychev , Conductor Il Pomo d'Oro
ANDRÉ PREVIN / TOM STOPPARD	<i>Penelope</i>	Renée Fleming , Soprano Uma Thurman , Narrator Emerson String Quartet Simone Dinnerstein , Piano
JOHN WILLIAMS	Violin Concerto No. 2	The Philadelphia Orchestra John Williams , Conductor Anne-Sophie Mutter , Violin

Additional Online Film Premiere

Composer	Title	Performers
JULIA WOLFE	<i>Oxygen</i>	Molly Barth , C-Flute and Piccolo Lisa Bost-Sandberg , C-Flute and Bass Flute Dalia Chin , C-Flute and Piccolo Brian Dunbar , C-Flute and Piccolo Amir Farsi , C-Flute and Piccolo Marco Granados , C-Flute Jennifer Grim , C-Flute and Piccolo Kelli Kathman , C-Flute Ethan Lin , C-Flute and Alto Flute Tim Munro , C-Flute and Piccolo Alex Sopp , C-Flute Leo Sussman , C-Flute Georgia Mills , Conductor

Carnegie Hall's Afrofuturism Festival

Two Months. 80+ Events. One Citywide Festival.

Inspiring audiences to explore new and empowering visions of the future, Carnegie Hall presented its citywide Afrofuturism festival in February and March 2022. Across a series of concerts at Carnegie Hall and more than 70 partner events, the festival explored an ever-expansive aesthetic and cultural movement that looks to the future through a Black cultural lens, in which music—including jazz, funk, R&B, Afrobeat, hip-hop, and electronic—intersects with a boundless world of visual arts, literature, film, science fiction, poetry, technology, and more.

To explore the thoroughly multidisciplinary nature of Afrofuturism, the Carnegie Hall programming team brought together an Afrofuturism Curatorial Council made up of five prominent Afrofuturism experts—Reynaldo Anderson, King James Britt, Louis Chude-Sokei, Sheree Renée Thomas, and Ytasha Womack—to help form the festival's lineup.

Festival events at Carnegie Hall included concerts by Grammy Award-winning producer, composer, and rapper Flying Lotus; Afrofuturist innovators of the Sun Ra Arkestra (who made their first Carnegie Hall appearance in 1968); electronic music legend Carl Craig's Synthesizer Ensemble; bandleader and trumpeter Theo Croker; and enlightening double-bill concerts featuring Nicole Mitchell's Black Earth Ensemble and Angel Bat Dawid's Autophysiopsychic Millennium, as well as experimental hip-hop group Chimurenga Renaissance paired with singer-songwriter Fatoumata Diawara. Throughout the festival, education and social impact programming created by Carnegie Hall's Weill Music Institute also invited New Yorkers of all ages to consider the infinite possibilities of Afrofuturism.

More than 70 leading cultural and academic institutions from across New York City and beyond extended the scope of the festival with a diverse array of live and online events, including exhibitions, performances, talks, and more. The multidisciplinary public programming explored African and African diasporic philosophies, speculative fiction, mythology, and comics. A range of online offerings also included film screenings and talks with leading thinkers and creatives in this multitiered experience.

For the first time ever, Carnegie Hall commissioned a visual artist to create a signature work of art to represent one of its citywide festivals. Quentin VerCetty's *AstroSankofa* incorporates references to the kaleidoscopic Afrofuturist world and the history of Carnegie Hall. A free, ongoing visual art exhibition in Zankel Hall—*The Black Angel of History: Myth-Science, Metamodernism, and the Metaverse*—brought together numerous artistic disciplines with a uniquely Afrofuturist message and aesthetic. It lives on as a multimedia exhibition through Google Arts & Culture.

In addition, Carnegie Hall commissioned a wide-ranging series of original articles and content for the festival, including artist profiles; a glossary of Afrofuturist terms; lists of recommended music, literature, and film; a limited-series podcast; and more, ensuring that concertgoers' explorations of Afrofuturism will extend well beyond the two-month festival.



Angel Bat Dawid | February 24



Nicole Mitchell | February 24



Carl Craig | March 19

Photos: Dawid, Mitchell, and Croker by Jennifer Taylor; Craig by Stefan Cohen; Sun Ra Arkestra by Lawrence Sumulong; Diawara by Stephanie Berger; schomburg Center event and *The Black Angel of History* by Fadi Khair.



Sun Ra Arkestra | February 17



Sun Ra Arkestra | February 17



Fatoumata Diawara | March 4



Schomburg Center for Research in Black Culture
March 17



AstroSankofa by Quentin VerCetty, 2021
(commissioned by Carnegie Hall)



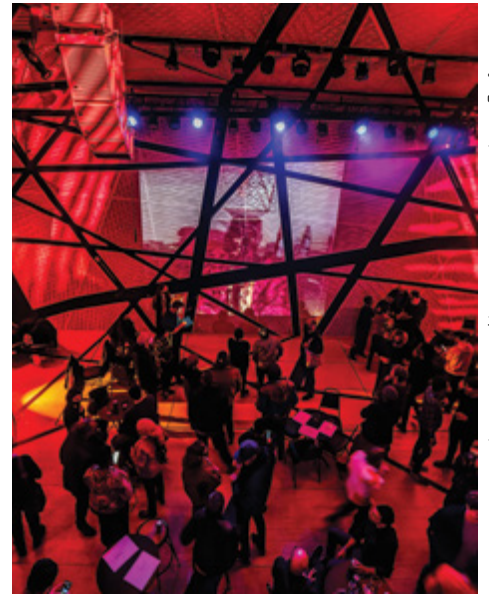
The Black Angel of History, Zankel Hall
February–June



Theo Croker | March 26



Flying Lotus | February 12



National Sawdust | March 12



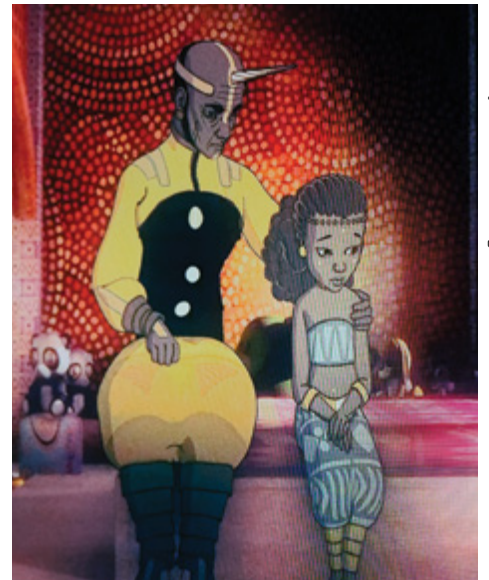
The Metropolitan Museum of Art



Panel discussion at National Sawdust | March 12



Sun Ra Arkestra | February 17



Centro Cívico Cultural Dominicano | March 11

Photos: Flying Lotus, National Sawdust event, panel discussion, and Centro Cívico Cultural Dominicano by Fadi Kheir; The Metropolitan Museum of Art by Filip Wolak Photography; Sun Ra Arkestra by Lawrence Sumlong.

Carnegie Hall Wishes to Thank Its Afrofuturism Festival Partners.

Abrams Books
The Africa Center
African American Future Society
AfriFuTrinity: Quantum Cosmic Futures
ALL ARTS
American Composers Orchestra
Americas Society
Apollo Theater
Association for the Advancement of Creative Musicians (AACM) (Chicago, Illinois)
Barbara and Art Culver Center of the Arts (Riverside, California)
Black & Brown Comix Arts Festival (Chicago, Illinois)
Black Kirby
Black Pot Mojo Arts
Black Speculative Arts Movement (Philadelphia, Pennsylvania)
Blacknuss Network (Chicago, Illinois)
Blacktronika, University of California San Diego Department of Music
Brooklyn Institute for Social Research
Brooklyn Museum
Centro Cívico Cultural Dominicano
Chicago History Museum
The Children's Art Carnival
China Institute
The Clemente Soto Véléz Cultural & Educational Center
Congo Square Preservation Society (New Orleans, Louisiana)
Department of Africology and African American Studies, Temple University (Philadelphia, Pennsylvania)
Department of Philosophy and Black Studies at the City College of New York
Department of Philosophy at Lehman College, CUNY
Department of Philosophy at Manhattan College
Dieselfunk Studios
Dramatists Guild of America
Fabulize Magazine
Flushing Town Hall
Google Arts & Culture
Harlem Stage
HarperCollins
ISE-DA
Italian Academy for Advanced Studies in America, Columbia University
Jazzmobile
Jeremy McQueen's Black Iris Project
The Joyce Theater
The Juilliard School
Keyes Art Projects
The Lesbian, Gay, Bisexual & Transgender Community Center
Literati
Louis Armstrong House Museum & Archives
Maysles Documentary Center
MCC Theater
The Metropolitan Museum of Art
National Black Theatre
National Queer Theater
National Sawdust
New York Film Academy
New York Live Arts
Otherworld Theatre Company (Chicago, Illinois)
Public Records
RefractionDAO
Schomburg Center for Research in Black Culture
Sistah Scifi
Smithsonian Folkways Recordings (Washington, DC)
Society of Illustrators
Solomon R. Guggenheim Museum
The Studio Museum in Harlem
Studio Visceral
Teatro LATEA
United African Association
Universal Hip Hop Museum
University of California, Riverside (Riverside, California)
URB ALT Media
West Harlem Arts Collaborative
Willie Mae Rock Camp
Women in Comics Collective International

Concert for Ukraine

Photos by Chris Lee

On May 23, a sold-out house gathered for the *Concert for Ukraine*—an all-star benefit event that came together in a matter of weeks in solidarity with the Ukrainian people. Hosted by Richard Gere, the performance brought together such classical music, opera, jazz, and Broadway luminaries as Angel Blue, Michael Feinstein, Sullivan Fortner, Denyce Graves, Evgeny Kissin, Isabel Leonard, Midori, Itzhak Perlman, Cécile McLorin Salvant, Chris Thile, Jessica Vosk, and Adrienne Warren, along with members of Carnegie Hall’s Ensemble Connect and the Ukrainian Chorus Dumka

of New York, all of whom generously shared their time and talents for this important cause. Free webcasts following the event spread the message and the music far beyond New York, while also raising significant additional contributions to Direct Relief, a nonprofit, humanitarian-aid organization that provides urgently needed medical supplies to relief groups on the ground in Ukraine. In total, more than \$550,000, including 100% of proceeds from ticket sales, was donated to Direct Relief as a result of this one-night event.



Members of Ensemble Connect, Chris Thile, Angel Blue, Evgeny Kissin, Richard Gere, Isabel Leonard, Jessica Vosk, Adrienne Warren, Michael Feinstein, Denyce Graves, and Midori | May 23



Itzhak Perlman and Evgeny Kissin



Adrienne Warren



Midori



Isabel Leonard



Chris Thile



Denyce Graves



Michael Feinstein

Carnegie Hall Citywide

Photos by Fadi Khair.



The Hot Sardines featuring Nellie McKay | July 29

For more than 45 years, Carnegie Hall Citywide has worked with local community organizations to present free performances in neighborhoods throughout New York City and beyond. This season, Citywide featured 20 concerts that spanned classical music, jazz, folk, Latin music, dance, and more—including newly commissioned works—and put a spotlight on the local artists and sounds from around the world that make our city so vibrant.

In venues that included Madison Square Park, Times Square, Harlem Stage Gatehouse, LaGuardia Performing Arts Center, and El Museo del Barrio, extraordinary concerts were performed by the Afro Latin Jazz Alliance, Soh Daiko, Ray Chew, Asphalt Orchestra, The Hot Sardines featuring Nellie McKay, Attacca Quartet, Bridget Kibbey, and more than a dozen others.

Saturday, September 25 at 5 PM
Denny Farrell Riverbank State Park

Ray Chew Live!

Ray Chew, Music Director

Ramona Dunlap, Vocals

Nini Love, Vocals

Lawrence Worrell, Vocals

Kenny Richardson, Keyboards

Sherrod Barnes, Guitar

Chris Vega, Bass

Chuck Norris, Drums

Mark Gross, Saxophone

James Cage, Trumpet

Dan Levine, Trombone

Saturday, March 19 at 7:30 PM

Harlem Stage Gatehouse

Mumu Fresh

Sunday, March 27 at 3 PM
LaGuardia Performing Arts Center

Soh Daiko

Saturday, April 30 at 5 PM

Robert F. Smith Center for the
Performing Arts at Denny Farrell
Riverbank State Park

Plena Libre

Gary Núñez, Music Director and Bass

Luisga Núñez, Vocals and Percussion

Rafael Falu, Percussion

Victor Velez, Vocals and Percussion

Raymond Flores, Trombone

Alberto N. Marques, Trombone

Randy Roman, Trombone

Pedro J. Dominicci, Timbale

Manuel Rivera, Congas

Karla Martinez, Piano

Miguel De Jesús, Vocals and Guiro

Alex Lopez, Vocals

Sunday, May 15 at 5 PM
Our Saviour's Atonement Lutheran
Church

Bridget Kibbey, Harp

Samuel Torres, Percussion

Louis Arques, Clarinet

Saturday, May 21 at 4 PM

El Museo del Barrio

David Sánchez, Saxophone

Luis Perdomo, Piano and Fender
Rhodes Piano

Ricky Rodriguez, Bass

Obed Calvaire, Drums

Markus Schwartz, Percussion



Ray Chew Live! | September 25

Sunday, May 22 at 12 PM
Bryant Park

Asphalt Orchestra

Jas Walton, Soprano Saxophone
Ken Thomson, Alto Saxophone
Peter Hess, Tenor Saxophone
Nadje Noordhuis, Trumpet
Jen Baker, Trombone
Jon Hill, Sousaphone
Kyle Struve, Percussion
Chris Eddleton, Bass Drum

with

Pan in Motion
Dover Kiefer
Joalene Griffith
Tricia Guy
Alexis Schloss
Kendall K. Williams

Friday, July 1 at 7 PM
Bryant Park

Afro Latin Jazz Alliance featuring the Afro Latin Jazz Ensemble

Ivan Renta, Saxophone
Raf Malkiel, Trombone
Jim Seeley, Trumpet
Vince Cherico, Drums
Keisel Jimenez, Congas
Carly Maldonado, Percussion
Ricardo Rodriguez, Bass
Andrew Andron, Piano

with Special Guests

Akua Dixon and Quartette Indigo
Malika Zarra

Friday, July 8 at 7 PM
Bryant Park

The Baylor Project

Jean Baylor, Vocals
Marcus Baylor, Drums

with

Keith Loftis, Saxophones
Darren Barrett, Trumpet and Flugelhorn
Mark Williams, Trombone
Richie Goods, Bass
Terry Brewer, Piano

Wednesday, July 13 at 6 PM
Madison Square Park

Attacca Quartet

Amy Schroeder, Violin
Domenic Salerni, Violin
Nathan Schram, Viola
Andrew Yee, Cello

Friday, July 15 at 7 PM
Bryant Park

Squirrel Nut Zippers

Photos: Asphalt Orchestra by Stephanie Berger, The Baylor Project by Lawrence Sunulong, The Broadway Sinfonietta by Richard Termine.



Asphalt Orchestra | May 22



The Baylor Project | July 8



The Broadway Sinfonietta | July 22

Wednesday, July 20 at 6 PM
Madison Square Park

Attacca Quartet

Amy Schroeder, Violin
Domenic Salerni, Violin
Caleb Burhans, Viola
Andrew Yee, Cello

Friday, July 22 at 7 PM
Bryant Park

The Broadway Sinfonietta

with
Krystina Alabado
Arielle Jacobs
Solea Pfeiffer

Macy Schmidt, Musical Director and Arranger

Wednesday, July 27 at 6 PM
Madison Square Park

Attacca Quartet

Amy Schroeder, Violin
Domenic Salerni, Violin
Caleb Burhans, Viola
Andrew Yee, Cello

Friday, July 29 at 7 PM | Bryant Park

The Hot Sardines featuring Nellie McKay

Saturday, August 20 at 5 PM
Denny Farrell Riverbank State Park

Son Del Monte

Manny Rivera, Musical Director and Timbalero
Joe Gonzalez, Congas
Andy Colon, Piano
Bert Castro, Bass
Mauricio Smith Jr., Flute
Eric Salazar, Violin
Charlie Garcia, Trombone
Demetrios Kehagias, Trombone
Luis Soto Jr., Vocals and Guiro
Luis Ayala, Vocals
Armando Jimenez, Vocals

Saturday, August 27 at 5 PM
Historic Richmond Town

Invoke

Karl Mitze, Viola, Mandolin, and Vocals
Geoff Manyin, Cello and Vocals
Zach Matteson, Violin and Vocals
Nick Montopoli, Violin, Banjo, and Vocals

Friday, September 9 at 5 PM
Times Square

Michael Olatuja and Lagos Pepper Soup

Friday, September 16 at 5 PM
Times Square

T.3

Jim Hogan, Vocals
Liam Fennecken, Vocals
Brendan Jacob Smith, Vocals

Friday, September 23 at 5 PM
Times Square

The Westerlies

Riley Mulherkar, Trumpet
Chloe Rowlands, Trumpet
Andy Clausen, Trombone
Willem de Koch, Trombone

Map of Carnegie Hall Programs in New York City

Photos: Carnegie Hall Citywide by Richard Termine; Ensemble Connect, Music Educators Workshop, NeON Arts, and Future Music Program by Fadi Khair; Lullaby Project and Big Note, Little Note by Jennifer Taylor; Musical Connections by Stephanie Berger; Family Events by Chris Lee.



Carnegie Hall Citywide



Ensemble Connect



Link Up



Lullaby Project



Big Note, Little Note



Music Educators Workshop



NeONSM Arts



Musical Explorers



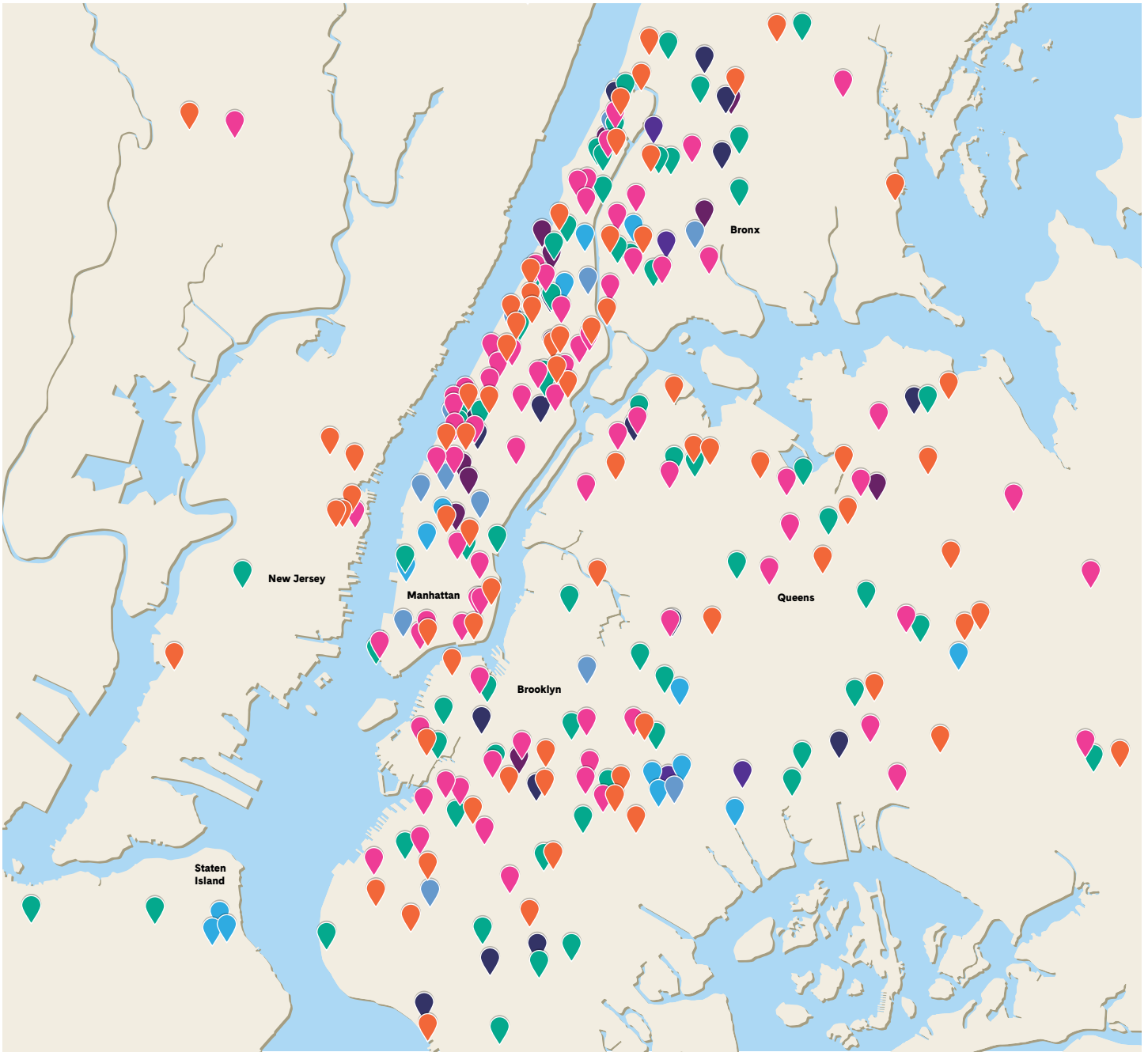
Musical Connections



Family Events



Future Music Program



Programs of the Weill Music Institute also reached teachers, students, and community members during the 2021–2022 season in the following states and countries:

- | | | | | | |
|-------------|---------------|----------------|----------------|-------------|----------------|
| Alabama | Illinois | Missouri | Oregon | Wisconsin | Ireland |
| Alaska | Indiana | Montana | Pennsylvania | Wyoming | Japan |
| Arizona | Iowa | Nebraska | Rhode Island | | Kenya |
| Arkansas | Kansas | Nevada | South Carolina | Puerto Rico | New Zealand |
| California | Kentucky | New Hampshire | South Dakota | | Peru |
| Colorado | Louisiana | New Jersey | Tennessee | Australia | Scotland |
| Connecticut | Maine | New Mexico | Texas | Canada | Spain |
| Delaware | Maryland | New York | Utah | Chile | Sweden |
| Florida | Massachusetts | North Carolina | Vermont | China | United Kingdom |
| Georgia | Michigan | North Dakota | Virginia | Colombia | Uruguay |
| Hawaii | Minnesota | Ohio | Washington | Greece | Vietnam |
| Idaho | Mississippi | Oklahoma | West Virginia | India | |

Weill Music Institute

Music education and social impact programs created by the Weill Music Institute (WMI)—all available at low or no cost—support every facet of Carnegie Hall’s mission. An incredible breadth of programs serves 75,000 New Yorkers of all ages, including more than 68,000 students, with 490 schools, venues, arts organizations, and partners hosting WMI programming this season. Local organizations in all 50 states partner with Carnegie Hall, and WMI programs reach more than 800,000 people worldwide each season,

as well as significantly more online. These programs nurture talent, make music a meaningful part of everyday life, and create valuable opportunities for students, teachers, aspiring musicians, young professionals, and members throughout our communities. This season, WMI was thrilled to return to numerous in-person programs and activities, while also continuing to expand the scope and reach of its digital resources for families, schools, and individuals.



PlayUSA Partner: INTEMPO in Stamford, Connecticut



AfroCosmicMelatopia | February 27



Journey into AfroCosmicMelatopia | March 25



AfroCosmicMelatopia | February 27



Burnt Sugar The Arkestra Chamber | April 3

Afrofuturism

WMI created a series of special programs as part of Carnegie Hall’s citywide Afrofuturism festival in February and March, marking a major return to in-person activities. The festival explored the expansive aesthetic and practice of Afrofuturism, in which music—including jazz, funk, R&B, Afrobeat, hip-hop, and electronic—intersects with a boundless world of visual arts, literature, film, science fiction, poetry, technology, and more. Highlights included **AfroCosmicMelatopia**, a multidisciplinary performance in Zankel Hall anchored by Mwenso and the Shakes. The program featured nearly 20 original works by young musicians and creatives, who explored themes such as technology, self-expression, identity, heroism, love, freedom, and celebration of beauty through jazz, electronic music, pop, R&B, soul, spoken word, digital art, and more. Among the composers whose works were selected

were participants in WMI programs including Future Music Project, Music Educators Workshop, NeON Arts, Musical Connections, alumni from the National Youth Orchestra of the United States of America (NYO-USA), NYO Jazz, teaching artists, and teens who participated in WMI’s fall 2021 series of online poetry workshops, which was led by Afrofuturism curatorial council member and celebrated author Sheree Renée Thomas.

WMI also presented hip-hop duo Soul Science Lab’s **Make a Joyful Noise**, commissioned as part of Carnegie Hall’s 125 Commissions Project, which blended rap, funk, soul, and Afrobeat in a vibrant multimedia performance that featured a 10-piece band, film, spoken word, and dance. **Journey into AfroCosmicMelatopia** was an immersive Afrofuturist experience and party envisioned by creators from the WMI community. This transportive

event featured live DJ sets, visual art, augmented reality, and curated dance experiences. In the culminating event of a one-of-a-kind workshop for five rising musicians, New York mainstay **Burnt Sugar The Arkestra Chamber** (founded by Greg Tate of *The Village Voice*) gave a performance with the young musicians that brought long-form compositions, unstoppable grooves, and mighty improvisation together as one. “This was one of the first musical experiences I’ve had that I felt I could be my authentic self,” noted one of the participants. “I felt valued, affirmed, and welcomed with open arms by each member of BSAC.” Carnegie Hall’s **Spring Family Day**—a daylong open house tradition that returned in person to great excitement—invited children and their adults to explore the idea of Afrofuturism through an array of artistic and social experiences, including arts activities, music making, concerts, and more.

For Families

Family Day

Spring Family Day, held in the Resnick Education Wing, was especially meaningful this season, as it marked the first time that Carnegie Hall was able to welcome back children and families to the Hall since the onset of the COVID-19 pandemic. The event was featured as part of Carnegie Hall's Afrofuturism festival, an incredible vehicle for art and imagination. Families

learned and created through a series of social experiences, arts activities, music making, concerts, and more. Groups sang and danced to the soulful and inspiring funk music of Shine and the Moonbeams. Children designed their own comic book heroes and superpowered instruments for harmony and justice. Educational music ensemble Bash the Trash showed how to build

instruments from recycled materials—and led a live performance with the new creations. Author, filmmaker, and dancer Ytasha L. Womack led a dance party that championed Afrofuturism and the power of imagination. Families imagined the sights and sounds of the future in an interactive group songwriting experience.



Spring Family Day | April 10



Spring Family Day | April 10

Lullaby Project

Celebrating its 10th anniversary this season, the Lullaby Project pairs new and expectant parents and caregivers with professional artists to write and sing personal lullabies for their babies, supporting maternal health, aiding child development, and strengthening the bond between caregiver and child. The program has grown tremendously, with partners now serving nearly 900 families annually in New York City, nationally, and across the globe. Lullabies have been written in more

than 20 different languages and a wide range of musical styles, reflecting the diverse backgrounds of participants. Every family receives a recording of their lullaby, and many of them are available for free online listening, attracting listeners in more than 50 countries.

In New York City alone, the project reached approximately 200 families this year through digital residencies in partnership with city agencies that

included NYC Health + Hospitals, CUNY, and New York–Presbyterian Hospital. The project also reaches families in homeless shelters, high schools, correctional facilities, and other community centers. The annual Lullaby Project Celebration Concert was held in June, featuring parents, musicians, community partners, and original songs.

Lullaby National and International Partners

317 Main Community Music Center (Maine)
Alana Institute (Brazil)
Austin Classical Guitar (Texas)
Connecting the Dots in Music (Australia)
The Corporation of Massey Hall and Roy Thomson Hall (Canada)
Educare Chicago (Illinois)
Elefantteateret (Norway)
El Sistema Greece (Greece)
Escuela de Musica Strauss (Peru)
Feis Rois (Scotland)
Flint School of Performing Arts (Michigan)
Förvaltningen för Kulturutveckling i Västra Götaland (Sweden)
Grandes Oyentes (Spain)
Harbor House (Wisconsin)
Humanidad Compartida (Chile)
Instruments of Change (Canada)
Intersection Music (Tennessee)
The Irene Taylor Trust (United Kingdom)

Live Music Now (United Kingdom)
Longy School of Music (Massachusetts)
Memorial University (Canada)
Milwaukee Symphony Orchestra (Wisconsin)
The Music Box Ireland (Ireland)
Musicians For Human Rights (Greece)
New Zealand Opera (New Zealand)
Old Town School of Folk Music (Illinois)
Operasonic (United Kingdom)
Oregon Symphony (Oregon)
Overture Center for the Arts (Wisconsin)
Scrag Mountain Music (Vermont)
Sewn Arts (Georgia)
Somos CaPAZes (Colombia)
Texas Tech University (Texas)
University of Hawaii West Oahu (Hawaii)
World Cafe Live (Pennsylvania)

Lullaby Project Artists

Juana Aquerreta
Eleni Arapoglou
Bridget Barkan
Lara Bello
Jeanette Berry
Thomas Cabaniss
Emily Eagen
Paladio Garcia
Marika Hughes
Saskia Lane
Daniel Linden
Camila Meza
Jean Rohe
Falguni Shah
James Shipp
Deidre Struck
Ilusha Tsinadze
Sonia de los Santos Videgaray
Chris Washburne



Lullaby Project Alumni Event | June 6



Eleni Arapoglou in Sing with Carnegie Hall | February 19

Sing with Carnegie Hall

Sing with Carnegie Hall—the hugely popular, free, and interactive online video series for families and young children—kicked off its second season in February. Sing-along videos this season featured original and beloved

songs from around the globe, covering imaginative topics that included nature, community, family, and dreams. Each video is hosted by Carnegie Hall teaching artist Emily Eagen and features special guests, including

Grammy-winning singer-songwriter Clay Ross, Grammy Award-nominated singer Eleni Arapoglou, Soul Science Lab, and more.

Big Note, Little Note

Big Note, Little Note—a 10-week music class for New York City families—offers a range of experiences for families and caregivers to engage with their infants through musical play, singing, instrument exploration, and more. The program, offered at no cost multiple times per season, supports family well-being, early childhood development, and parent-child connection. Videos, accompanying activities, and original songs are available to parents everywhere online, each of them dedicated to early-childhood topics

such as movement, brain building, language, play, soothing, rhythm, and more. Big Note, Little Note is centered around community, with partnerships that include organizations such as Harlem Children’s Zone.

“As a new mom, I realized that everything became a song—even something as simple as changing a diaper. Jacob’s face would light up with laughter when I sang or played music.”

—Stacyann, Big Note, Little Note participant

Big Note, Little Note Artists

Juana Aquerreta
Saskia Lane
Nasimiyu Murumba

For Students and Educators

Musical Explorers

Musical Explorers is an innovative program that serves approximately 7,000 students and teachers in more than 90 New York City schools annually, as well as more than 250,000 students nationally. The curriculum-based program teaches schoolchildren (K–2) fundamental music skills through listening, singing, and dancing to music from around the world. This season, the program further expanded its digital offerings, providing free online resources that included lesson plans, artist-led videos, and engaging virtual concert experiences. For the first time, activities from the curriculum were also adapted for older students, giving teachers more opportunities to integrate culturally responsive curricula into their classrooms.

Fall Semester

Brianna Thomas enjoys a national and international career as a jazz vocalist. She introduced students to jazz with the songs “Blue Skies” and “Take the A Train.”

Tanyaradzwa Tawengwa—a scholar, composer, and singer—taught Zimbabwean mbira music with the songs “Hurombo Gara Wega” and “Pamuromo paHaruna.”

Internationally acclaimed vocalist Emeline Michel taught Haitian music with the songs “A.K.I.K.O.” and “Panama Mwen Tombe.”

Spring Semester

Puerto Rican-born percussionist Juan Gutiérrez and his daughter, Julia, taught bomba and plena with the songs “Estoy buscando un árbol” and “Ola de la mar.”

Starr Busby—a singer, songwriter, actress, and teaching artist—taught freedom songs from the Civil Rights era with the songs “Everybody Wants Freedom” and “Freedom Highway.”

Versatile singer and 2022 Grammy Award winner Falu Shah taught Indian classical music with the songs “Dholida” and “Allahoo.”

These national partners also adapted Musical Explorers for their own communities, building curriculum around local artists in each location.

Musical Explorers National Partners

Newman Center for the Performing Arts (Colorado)
Omaha Performing Arts (Nebraska)
Savannah Music Festival (Georgia)



Emeline Michel | February 4

Link Up

Link Up is a highly participatory program in which students (grades 3–5) learn to sing and play an instrument as part of a yearlong exploration of orchestral repertoire and music making. As WMI’s longest-running music education program, Link Up is produced in New York City and utilized by 104 orchestral partners around the globe, serving hundreds of thousands of elementary school students and teachers. Digital resources, available at no cost, continue to expand and further support in-person learning, with offerings that include interactive sheet music and online lesson plans, student activity sheets, and robust audio and video content—including orchestral recordings used to create culminating digital concerts.

“I particularly enjoy the flexibility that Link Up allows me to tailor to the needs of my students. It is not a one-size-fits-all approach, so my overachieving students have a chance to be challenged, and my struggling students still get a quality experience.”

—Benjamin Schmenk, Tulsa, Oklahoma

“My students were so, so excited to perform a concert with a professional orchestra. They commented afterward how powerful and different it was to hear the music in a live setting. They really felt a sense of ownership by being so familiar with the concert repertoire.”

—Julie Furlong, Amherst, New York



National and International Partners

Juneau Symphony (Alaska)
Kenai Peninsula Orchestra (Alaska)
Flagstaff Symphony Orchestra (Arizona)
Arkansas Philharmonic Orchestra (Arkansas)
Texarkana Symphony Orchestra (Arkansas)
Fresno Philharmonic (California)
Modesto Symphony Orchestra (California)
Sacramento Philharmonic & Opera (California)
Santa Cruz Symphony (California)
Regina Symphony Orchestra (Canada)
Symphony Nova Scotia (Canada)
Thunder Bay Symphony Orchestra (Canada)
National Centre for the Performing Arts (China)
Teatro Mayor Julio Mario Santo Domingo (Colombia)
Grand Junction Symphony Orchestra (Colorado)
American Baroque Orchestra (Connecticut)
Eastern Connecticut Symphony Orchestra (Connecticut)
Greater Bridgeport Symphony (Connecticut)
Stamford Symphony (Connecticut)
Artis—Naples (Florida)
Jacksonville Symphony (Florida)
Northwest Florida Symphony Orchestra (Florida)
Orchestra Miami (Florida)
Punta Gorda Symphony (Florida)
Sinfonia Gulf Coast (Florida)
South Florida Symphony Orchestra (Florida)
The Venice Symphony (Florida)
Georgia Symphony Orchestra (Georgia)
Maui Pops Orchestra (Hawaii)
Idaho State Civic Symphony (Idaho)
Rockford Symphony Orchestra (Illinois)
Fort Wayne Philharmonic (Indiana)
Orchestra Indiana (Muncie Symphony Orchestra) (Indiana)
South Bend Symphony Orchestra (Indiana)
Sioux City Symphony Orchestra (Iowa)
Pacific Music Festival (Japan)
Paducah Symphony Orchestra (Kentucky)
Art of Music Foundation (Kenya)

Louisiana Philharmonic Orchestra (Louisiana)
Maryland Symphony Orchestra (Maryland)
Cape Symphony (Massachusetts)
Plymouth Philharmonic Orchestra (Massachusetts)
Adrian Symphony Orchestra (Michigan)
Ann Arbor Symphony Orchestra (Michigan)
Grand Rapids Symphony (Michigan)
Holland Symphony Orchestra (Michigan)
Lansing Symphony Orchestra (Michigan)
West Michigan Symphony (Michigan)
Meridian Symphony Association (Mississippi)
North Mississippi Symphony Orchestra (Mississippi)
St. Louis Symphony Orchestra (Missouri)
Omaha Symphony (Nebraska)
Symphony New Hampshire (New Hampshire)
Adelphi Chamber Orchestra (New Jersey)
New Jersey Symphony Orchestra (New Jersey)
Buffalo Philharmonic Orchestra (New York)
The Orchestra of Northern New York (New York)
Auckland Philharmonia Orchestra (New Zealand)
Charlotte Symphony Orchestra (North Carolina)
The Carolina Philharmonic (North Carolina)
Western Piedmont Symphony (North Carolina)
Akron Symphony Orchestra (Ohio)
Central Ohio Symphony (Ohio)
Columbus Symphony (Ohio)
Springfield Symphony Orchestra (Ohio)
Tuscarawas Philharmonic (Ohio)
Bartlesville Symphony Orchestra (Oklahoma)
Enid Symphony Orchestra (Oklahoma)
Oklahoma City Philharmonic (Oklahoma)
The McKnight Center for the Performing Arts (Oklahoma)
Tulsa Symphony Orchestra (Oklahoma)
Eugene Symphony Association (Oregon)

Oregon Symphony (Oregon)
Lancaster Symphony Orchestra (Pennsylvania)
Rhode Island Philharmonic Orchestra & Music School (Rhode Island)
Aiken Symphony Guild (South Carolina)
Charleston Symphony Orchestra (South Carolina)
Hilton Head Symphony Orchestra (South Carolina)
Rock Hill Symphony (South Carolina)
South Carolina Philharmonic (South Carolina)
Spartanburg Philharmonic (South Carolina)
Orquesta Sinfónica del Principado de Asturias (Spain)
Chattanooga Symphony & Opera Youth Orchestras (Tennessee)
Austin Civic Orchestra (Texas)
Dallas Chamber Symphony (Texas)
East Texas Symphony Orchestra (Texas)
El Paso Symphony (Texas)
Fort Worth Symphony Orchestra (Texas)
Kingsville Symphony Orchestra (Texas)
San Antonio Symphony (Texas)
Valley Symphony Orchestra (Texas)
American Festival Chorus and Orchestra (Utah)
Auftdart Academy of Music and Performing Arts (Vietnam)
Fairfax Symphony Orchestra (Virginia)
Virginia Symphony Orchestra (Virginia)
Auburn Symphony Orchestra (Washington)
Seattle Symphony (Washington)
Spokane Symphony (Washington)
Symphony Tacoma (Washington)
Carnegie Hall—West Virginia (West Virginia)
Central Wisconsin Symphony Orchestra (Wisconsin)
Fox Valley Symphony Orchestra (Wisconsin)
Madison Symphony Orchestra (Wisconsin)
Milwaukee Symphony Orchestra (Wisconsin)



Summer Music Educators Workshop | July 12

Photos: Summer Music Educators Workshop by Fadi Kheir; Buffalo String Works by Andrea Wengrowsky; Juneau Alaska Music Matters by Juneau Alaska Music Matters.

Music Educators Workshop

The Music Educators Workshop (MEW) supports K–12 music teachers across the country, providing training, support, and community from Carnegie Hall. Local and digital workshops continued throughout this season, followed by the first in-person iteration of the summer workshops since 2019, which brought together educators from all over the country to explore the theme of reinvigorating artistry as a teacher. Nearly 3,000 teachers nationwide participate in the highly active Music Educators Facebook group.

“This is my fourth year in the program, and I must say that there has never been one track that wasn’t worth attending for me. Being able to be around so many like-minded educators whose passion lies in the arts is something I cannot get anywhere else. This continues to be the most consistent aspect of MEW, which is why I love being a part of it every year.”

—Brian Wollman

“To witness the amount of artistry I witnessed this year, coming out of literal years of isolation, pretty much kept me afloat this year. It revived my desires to continue to strive to be a deeply creative artist, and I have since reinvested in many projects that fell by the wayside as the global pandemic took hold. And to have seen so much representation of my people in the hall this year, at the height of artistic accomplishment in their respective careers, was so beautiful to behold. I’m so grateful to have experienced such great art, and really hope we continue to have the opportunity to do so.”

—Elijah Thomas

Music Educators Workshop Faculty

Charles Burchell
Julie Desbordes
Brian Drye
Karin Hendricks
Saskia Lane
Alysia Lee
Yoon Jae Lee
Beata Moon
Michael Pacheco
Yelimara Concepción Santos
Ashley Renee Watkins
Chantel Wright

Summer Music Educators Workshop Faculty

Julie Desbordes
Margaret Jenks
Alysia Lee
Onome
Michael Pacheco
Michael Raiber
Jean Rohe
Yelimara Concepción Santos
Nicole Yarling

PlayUSA

This season, PlayUSA provided 19 organizations across the country with funding and support for K–12 instrumental training programs. Now in its seventh year, the program supports young instrumentalists and offers professional development opportunities—including those for whom opportunities to engage in instrumental music instruction are limited by socioeconomic, geographic, or other factors.

“Carnegie Hall’s PlayUSA has given us the chance to observe other approaches to education through art while sharing ours as well ... establishing a well-connected community of professionals unified by a common goal: to foster the future of art through relevant, creative, and meaningful education.”

—El Sistema Oklahoma

Chicago Jazz Philharmonic (Illinois)
Louisiana Philharmonic Orchestra (Louisiana)
Kalamazoo Symphony Orchestra (Michigan)
Trenton Music Makers (New Jersey)
Buffalo String Works, Inc. (New York)
Empire State Youth Orchestras (New York)
Opportunity Music Project (New York)
Kidznotes (North Carolina)
MYCincinnati (Ohio)
El Sistema Oklahoma (Oklahoma)
Community MusicWorks (Rhode Island)
El Paso Symphony Orchestra Association (Texas)
Soundscapes, Inc. (Virginia)
Seattle Youth Symphony Orchestras (Washington)

PlayUSA Partners

Metropolitan Youth Orchestras of Central Alabama
(Alabama)

Juneau Alaska Music Matters (JAMM) (Alaska)

Enriching Lives through Music (California)

INTEMPO (Connecticut)

Hawaii Youth Symphony Association (Hawaii)



PlayUSA: Buffalo String Works | June 15



PlayUSA: Juneau Alaska Music Matters | June 15



SongStudio with Renée Fleming (right) | January 22



Gateways Music Festival Orchestra Master Class April 23

Photos: SongStudio: Fleming Master Class by Chris Lee, Gateways Music Festival Orchestra Master Class by Fadi Kheir, School of Thought Showcase by Fadi Kheir.

For Aspiring and Young Professional Artists

Workshops and Master Classes

Workshops and master classes returned in person in January, giving rising young artists invaluable access to personal coaching from world-class professional artists. Participants for these tuition-free programs are selected through open auditions and receive specialized

training and mentoring to support their artistic and professional goals. Public performances, showcases, and workshops give enthusiastic audiences a glimpse of a new generation of artists. In connection with concert activities at Carnegie Hall, several musicians from

the Gateways Music Festival Orchestra and the Vienna Philharmonic Orchestra, as well as violinist James Ehnes, gave master classes in the Resnick Education Wing for young instrumentalists.

Renée Fleming’s SongStudio

SongStudio gives aspiring young singers and collaborative pianists an opportunity to hone their craft under the leadership of top artists who include renowned soprano Renée Fleming, countertenor Anthony Roth Costanzo, mezzo-soprano Isabel Leonard, pianist and coach Hartmut Höll, and other

coaches. Designed to renew and refresh the vocal recital repertoire, SongStudio encourages participants to explore innovative approaches to both classic and current song repertoire, inviting new and familiar audiences to engage with the art form through intensive coaching and workshops, public master

classes, and a culminating Young Artists Recital event in Zankel Hall. Following a rigorous audition process, pairs of singers and pianists were selected for the program from Canada, China, Denmark, New Zealand, Taiwan, the United Kingdom, the United States, Uruguay, and Uzbekistan.

School of Thought

Black Thought—the legendary front man of The Roots and a multiple Grammy and NAACP Image Award winner—returned to Carnegie Hall for his second workshop and master class series. Seven rising MCs were selected to join him in a multi-day master class that focused on lyricism, flow, style,

and delivery while also exploring the history of hip-hop. DJ and producer Sean C. also helped to coach the MCs, and leading music industry figures shared insights about career building. At a culminating event in April, the participants performed a sold-out public showcase curated by Black

Thought in the Resnick Education Wing, with online viewers tuning in through multiple Carnegie Hall channels.



School of Thought Showcase | April 7



Beautify NYC: Universe City

NeONSM Arts

NeON Arts, in partnership with the New York City Department of Probation (DOP), made its eagerly anticipated return to in-person activities this season, integrating free arts programming into Neighborhood Opportunity Networks (NeONs) across New York City. Hundreds of young people participated in free creative workshops, exploring such topics as music production, fashion, spoken word, photography, filmmaking, and more. These weekly workshops provide youth with free opportunities to connect and collaborate while receiving mentorship from local artists and organizations.

“I am thrilled to celebrate the return of in-person NeON Arts workshops this spring,” said Council Member Carlina Rivera, chair of the Committee on Criminal Justice. “The innovative programming offered through NeON Arts fosters deep community ties and invaluable opportunities for self-expression for our city’s young people. I am grateful to Carnegie Hall, the Department of Probation, and Commissioner Bermúdez for their incredible work changing the lives of so many New Yorkers.”

NeON Arts Grantees

Marcela Carbajal (AKA Uniq Being)
 Paul Deo
 Green Earth Poets Cafe
 The International Child Program
 Andrea Orellana
 Projectivity Group
 Rico Washington

Beautify NYC

A special NeON Arts initiative this season was Beautify NYC, which offered paid opportunities for more than 50 local artists and more than 200 young people to work together to create 21 public art projects in neighborhoods across New York City. Together, these collaborative arts projects revitalized community spaces in Bedford-Stuyvesant, Brownsville, East New York, Harlem, Jamaica, the South Bronx, and Staten Island. The project—supported by the City Cleanup Corps and the City Artist Corps initiatives—leveraged the power of art and culture to promote recovery in some of the areas most affected by the COVID-19 pandemic.

“Seeing the final portrait video become part of a film meant a lot to me, because it was about following a process. I learned also about how to shoot with angles from a camera, and I am thinking about what it could look like to even be a photographer at some point!”

—Laquelle, International Child Program

“From painting vivid murals in Jamaica to designing recycled plastic tree guards in Stapleton, Beautify NYC participants have implemented impressive projects across the city,” said Lorraine Grillo, the city’s Senior Advisor for Recovery. “Artist and youth participants have helped advance New York City’s recovery and will contribute to an even brighter future for our communities.”

Beautify NYC Grantees

Art of Self Esteem (ASE)
Educational Video Center (EVC)
International Child Program (ICP)
Jamaica Center for Arts &
Learning (JCAL)
MakerSpace NYC
Murals for Good
NYC Arts Cypher
NYC Salt
Starseed
Thrive Collective
Universe City



Beautify NYC: Thrive Collective

In the Justice System

For more than a decade, WMI has served people of all ages who are justice-involved through programs in which participants write and perform their own music, collaborate with others, and develop their artistry.

Musical Connections

Committed to helping people achieve positive, meaningful, and creative goals, Musical Connections invites men at Sing Sing Correctional Facility to create and perform music with visiting artists and Carnegie Hall teaching artists. A series of workshops focuses on developing composition, arrangement, instrumental, and vocal skills, while several concerts for the facility's residents, staff, and families feature original works written and performed by the artistic community. As part of the eagerly anticipated return to in-person activities, this season's culminating event was a workshop and performance with Emmy, Grammy, and Oscar winner Common.

After returning home to New York City, men meet regularly to support each other, inform the program as an advisory committee, and continue to make and perform music with support from Musical Connections teaching artists.

Musical Connections Artists

Theo Bleckmann | John Carlson | Sarah Elizabeth Charles
Willerm Delisfort | Kenyatta Emmanuel | Peter Hess
Arlen Hlusko | Matt Moran | Jean Rohe
Skye Steele | Shirazette Tinnin | Leo Traversa
Michael Valeanu | Chris Washburne

Future Music Project

Future Music Project is a free afterschool program for young musicians from across New York City. It gives teens ages 14–19 the opportunity to create, perform, and produce their own original music across all genres. In partnership with the Administration for Children's Services, youth who are justice-involved have the opportunity to create and learn about music through instruction, curricula, and videos led by teaching artists with Future Music Project.

Future Music Project Teaching Artists

Maxwell Addo | Alexis Atkinson
Orson Benjamin | Daniel Fernandez
Parris Lewis | Kristin McCloud
David Moxey | Ricardo Nigaglioni
Sebastian Vasquez



Musical Connections Common Concert at Sing Sing Correctional Facility | June 24

National Youth Ensembles

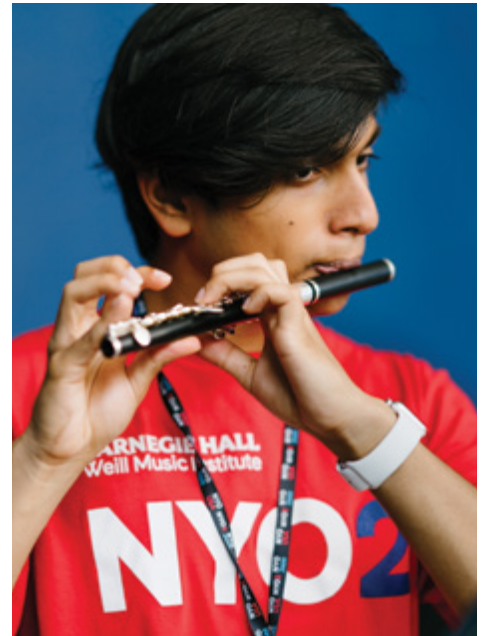
Every year, Carnegie Hall brings together the brightest young American instrumentalists for intensive training and performances on some of the world's greatest stages as part of its three acclaimed national youth ensembles: the National Youth Orchestra of the United States of America (NYO-USA), NYO2, and NYO Jazz. All three programs are free and

led by an all-star faculty of professional musicians, giving students the opportunity to hone their talents while working with the world's finest artists. As national ensembles, these programs include a broad range of musicians from across the country that reflects the exceptional talent and diversity of the United States.

Each summer, the three national youth ensembles take part in an intensive training residency at Purchase College, State University of New York (SUNY), before performing at Carnegie Hall and embarking on tours across the country and around the world, serving as America's dynamic musical ambassadors.



Members of NYO-USA, NYO2, and NYO Jazz in Purchase, New York | July 19



NYO2 flutist Parv Gosai (Ashburn, Virginia)



NYO-USA percussionist Jacqueline Guo (San Jose, California)



NYO-USA performance at the Concertgebouw | August 2

NYO Jazz

NYO Jazz is an extraordinary ensemble that showcases the diverse legacy and bright future of American jazz. Led by Artistic Director and renowned trumpeter Sean Jones, exceptional teenage musicians from across the country received rigorous training from world-class jazz masters during a two-week summer residency at Purchase College, State University of New York. In July 2022, the ensemble made its anticipated return to the concert stage at Carnegie Hall—its first since 2019—followed by its first-ever US tour. Joining them at the Hall and in performances around the country was Grammy-nominated vocalist, composer, and bandleader Jazzmeia Horn, who also headlined her own Carnegie Hall performance in the 2021–2022 season.

The July 28 concert at Carnegie Hall explored diverse repertoire that ranged from big band standards to contemporary works exploring jazz’s influence on hip-hop, R&B, and pop music. Selections included pieces from Ms. Horn’s latest album, *Dear Love*; “Single-Cell Jitterbug,” a new Carnegie Hall–commissioned work by acclaimed Brooklyn-based composer and Secret Society bandleader Darcy James Argue; “Ida’s Crusade,” a piece inspired by the life and work of activist Ida B. Wells, composed by rising star bassist Endea Owens; a new arrangement of “The Star-Spangled Banner” by John Clayton titled “Lift Every Voice and Sing”; and standards by Bob Brookmeyer, Duke Ellington, Charles Mingus, Mary Lou Williams, and more.

Throughout its US tour, NYO Jazz upheld the longstanding jazz tradition of serving as cultural ambassadors through music. The tour included debut performances in Cleveland,

Ohio; Chautauqua, New York; Pittsburgh, Pennsylvania; Chicago, Illinois; Detroit, Michigan; and Madison, Wisconsin, and concluded at the John F. Kennedy Center for the Performing Arts in Washington, DC, where the ensemble also took part in a panel conversation with professional jazz artists and young musicians from the Kennedy Center’s Jazz Ahead program. While in Washington, at the invitation of Senator Charles Schumer’s office, the ensemble had the honor of performing live at the US Capitol at a reception with Congressional staff members. The Detroit concert was available to audiences worldwide via a webcast and on-demand video on medici.tv.

Adding to an already momentous year for NYO Jazz was the release of its remarkable debut album, *We’re Still Here*. An outstanding recording by any standard, it features NYO Jazz 2021 in top form along some of today’s biggest names in jazz: Artistic Director, bandleader, and trumpeter Sean Jones; saxophonist Melissa Aldana; and trombonist Wycliffe Gordon.

“Never have I imagined that I would be a part of something so incredible and life-changing as this experience has been,” said NYO Jazz trombonist Andre Perlman. “This band has been by far one of the most supportive and inspirational environments I’ve ever been in. Everyone has motivated me to not just be a better musician, but also a better person. To be supported by everyone in NYO—the students, the mentors, the folks at Carnegie Hall—has been so gratifying as a musician and human being. Y’all didn’t just heal all of our audiences; y’all have healed me in an indescribable way.”



NYO Jazz musicians Skylar Tang (Foster City, California) and Laura Simone-Martin (Lawrenceville, New Jersey)



NYO Jazz trumpeter Joel Newell (Ocala, Florida)



NYO Jazz pianist Alex Perry (San Francisco, California)



Sean Jones and NYO Jazz in Chicago, Illinois | August 4

NYO Jazz 2022 Tour

July 28

Carnegie Hall
New York, New York

July 30

Tri-C Metro Auditorium
Cleveland, Ohio

August 1

Chautauqua Amphitheater
Chautauqua, New York

August 2

The August Wilson
African American Cultural Center
Pittsburgh, Pennsylvania

August 4

Navy Pier, Lake Stage in Polk Bros Park
Chicago, Illinois

August 5

The Max M. and Marjorie S. Fisher
Music Center
Detroit, Michigan

August 7

Wisconsin Union Theater
Madison, Wisconsin

August 9

John F. Kennedy Center for the
Performing Arts
Washington, DC

NYO Jazz

Lead Donors: Hope and Robert F. Smith, Marina Kellen French and the Anna-Maria and Stephen Kellen Foundation, The Kovner Foundation, and Beatrice Santo Domingo.

Global Ambassadors: Michael ByungJu Kim and Kyung Ah Park, Hope and Robert F. Smith, and Maggie and Richard Tsai.

Major support has been provided by the Mercedes T. Bass Charitable Corporation, Ronald E. Blaylock and Petra Pope, Estate of Joan Eliasoph, Mr. and Mrs. Anthony B. Evnin and the A.E. Charitable Foundation, Clive and Anya Gillinson, Marc Haas Foundation, Melanie and Jean E. Salata, Sarah Billingham Solomon and Howard Solomon, and Joyce and George Wein Foundation, Inc.

Additional support has been provided by the Alphadyne Foundation, Sarah Arison, Stella and Robert Jones, Martha and Robert Lipp, Lauren and Ezra Merkin, Beth and Joshua Nash, Linda Wachner, David S. Winter, and Judy Francis Zankel.



Alisa Weilerstein with Daniel Harding and NYO-USA at the Ravello Festival | August 7

NYO-USA

On July 29, the National Youth Orchestra of the United States of America (NYO-USA) made its greatly anticipated return to Carnegie Hall's Stern Auditorium / Perelman Stage, marking its first public performance since 2019. This year, 109 outstanding young musicians ages 16–19 were selected from 34 states. Under the esteemed baton of conductor Daniel Harding, the orchestra performed a program of all-time favorites, including Mahler's magnificent Fifth Symphony and Elgar's elegiac Cello Concerto in E Minor, featuring renowned cellist Alisa Weilerstein. For a well-earned encore, the ensemble treated audiences to John Williams's playful "Adventures on Earth," from *E.T. The Extra-Terrestrial*. The concert was heard by music lovers worldwide through the Carnegie Hall Live radio broadcast and digital series, created in partnership with WQXR.

After the Carnegie Hall performance, NYO-USA embarked on a European tour that included debuts at the Ravello and Lucerne festivals, as well as celebrated returns to the Young Euro Classic festival at the Konzerthaus Berlin and the Concertgebouw in Amsterdam. In line with NYO-USA's commitment to musical and cultural diplomacy, the musicians also performed side-by-side with Ukrainian

musicians displaced by the war and with The Diplomatic Choir of Berlin at the historic Tempelhof airfield, an event organized in partnership with the US Embassy. The Museum of Transit in Lucerne—Switzerland's most-visited museum—hosted NYO-USA, showcasing several chamber ensembles in pop-up performances. US Ambassadors to both Germany and Switzerland attended concerts by NYO-USA and spoke with the musicians. The orchestra's concert in Berlin was available for worldwide audiences through a webcast and on-demand video via medici.tv.

"NYO-USA has been the most fulfilling experience of my life and has further deepened my love and connection to the community of music," an NYO-USA musician shared. Another participant remarked, "There are moments in a musician's life that remind them of the essential 'why.' Why do I play, why do I bother, why does it matter anyway? I made eye contact with a man in the audience at Lucerne after we finished Mahler for the last time. He was standing and clapping and smiling in that way that reaches the eyes. Smiling just like the musicians on stage. Like me. My 'why' never seemed more clear."



NYO-USA's flute section at the Konzerthaus Berlin | August 5



NYO-USA bassoonist Keegan Neely (Portland, Oregon)



NYO-USA trombonist Devin Drinan (McKinney, Texas)



NYO-USA and Ukrainian musicians in Berlin | August 4

NYO-USA 2022 Tour

July 29

Carnegie Hall
New York, New York

August 2

Concertgebouw
Amsterdam

August 5

Konzerthaus Berlin, Young Euro Classic
Berlin

August 7

Villa Rufolo, Ravello Festival
Ravello

August 10

KKL Concert Hall, Lucerne Festival
Lucerne

**NYO
USA**

Lead Donors: Hope and Robert F. Smith, Marina Kellen French and the Anna-Maria and Stephen Kellen Foundation, The Kovner Foundation, Beatrice Santo Domingo, and Nicola and Beatrice Bulgari.

Global Ambassadors: Michael ByungJu Kim and Kyung Ah Park, Hope and Robert F. Smith, and Maggie and Richard Tsai.

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Additional funding has been provided by the Alphadyne Foundation, Sarah Arison, The Jack Benny Family Foundation, Ann and Gordon Getty Foundation, Mary Anne Huntsman Morgan and The Huntsman Foundation, IAC, Stella and Robert Jones, Martha and Robert Lipp, Lauren and Ezra Merkin, Beth and Joshua Nash, The Netherland-America Foundation, The Morton H. Meyerson Family Foundation, Linda Wachner, David S. Winter, and Judy Francis Zankel.

Founder Patrons: Blavatnik Family Foundation; Nicola and Beatrice Bulgari; 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; Beatrice Santo Domingo; Hope and Robert F. Smith; Sarah Billingham Solomon and Howard Solomon; and Joan and Sanford I. Weill and the Weill Family Foundation.

BLAVATNIK
FAMILY FOUNDATION

NYO2

Comprising a “remarkable array of talent” (*The New York Times*), NYO2 is an orchestral training program for talented young musicians ages 14–17. This year’s group welcomed 81 young musicians from 27 US states, as well as Puerto Rico. They have been recognized by Carnegie Hall as exceptionally talented musicians who not only embody a very high level of artistry, but also come from a wide range of backgrounds, representing a future for American orchestral music that includes communities which have often been underserved by and underrepresented in the field.

Participants traveled to Miami Beach for a six-day residency—made possible through a partnership with the New World Symphony, America’s Orchestral Academy—that culminated in a performance at the New World Center on July 30. The concert was the ensemble’s first public performance since the start of the pandemic, and it was made available to worldwide audiences via webcast and on-demand video on medici.tv. Both in Miami Beach and in the group’s eagerly anticipated return to Carnegie Hall on August 1, the ensemble was led by renowned conductor

Mei-Ann Chen in performances that featured award-winning classical and jazz pianist Aaron Diehl. Included in the program were Jessie Montgomery’s *Soul Force*, Gershwin’s Piano Concerto in F, and Rachmaninoff’s *Symphonic Dances*, as well as encores that treated audiences to “Saibei Dance” from An-Lun Huang’s *Saibei Suite No. 2* and Bernstein’s beloved Overture to *Candide*.

Numerous NYO2 participants enthused about their experience and their renewed motivation to pursue excellence both in and out of music. “NYO2 has motivated me to reach new goals in the year to come and helped me get a glimpse of life as a musician. My experience at NYO continues to inspire me in new ways,” said one musician. Another shared: “NYO2 2022 was life-changing! I had never played in such a high-caliber ensemble and have certainly grown as a musician because of it. I have improved playing in a team setting, listening to others, and identifying my role and voice within the ensemble.” This summer, 33 musicians who previously took part in NYO2 were accepted into the 2022 cohort of the prestigious NYO-USA.

Photos: Goodman by Fadi Kheir, NYO2 at New World Center and Chen with NYO2 by Alex Markow.



NYO2 flutist Sadie Goodman (South Salem, New York)



NYO2 musicians at the New World Center, Miami | July 30



Mei-Ann Chen with NYO2 at the New World Center, Miami | July 30

NYO2 2022 Tour

July 30
 New World Center
 Miami Beach, Florida

August 1
 Carnegie Hall
 New York, New York

NYO2

Lead Donors: Hope and Robert F. Smith, Marina Kellen French and the Anna-Maria and Stephen Kellen Foundation, The Kovner Foundation, and Beatrice Santo Domingo.

Global Ambassadors: Michael ByungJu Kim and Kyung Ah Park, Hope and Robert F. Smith, and Maggie and Richard Tsai.



Leadership support for NYO2 is provided by Clarissa Alcock Bronfman and Edgar Bronfman, Jr., Estate of Joan Eliasoph, and Mellon Foundation.

Major support for NYO2 is provided by the Mercedes T. Bass Charitable Corporation, Ronald E. Blaylock and Petra Pope, Mr. and Mrs. Anthony B. Evin and the A.E. Charitable Foundation, Clive and Anya Gillinson, the Marc Haas Foundation, Beth and Joshua Nash, Melanie and Jean E. Salata, Sarah Billingham Solomon and Howard Solomon, and Joyce and George Wein Foundation, Inc.

Founder Patron: Beatrice Santo Domingo.

With additional funding provided by Alphadyne Foundation, Sarah Arison, Ernst & Young LLP, Stella and Robert Jones, Martha and Robert Lipp, Andrew J. Martin-Weber, Lauren and Ezra Merkin, the Morton H. Meyerson Family Foundation, Linda Wachner, David S. Winter, and Judy Francis Zankel.



Public support is provided by the National Endowment for the Arts.



Ensemble Connect

Photos by Fadl Khair.



Ensemble Connect

The current fellows of Ensemble Connect made their eagerly awaited in-person performance and teaching debuts this season, following an all-virtual 2020–2021 season. During this second year of what will be a three-year fellowship, extended from two years due to the pandemic, the outstanding group of nine young professional musicians performed on concert stages at Carnegie Hall, The Juilliard School, and venues throughout the community. They worked with more than 4,500 students in 15 New York City public schools across four boroughs, and they presented interactive performances for schools and community partners around the city—many of which were the first in-person events held at these venues since before the pandemic. For the 15th consecutive year, Ensemble Connect held its annual residency at Skidmore College, which also included 12 interactive performances for Saratoga Springs elementary school students and community members. The season ended with a beautiful outdoor performance at The Pocantico Center of the Rockefeller Brothers Fund. Continuing its efforts to share Ensemble Connect’s resources more broadly,

Carnegie Hall released additional digital content as part of The Connected Musician—an innovative and interactive video series for collegiate and early professional performers.

Teaching and Professional Development

Ensemble Connect’s school partnerships represent one of the largest and most in-depth collaborations between a cultural institution and New York City public schools. Over the course of the school year, fellows bring their expert musicianship—as well as their professional performer’s perspective and creative approaches—to band, keyboard, and string programs across New York City, introducing key musical concepts, acting as role models, and bringing their artistry into the classrooms. An expansive Digital Resource Library, created during the pandemic to support teachers in a variety of teaching settings, is accessible to all of Ensemble Connect’s partner schools and features mini-instrumental lessons, videos focusing on musical concepts, and interactive musical listening challenges.

Ensemble Connect presented approximately 60 interactive performances in schools this season, each of which explored a musical piece or concept and incorporated listening activities and audience participation. They also partnered with community venues in New York City to bring these hugely popular interactive performances to incarcerated populations, senior community centers, and organizations that support people with disabilities.

Ensemble Connect offers constant opportunities for its fellows to learn. Over the course of the fellowship, fellows meet weekly to learn from artists, composers, and industry professionals in the fields of performance, teaching artistry and music education, arts management, and more. These professional development sessions—which featured program alumni, *Up Close* collaborators Julia Wolfe and The Afield, Noa Kageyama (The Bulletproof Musician), Camille Zamora (Sing for Hope), Emily Eagen, and Eric Booth—help them hone the skills needed to succeed in the program and to shape purposeful, personally rewarding career paths that redefine the role of the 21st-century musician.

In Concert

This season, the fellows were thrilled to present their first in-person performances together, concerts in which they were closely involved in programming a wide range of repertoire. In Carnegie Hall’s Weill Recital Hall, they performed music by Coleridge-Taylor, Cheryl Frances-Hoad, Rameau (arr. Ryohei Nakagawa), Beethoven, Wynton

Marsalis, R. Schumann, and Brahms. Continuing its tradition of premiering ambitious new works, the ensemble gave the world premieres of Gabriel Chakarji’s arrangement of the traditional “Deep River,” commissioned by Carnegie Hall; and Kaija Saariaho’s *Semafar*, co-commissioned by Carnegie Hall. A series of concerts at The Juilliard School’s Paul Hall and two performances at Skidmore College’s Helen Filene Ladd Concert Hall offered an equally eclectic and thoughtful range of music, from the Baroque to the work of leading contemporaries.

Ensemble Connect also presented its third season of *Up Close* in the Weill Music Room in Carnegie Hall’s Resnick Education Wing. Curated collaboratively by the fellows and guest artists, these daring and immersive performances explore different approaches to presenting classical music through experimentation with concert formats, audience engagement, and multimedia, activating the concert space in exciting new ways. In the program *Blossoming Like Crazy*, the ensemble collaborated with Carnegie Hall’s 2021–2022 Debs Composer’s Chair, Julia Wolfe, to present works by living composers, including world premieres commissioned by Carnegie Hall by Robert Honstein and Shelley Washington. In *Ripple Effect*—created in collaboration with Artistic Partner The Afield, comprising violinist Rebecca Fischer and visual artist Anthony Hawley—the performance utilized sound, visual art, and improvisation to explore the ways in which nature, technology, and humankind intertwine.



Ensemble Connect Partner School PS234Q | May 6



Ensemble Connect Interactive Performance | May 17



Photo by Fadi Khair.

The Connected Musician: Joy in Celebrating Community

The Connected Musician

The Connected Musician is an interactive video series for collegiate and early professional instrumental performers who are interested in careers beyond traditional performance and in engaging with audiences in new and exciting ways. Recently launched by Carnegie Hall and powered by Ensemble Connect, it features content from current fellows, alumni, and

leaders in the field, with the goal of broadening Ensemble Connect's training to an ever-expanding, like-minded global community. Content spans two topic areas: Inspire, a video series that features alumni of Ensemble Connect speaking about where they find joy in their careers in music; and Educate, which features content that focuses on how to better connect with

modern audiences through a variety of concepts and approaches, including a step-by-step, self-paced series on creating a musical snapshot—a creative introduction to a piece of music—which is the first step in Ensemble Connect's celebrated training in audience engagement and connection.

2021–2022 Fellows of Ensemble Connect

- Laura Andrade**, Cello
- Amir Farsi**, Flute
- Nik Hooks**, Bassoon
- Joanne Kang**, Piano
- Halam Kim**, Viola
- Rubén Rengel**, Violin
- Cort Roberts**, Horn
- Yasmina Spiegelberg**, Clarinet
- Stephanie Zyzak**, Violin

Ensemble Connect Partner Schools, 2021–2022 Season

Bronx

Celia Cruz High School of Music
The School of Mathematics, Science, and Technology
through the Arts
Fordham High School for the Arts

Manhattan

City College Academy of the Arts
Wadleigh Secondary School for the Performing
& Visual Arts
Wagner Middle School

Brooklyn

PS200 The Benson School
PS/IS226 Alfred de B. Mason
Edward R. Murrow High School
Brooklyn High School of the Arts
Ebbets Field Middle School (partial year)
Fort Hamilton High School

Queens

Grover Cleveland High School
PS63 Old South
PS21 Edward Hart
PS234 The School of Performing Arts & Technology
(partial year)

Chronological Listing of Ensemble Connect Events

Friday, October 22

Ladd Concert Hall, Skidmore College

Tuesday, March 15

Paul Recital Hall, The Juilliard School

Monday, June 6

Resnick Education Wing

Thursday, November 4

Paul Recital Hall, The Juilliard School

Monday, April 11

Weill Recital Hall

Ensemble Connect Up Close

Ripple Effect

The Afield, Artistic Partner

Rebecca Fischer, Violin

Anthony Howley, Visual Artist and
Writer

Tuesday, December 7

Weill Recital Hall

Friday, May 2

Resnick Education Wing

Ensemble Connect Up Close

Blossoming Like Crazy

Julia Wolfe, Artistic Partner

Monday, June 8

The Pocantico Center

The Afield, Artistic Partner

Friday, February 18

Ladd Concert Hall, Skidmore College



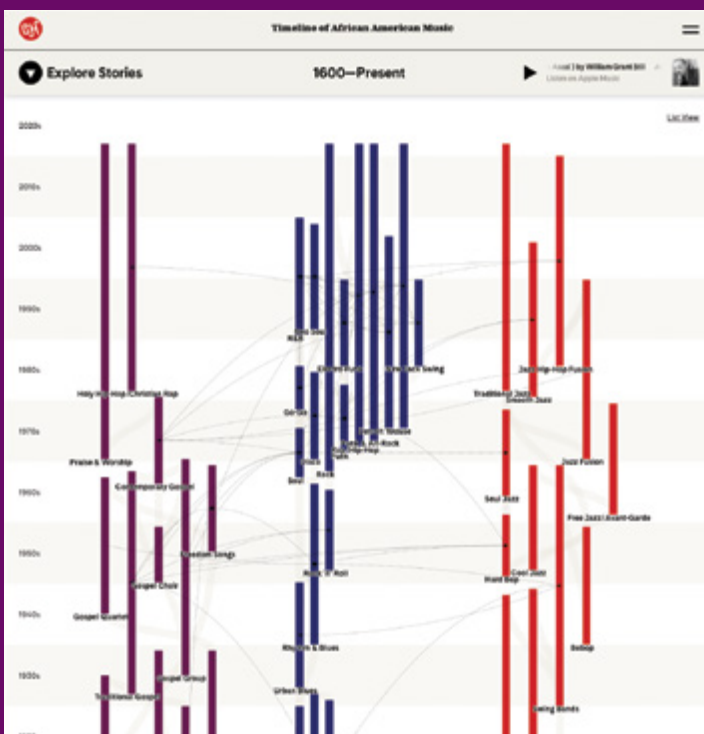
Members of Ensemble Connect in Weill Recital Hall | December 7

Digital Initiatives

The reach and importance of Carnegie Hall’s digital presence were evident on Opening Night at the start of the 2021–2022 concert season. With seats in the concert hall sold out, the performance was shared with audiences around the world through Carnegie Hall’s digital channels and partnerships with WQXR, The Philadelphia Orchestra, medici.tv, and Deutsche Grammophon. Real-time comments and gratitude from viewers made clear that the Hall’s return to live, in-person music was symbolic not just to New Yorkers, but to a global community.

Carnegie Hall’s ability to attract online viewership also contributed to the impact of the **Concert for Ukraine** benefit event. Between donor support, ticket sales, and online contributions raised through a live webcast and on-demand video, this single concert raised more than \$550,000 for Direct Relief. The program was available through numerous distribution platforms that further complemented Carnegie Hall’s own channels, and was, notably, the first newly filmed concert at Carnegie Hall to be featured on Carnegie Hall+. Building on a longtime institutional relationship with Apple that started with the curation of playlists on the Apple Music platform—and which has now extended to Carnegie Hall+ availability on the Apple TV app—the Hall was pleased to collaborate with the Apple TV editorial team to give the event greater online prominence.

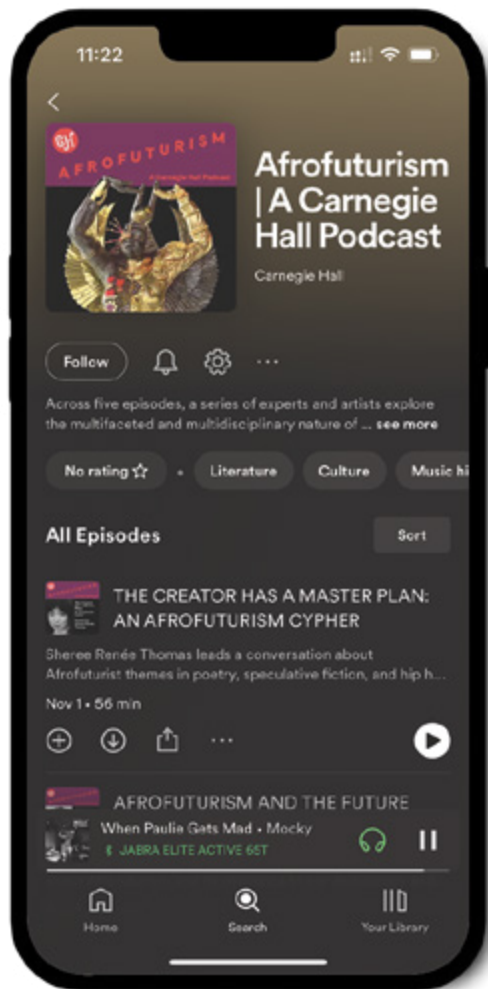
In its 11th season, Carnegie Hall and WQXR continued their celebrated partnership by co-producing **Carnegie Hall Live**, the popular broadcast and digital series that provides live and limited-time, on-demand audio streams of concerts from throughout the Hall’s season. Available to listeners worldwide, highlights in 2021–2022 included the Opening Night performance by The Philadelphia Orchestra conducted by Yannick Nézet-Séguin and featuring virtuoso pianist Yuja Wang; the New York Philharmonic under the baton of Susanna Mälkki in her Carnegie Hall debut; the Royal Philharmonic Orchestra’s first Carnegie Hall performance in 25 years; history-making concerts by the Galilee Chamber Orchestra with Joshua Bell and the Gateways Music Festival Orchestra with 2021–2022 Perspectives artist Jon Batiste, with both orchestras performing at the Hall for the first time; John Williams conducting The Philadelphia Orchestra and Anne-Sophie Mutter in his iconic film scores; and an astonishing performance of Rachmaninoff’s Piano Concerto No. 2—which pianist Seong-Jin Cho played from memory on just one day’s notice—followed by a live interview with the spectacular soloist that remained available online long after the concert.



Interactive Timeline of African American Music



“Defining Genre in Jazz” Landing Page on the Interactive Timeline of African American Music



Digital initiatives played a massive role in the Hall’s groundbreaking, citywide **Afrofuturism festival**. Numerous events—including film premieres, workshops, art exhibits, interviews, and more—premiered online, attracting a viewership far beyond those able to attend in-person events. Many of the myriad resources created by artists, scholars, and staff contributors premiered in virtual spaces and remain available online for ongoing exploration and enjoyment. *The Black Angel of History: Myth-Science, Metamodernism, and the Metaverse*—a spectacular, multidisciplinary art exhibition in Zankel Hall—lives on as a multimedia exhibition through Google Arts & Culture, further extending Carnegie Hall’s role as a curator and presenter through Google.

One of Carnegie Hall’s major digital initiatives this season was the release of the newly updated, interactive **Timeline of African American Music**, which offers a detailed view of the evolution of African American musical genres spanning 400 years. It represents decades of scholarship conducted and led by Dr. Portia K. Maultsby, with contributions from 25 leading scholars across numerous academic disciplines. Through support from the National Endowment of the Humanities and National Endowment for the Arts, and in

collaboration with Synoptic Office, the timeline was recently reimaged and updated to serve a new generation of audiences. This ambitious new version lets users expand their knowledge through multimedia stories, recordings of legendary musicians, and rarely seen historical images from Carnegie Hall’s Susan W. Rose Archives. The timeline also examines seminal African American musical, cultural, and political events that have taken place at the Hall throughout the past 131 years. The updated timeline received an honorable mention in Fast Company’s Innovation by Design Awards, as well as nominations for a Webby Award in the Music category and in the Design Week Awards in the Interactive Design category.

Carnegie Hall is proud to support students, teachers, caregivers, and the entire music community at every stage of their musical journey, and Carnegie Hall’s Weill Music Institute (WMI) offers an incredible range of **online resources for families, educators, and students of all ages**—many of which are available at no cost. Some of these resources are carefully designed to be effective in fully digital and independent-learning contexts, while others supplement in-person learning. An example of the latter is Link Up, through which students (grades 3–5) learn to sing and play an instrument as part of a yearlong exploration of orchestral repertoire and music making. Produced in New York and used by teachers worldwide, it reaches nearly half a million elementary school students annually. Free digital resources—which include interactive sheet music and lesson plans, student activity sheets, and robust audio and video content—enhance the participatory, in-person learning experience at every step.

Carnegie Hall strives to stay ahead of the curve in using technology to serve our community both in and out of the Hall. Mobile wallet ticket delivery—first established during the pandemic to allow for touchless digital ticketing—is now offered as a standard option for the added convenience of concertgoers. A constantly growing collection of original articles offers new ways for readers to engage with their favorite topics and discover new ones, with pieces on the pros and cons of each seating section at Carnegie Hall, the Hall’s fascinating history with a wide variety of icons, and deep dives into the works of composers both legendary and extant. As LinkedIn continues to grow as a leading space for professional and personal networking, Carnegie Hall activated its presence on the network and saw a 1000% increase in page views and visitor numbers. Our new, branded content on the ever-popular GIPHY database and search engine has already attracted more than 800,000 views, both demonstrating and bolstering Carnegie Hall’s cultural relevancy in online discourse. Our ongoing work with social media influencers shows extraordinary potential to connect with new audiences, aiding the Hall as it aims to connect with music lovers across demographics.

Introducing Carnegie Hall+

Unveiled in December 2021, Carnegie Hall+ is a first-of-its-kind premium subscription video channel that features full-length concerts, operas, dance, documentaries, artist profiles, and family programming for on-demand viewing—all presented with state-of-the-art video and audio quality. Currently available in more than 60 territories worldwide, Carnegie Hall+ transports viewers to the greatest performances on the world’s most renowned stages. Carnegie Hall+ first launched on the Apple TV app as a premium channel, and it is now also available on Spectrum and Verizon Fios, inviting households across the country to explore a wide array of performing arts programs, many of which were not previously available in the United States. Carnegie Hall+ will become available on several additional providers in the coming months.

Curated by Carnegie Hall from a vast array of historic concerts and brand-new programs, Carnegie Hall+ features an array of performances featuring major artists recorded at some of the world’s top venues and festivals. Carnegie Hall+

was made possible through a partnership between Carnegie Hall and Unitel, the world’s leading classical music audio-visual producer and distributor.

“Carnegie Hall+ opens a window to viewers to some of the world’s most thrilling artists and arts destinations, creating an at-home journey of musical discovery. Featuring an extensive and growing collection of the world’s finest presentations, the channel invites people to enjoy full-length arts performances and films wherever they may be, presented on a scale previously unavailable. While we believe that you can’t replace the power of live performances, this launch is especially important at a time when everyone has come to expect access to the best of every kind of programming at the push of a button. In addition, it offers unique access to the most remarkable performances from around the world in a way that would otherwise require an impossible travel schedule to see live.”

—Clive Gillinson

CARNEGIE HALL+



Diversity, Equity, Inclusion, and Accessibility

A commitment to **diversity, equity, inclusion, and accessibility (DEIA)** has been integral to Carnegie Hall’s institutional history and is a fundamental part of the Hall’s core values as it looks ahead.

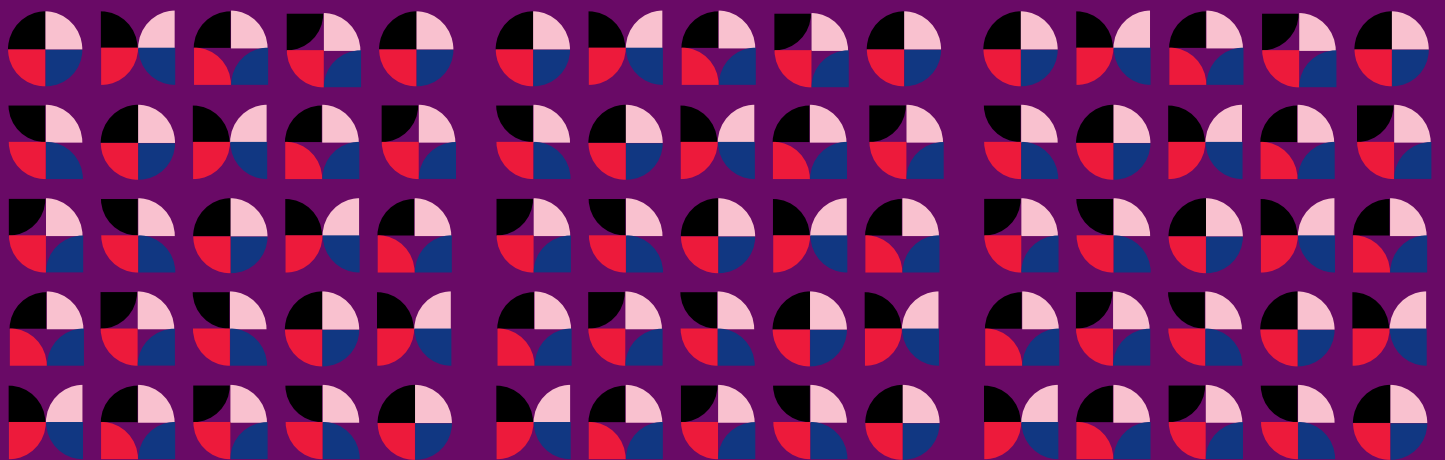
Since 1891, Carnegie Hall has provided a showcase for America’s diverse cultural development with a history that reflects the rich and varied story of our country. Inspired by Andrew Carnegie’s aspiration that “all causes may here find a place,” the Hall has had an open-door policy since its inception and has been the site for groundbreaking concerts by artists from a wide range of backgrounds as well as significant civic events representing a variety of social causes.

Today, Carnegie Hall’s commitment to DEIA is central to our mission-driven work and extends to **our leadership, our workforce, our artistry, our audiences, and our partnerships.** As the Hall develops new programming and initiatives, it strives to develop and support these goals in music at every level—including artists who perform on our stages, festival themes, the repertoire and new works performed and commissioned, and music education—sharing and amplifying stories that are representative of the many communities that we serve.

Over the last decade, Carnegie Hall has placed a focus on recruitment to expand representation among its Trustees. These efforts have led to a major diversification of Carnegie Hall’s Board, making it one of the more diverse among New York City’s major nonprofit arts organizations.

In the 2021–2022 season, Carnegie Hall launched a strategic DEIA plan that will serve as a road map for the organization in coming years. A Trustee-led working group provides valued guidance on the Hall’s initiatives, and a staff-led **DEIA Advisory Group** serves as an important thought partner, catalyst, and internal evaluator of this work. Over the last season, this group has helped to implement organization-wide DEIA training, advised on a new remote work policy as the institution has made the transition back to the office, and helped guide communications to support the work of staff across the institution. In addition, a new book club and other opportunities for cross-departmental interaction have been introduced, inviting staff to engage in discussions on a variety of DEIA topics.

As it looks to the future, the Hall believes that the values of DEIA will continue to drive innovation, evolution, and sustainability for the Carnegie Hall organization, positioning it to be an inspiring and accessible place that serves people from all across society for generations to come.





Opening Night Gala Dinner at Cipriani 42nd Street | October 6

Donors

We sincerely thank our Trustees and donors for their incredible support during an unprecedented and universally challenging time. More than 9,800 donors generously contributed over \$42 million to the Annual Fund this year, and together we made history, bringing live music back to New York City after the longest closure in the Hall's 131-year history. The joy of reopening was indescribable and the importance of live music more apparent than ever. From a spectacular concert season to the wide range of high-quality education programs brought to our schools and homes, Carnegie Hall was able to fulfill its mission when it was needed most.

Photo by Chris Lee



Opening Night Gala

One of the most important nights in Carnegie Hall's history took place on October 6, 2021, when The Philadelphia Orchestra, conductor Yannick Nézet-Séguin, and piano superstar Yuja Wang returned to Stern Auditorium / Perelman Stage after an 18-month closure. The celebratory event—which raised more than \$5 million in support of Carnegie Hall's artistic, education, and social impact programs—included Valerie Coleman's *Seven O'Clock Shout*, honoring frontline workers; Shostakovich's rousing Second Piano Concerto, showcasing Yuja Wang's virtuosity; Bernstein's ever-popular Overture to *Candide*; Iman Habibi's *Jeder Baum spricht*, inspired by Beethoven's love of nature; and Beethoven's Fifth Symphony, which kicked off The Philadelphia Orchestra's complete Beethoven symphony cycle performed during the 2021–2022 season.

The concert was also made available as a live webcast and as a limited-time, on-demand video, reached tens of thousands of people around the world. The night of rejoicing continued after the concert at Cipriani 42nd Street.

We are deeply grateful to those who made this unforgettable night possible, including Gala Lead Chairmen Mercedes T. Bass and Hope and Robert F. Smith, and Gala Chairmen Committee members Len and Emily Blavatnik, Annette de la Renta, Maral and Sarkis Jebejian, Marie-Josée and Henry R. Kravis, Beatrice Santo Domingo, David M. Siegel and Dana Matsushita, S. Donald Sussman, and Joan and Sanford I. Weill. Our great thanks go to our Corporate Chairmen Dennis M. Nally, Roy Weathers, and Brad Silver, and PwC, Lead Sponsor for the 18th consecutive season, as well as to Dinner Sponsor Kirkland & Ellis LLP.



Joan H. and Sanford I. Weill, and Congresswoman Carolyn B. Maloney



Mercedes T. Bass and Robert F. Smith

Photos: Weill and Maloney by Chris Lee; Bass and Smith, Kovner, and Benzaquen and Zankel by Julie Skarrett.

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Photos: Smiths and Santo Domingo by Chris Lee; Gillinsons, and Montag, Finucane, Kennedy, Goodwin, Burns, and Moynihan by Julie Skaratti.



Hope and Robert F. Smith, and Beatrice Santo Domingo



Clive and Anya Gillinson



Tom Montag, Anne M. Finucane, Ambassador Caroline Kennedy, Doris Kearns Goodwin, Ken Burns, and Brian Moynihan

Medal of Excellence Gala

In November, Carnegie Hall was delighted to present its 12th Medal of Excellence to Anne M. Finucane, our longtime Trustee and Vice Chairman of Bank of America. The event, attended by luminaries from throughout the world of business and beyond, recognized Bank of America's exceptional support of Carnegie Hall, in addition to Ms. Finucane's tenure in the corporate and philanthropic sectors—one that is exemplary of the business community's vital partnership with the arts. The evening included a cocktail reception, dinner, award ceremony, and musical

performance by vocal superstar and Carnegie Hall Artist Trustee Audra McDonald. Ms. Finucane's spirit of philanthropy was complemented by the great generosity of gala donors, who contributed more than \$3 million, with proceeds supporting Carnegie Hall's artistic and education programs. We extend our sincerest thanks to Honorary Gala Chair Ambassador Caroline Kennedy, and Gala Chairs Dina Powell McCormick, Brian Moynihan, Clarke Murphy, Robert F. Smith, Sherrese Clarke Soares, Sir Martin Sorrell, and Sanford I. Weill.

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Across the Stars: The Music of John Williams

A one-night-only gala benefit in April 2022 featured two of the music world's brightest stars: composer and conductor John Williams, and violinist Anne-Sophie Mutter. The program, titled *Across the Stars: The Music of John Williams*, featured Williams leading The Philadelphia Orchestra in his unforgettable film music—much of which was specially arranged to highlight Ms. Mutter's spectacular playing—as well as a new violin concerto written personally for her. Selections were drawn from such iconic films as *Star Wars*, *Harry Potter*, *Schindler's List*, *Close Encounters of the Third Kind*, *E.T. The Extra Terrestrial*, and more. Fans from around the world tuned in to the performance on WQXR's Carnegie Hall Live digital broadcast, and gala attendees enjoyed a pre-concert cocktail party in Carnegie Hall's Rohatyn Room and a post-concert gala dinner with the artists in the Weill Music Room. We thank Honorary Gala Chairs Mercedes T. Bass, Diane von Furstenberg and Barry Diller, George Lucas, Yo-Yo Ma, Elizabeth Segerstrom, Hope and Robert F. Smith, Steven Spielberg, and Barbra Streisand for making the event such a success.



John Williams

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Concert for Ukraine

We extend our deep gratitude to our Trustees, whose donations underwrote the *Concert for Ukraine* benefit concert, ensuring that all ticket proceeds from this May event went to Direct Relief, a nonprofit humanitarian aid organization that provides urgently needed medical supplies to relief groups on the ground in Ukraine. Between the one-night-only concert and subsequent online fundraising efforts in connection with the webcast, more than \$550,000 was donated to Direct Relief.

We are deeply grateful to our extraordinary group of artists who agreed to lend their time and talent to make this event possible. Carnegie Hall also thanks the Permanent Mission of Ukraine to the United Nations for its support and participation. This unique and impactful event was a collaborative effort born of moral conviction, a shared sense of urgency, and great generosity.

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Wednesday, November 10, 2021

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Thursday, April 21, 2022

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Music of John Williams**

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Neil Westreich (center) and Michael O'Keefe (right) with members of Ensemble Connect at an event for Explorers members

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As of June 30, 2022

Treasurer's Review



In fiscal year 2022, Carnegie Hall continued to successfully navigate out of the COVID-19 pandemic, reopening its landmark building to the public in October 2021, and welcoming concertgoers back to enjoy performances with strict health and safety protocols in place. Carnegie Hall presented 116 concerts in the 2021–2022 season—representing roughly two-thirds of a typical pre-pandemic season—with fewer fall performances than usual as the Hall transitioned back to live programming. The Hall’s own performances were complemented by 326 events presented by outside producers. Concert attendance remained steady throughout the season, with average capacity for Carnegie Hall performances comparable to pre-pandemic years. The Hall continued its focus on attracting new audiences through festival programming, the presentation of a wide range of artists, and growth of its student ticket programs. In addition, as a central part of its mission to bring the transformative power of music to the widest audience, more than 800,000 people engaged in the innovative education and social impact programs created by Carnegie Hall’s Weill Music Institute, with significantly more taking part online.

In line with its return to live performances, Carnegie Hall’s overall operating expenses increased to \$98.8 million in fiscal year 2022, compared to \$62.2 million in fiscal year 2021 when its concert halls were closed and the Hall served audiences through a diverse range of online programming. Contributions toward the Hall’s annual operations totaled \$58.7 million in fiscal year 2022, compared to \$42.2 million in fiscal year 2021. This included \$11.8 million in public relief funding received in fiscal year 2022, supporting the Hall’s financial recovery. Thanks to this generous show of support and careful management in an unpredictable season, the Hall recorded a \$6.9 million surplus after cash payments for capital, pension, and bond funding expenses for fiscal year 2022. In addition, in July 2021, Carnegie Hall received full forgiveness of a \$5.6 million loan, including interest, from the Small Business Administration’s Paycheck Protection Program, which provided critical support that helped the Hall keep its workforce employed during the COVID-19 crisis.

Overall, Carnegie Hall’s net assets stood at \$465.1 million as of June 30, 2022, compared to \$532.8 million in the previous year. Investments totaled \$314 million as of June 30, 2022, of which \$301 million in endowment funds were invested in accordance with the long-term investment policy. Investments decreased by 15.4% in fiscal year 2022. Addressing the uncertain financial landscape brought on by the pandemic, the Hall’s board approved a temporary increase in its annual endowment spending policy from its usual 5% to 6% beginning in fiscal year 2020. The Hall’s endowment draw supporting operations for fiscal year 2022 was \$19 million, representing a distribution of 6%, calculated on a preceding 20-quarter moving average of the fair market value of endowment investments.

As we consider the difficult experiences that we have faced in recent years, we are deeply appreciative of the incredible commitment shown by the entire Carnegie Hall family: our artists, Trustees, donors, audience members, volunteers, and staff. As a result of your hard work, Carnegie Hall has been able to stand strong through these challenging times, confidently looking forward to the future. We offer our sincere thanks for your dedication and support.

A handwritten signature in black ink that reads "Tom Maheras". The signature is written in a cursive, slightly slanted style.

Thomas G. Maheras
Treasurer

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

In addition, Carnegie Hall files annual financial 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>.

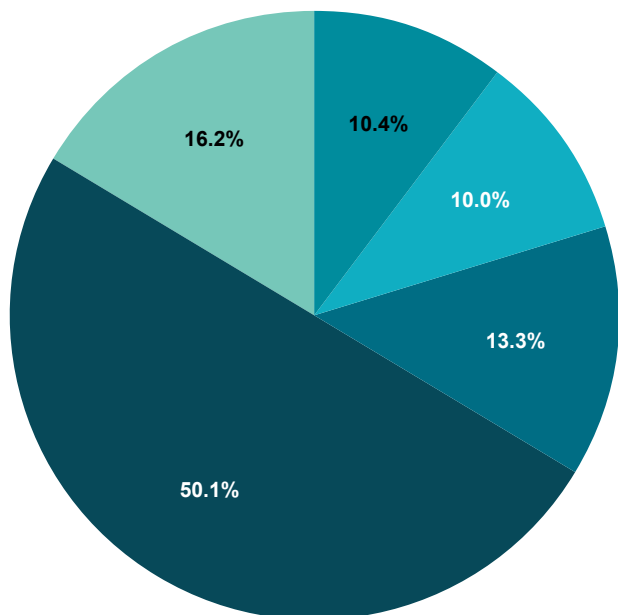
Balance Sheet

	June 30, 2022	June 30, 2021
Assets		
Cash and cash equivalents	\$32,326,004	\$33,180,394
Contributions receivable, net	42,625,652	50,743,688
Prepaid expenses and other assets	3,131,613	2,654,658
Right-of-use-assets	7,385,580	7,449,981
Investments	314,048,943	394,689,124
Fixed assets, net	225,185,372	229,423,936
Total Assets	624,703,164	718,141,781

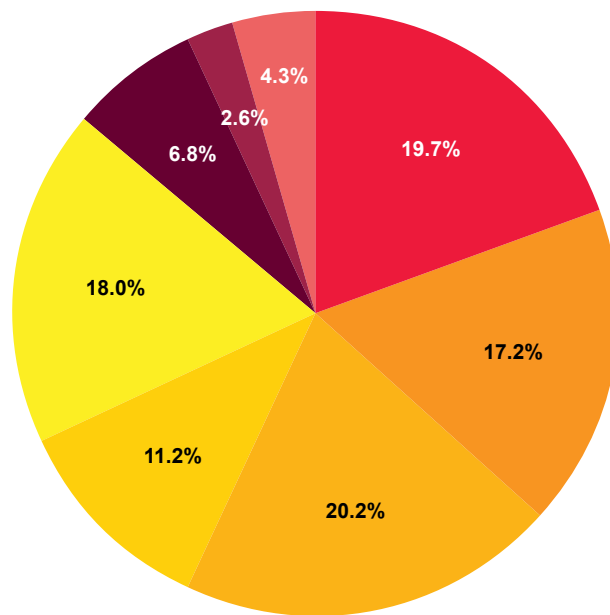
Liabilities		
Accounts payable and accrued expenses	15,585,965	7,334,391
Advance sale of tickets and other deferred revenue	12,692,685	7,621,479
Accrued pension benefit obligation	20,517,982	25,993,797
Lease liability	7,385,580	7,449,981
Loans payable	103,375,406	136,988,107
Total Liabilities	159,557,618	185,387,755

Net Assets		
Without donor restrictions	125,299,573	111,714,679
With donor restrictions	339,845,973	421,039,347
Total Net Assets	465,145,546	532,754,026

Total Liabilities and Net Assets	624,703,164	718,141,781
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- Performance Space Revenue
- Ticket Revenues
- Real Estate Operations and Other
- Annual Contributions
- Endowment Support



- CH-Produced Events and Audience Development
- Hall Rental Operations
- Real Estate Operations
- Weill Music Institute Education Programs
- General and Administrative
- Fundraising Expenses
- Interest Expense
- Other Operations

Administrative Staff

Executive Office

Clive Gillinson

Executive and Artistic Director

Catherine Schaefer

Executive Assistant

Administration

Richard Malenka

Chief Administrative Officer

Susanna Prough

Director, Capital Projects

Building Operations

Eduardo Perez

Director, Engineering

Anthony J. Strano

Director, Security

William O'Flaherty

Manager, Security

Building Services

Amanda Callister

Director, Building Services

Wesner Bazin

Associate, Office Services

Juan Juarez

Coordinator, Office Services

Julie Rhodes

Associate, Building Services

Event Services

Sarah Zeltzer

Director

Tamara Schuler

Manager

Human Resources

Nia Monroe

Chief Human Resources, Diversity, Equity, and Inclusion Officer

Allison Meistrell

Assistant Director

Denise Maison

Manager, HRIS and Benefits Administrator

Jamianne Devlin

Coordinator

Artistic and Operations

Anna Weber

General Manager

Emily E. Robinson

Associate

Artistic Planning

Abhijit Sengupta

Director, Artistic Planning

Liz Mahler

Artistic Administrator

Adriaan Fuchs

Director, Festivals and Special Projects

Victoria Frommer

Manager, Artistic Programs

Artistic Projects

Nolan Robertson

Director

Patrick Sharpe

Associate Director

Wendy Magro

Manager

Program Administration

Alicia Jones

Director

Margaux Greenhouse

Associate Manager

Ensemble Connect, a program of Carnegie Hall, The Juilliard School, and the Weill Music Institute

Amy Rhodes

Director

Deanna Kennett

Assistant Director

Booking

Elaine Georges

Director

Denise Alfarone

Assistant Director

David Suss

Assistant Manager

Hall Operations

Joseph Schmaderer

Director of Operations

Jill Marshall

Hall Manager

Peter Huitzacua

Senior Manager, Accessibility and Operations

Frank Cardillo

Front of House Manager

Thomas Rogers

Associate Hall Manager

Grace Benigni

Carolyn Sauer

Tabitha Stewart

Performance Managers

Amihan de Leon

Administrative Coordinator

Nicole Kakantoussis

Coordinator, Operations

Morgan Yachinich

Assistant, House Managers Office

Joseph C. Reid

Head Usher

Production

Rachel S. Davis

Director

Joshua Shain

Gina Thompson

Chad Zodrow

Production Managers

Resnick Education Wing Operations

Jenny Weber

Director

Katherine Yip

Associate

Kathleen Barnes

Coordinator

Stage Crew, Concert Halls

Ken Beltrone

Carpenter

Philip Alfieri

Tim Donovan

Electricians

Kenneth Clark

Dennis O'Connell

Properties

Stage Crew, Resnick Education Wing

Wayne Lopes

Gary Peterson

Stagehands

Development

Susan J. Brady

Chief Development Officer

Development Services

Kristen Henry

Director, Development Systems and Administration

Christopher Stuart

Associate Director

Cory Snoddy

Senior Associate

Louis Apollon

Coordinator

Corporate Relations and Sponsorships

Dori Fisher

Director

Jeremy Leung

Associate Director

Leila Ghaznavi

Manager

Anna James

Coordinator

Foundation Relations

Callie Herzog

Director

Emily Hollingworth

Manager

Carlos Cuestas

Associate

Jonathan Cher

Coordinator

Government Relations

David Freudenthal

Director

Brandi Mathis

Associate Director

Shannon Rockett

Manager

Lauren VandenHouten

Associate

Patron Program

Don Spalding

Director, Patron Program and Membership

Victoria Dinu

Manager, Notables Program

Anna Dugan

Manager

Caitlin Mason

Associate

Friends

Kevin Groob

Director

Karen Chia

Manager

Gabriella Napoli

Associate

Campaigns and Special Projects

Carl K. Steffes

Director

Jonathan Aisenberg

Associate

Special Events

Ginger Vallen

Director

William Reid

Associate Director

Hilary Kromnick DeFeo

Senior Manager

Dana Reilly

Associate

Emily Latshaw

Coordinator

Digital Media

Christopher Amos

Chief Digital Officer

Carolina Méndez Sampayo

Senior Producer

Christa Avampato

Digital Product Manager

Alex Guns

Producer

Sissi He

Project Management Associate

Cassandra Ball

Associate

Educational Media and Technology

Matthew Williams

Director

Ross Marshall

Production Manager

Kevin Chan

Senior Associate, Product Management

Terrell Travis

Coordinator

Finance

Mary Benjamin

Chief Financial Officer

Pratima Singh

Controller

Daniel Gross

Assistant Controller

Aris Siliverdis

Assistant Director, Financial Reporting

Maria Loor

Payroll Manager

Tom Huynh

Senior Accountant

Matthew Eng

Accountant

Pamela Harris

Analyst, Hall Operations

Alvina Yeung

Associate, Finance

Sheila Santos

Coordinator, Accounts Payable

Information Technology

Aaron Levine

Chief Information Officer

Maria Luo

Administrative Coordinator

Web Development and Information Systems

Kristin Bufano

Director

Denise Brooks

Director, Data and Information Systems

Julie Schwartz

Senior Project Manager

Information Systems

Afshin Mahabadi

Director, Information Systems

Ruslan Nikandrov

Manager, Business Applications

Lisa Rudnitsky

Application Support Specialist

Web Development

Michael Pepler

Associate Director, Web Development

Jordan Carroll

Web Developer

Technology Services

Yancy Sabenicio

Director

Rachel Ballou

Manager

Tak Lai

Network Architecture Manager

Nick Calamuso

Senior Technical Analyst

Jean Neves

Support Engineer

Legal

Vera Zlatarski

General Counsel

Marketing

Sara Villagio

Chief Marketing Officer

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Kathleen Schiaparelli

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Editorial Director

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Assistant Managing Editor

Katie Johnson

Laura Keller

Eric Lubarsky

Senior Editors

Bernard Hallstein

Design Director

Raphael Davison

Cherry Liu

Assistant Art Directors

Hiroshi Park

Senior Digital Designer

Niña Cayaban

Ephrat Seidenberg

Graphic Designers

Andy Mazo

Production Director

Lai Fun Tsui

Senior Production Manager

Benjamin Mickelson

Marketing Copywriter

Marketing and Visitor Services

Jennifer Hempel

Director, Marketing

Alison Saltz

Associate Director, Volunteers and Visitor Services

Jacob Subotnick

Assistant Director, Retail

Karen Meberg

Assistant Director, Marketing

Kyle Wilbert

Marketing Analyst

Amanda Zook

Associate, Marketing

Michelle Stewart

Associate, Marketing and Visitor Services

Digital Content and Engagement

Laurel Sheridan

Director

Sam Reising

Associate Director, Digital Products

Noelle Ike

Manager, Social Media and Content Strategy

Kaylee Wise

Manager, Email and Digital Strategy

Tyler Kuehn

Associate Web Producer

Jordan Stewart

Associate, Social Media

Alyssa Kayser-Hirsh

Coordinator, Social Media

Jordan Boucicaut

Coordinator, Email

Ticketing Services

Timmy Wasley

Director

Ed Denning

Treasurer

Joseph Coster

Assistant Treasurer

Joseph Wittleder

Manager, Subscriptions

Terri L. Brown

Senior Manager, Ticketing Services

Rayna Bourke

Senior Manager, Group Sales and Tourism

Dennette Dyton

Tamara Reddick

Subscription Representatives

Sebastian Armoza

Senior Manager, CarnegieCharge and Customer Services

Matthew Scarella

Patron Desk Manager

Regina Cherezova

Senior Associate Manager, CarnegieCharge

Jarrett Grepel

Associate Manager, CarnegieCharge

Gazi Ahamed

Ticketing Associate

Ramiro Villarreal

CarnegieCharge Associate

Michael Kumor
Joseph Lozito
Beth Nerich
Matthew Poulos
Tracy Reid
Joseph Smith
Box Office Representatives
Sabrina Amhama
Zachary Couch
Rosamund Dyer
Kavita Mahabir
Antoinette Rogers
John Sheehy
CarnegieCharge Representatives

Public Relations

Synneve Carlino
Chief Communications Officer
Mari Beth Bittan
Associate Director
Corinne Beck
Samantha Nemeth
Assistant Directors
Megan Boyle
Manager
Emily R. Walsh
Coordinator

Rose Museum and Archives

Kathleen Sabogal
Director, Rose Museum and Archives
Robert Hudson
Manager, Archives
Kathryn Gronsbell
Digital Collections Manager
Jennifer Grunenberg
Digital Collections Associate

Weill Music Institute

Sarah Johnson
Chief Education Officer and Director,
Weill Music Institute
Samuel Livingston
Director of Operations

Education Operations

Aaron Siegel
Director, Special Projects
Matthew Nidek
Assistant Director, Education
Administration
Anna Holt
Manager, Education Production
Carrie Dubois-Shaw
Associate Manager, Education
Administration
Sean Kenny
Coordinator, Education Administration
Lara Atry
Coordinator, Education Production

Learning and Engagement Programs

Joanna Massey
Director
Amy Mereson
Karen Cueva
Assistant Directors
Gina Izzo
Stephanie LoTempio
Angelica Tran
Managers
Emma Ike
Maggie Snyder
Associates
Drake Driscoll
Coordinator

Early Childhood Programs
Tiffany Ortiz
Director
Asata N'gonzi
Manager
Alexandra Carella
Coordinator

Social Impact Programs

Ayanna Cole
Director, Social Impact Programs
Caitlin Arias
Manager, Future Music Project
LeBrandon Smith
Manager, Social Impact Programs
Miguel De Los Santos
Associate, Social Impact Programs
Isaias Umali
Associate, Musical Connections

Artist Training Programs

Douglas Beck
Director
Alexa Dumont
Siobhan Falanga
Associates
Cheyenne King-Bails
Coordinator

Music Ambassadors

Photos by Chris Lee

During the 2021–2022 season, Carnegie Hall’s Music Ambassadors returned to volunteering and gave nearly 900 hours of cumulative service. Volunteers provided more than 175 tours to visitors, greeted concertgoers at 90 Carnegie Hall concerts, prepared thousands of mailings, and welcomed guests to Spring Family Day in the Resnick Education Wing. We thank all our volunteers for their continued support and dedication to the Hall.



Volunteers greeting concertgoers at Carnegie Hall | September 22



Volunteers assisting at Spring Family Day | April 10



Volunteers helping at a welcome-back event | September 22

Special thanks go to the Music Ambassadors who gave more than 20 hours of their time during the 2021–2022 season.

Larry Arfsten
 Diane Arsten
 Gerri Brioso
 Peter Edelman
 Pamela Frankel
 Mike He
 Eunice Koppelman
 Geri Markowitz
 Katie McKenzie
 Al Oman
 Kerri Oman
 Art Rubright
 Wayne Tappe
 Mya Than

We salute all our Music Ambassadors who volunteered for Carnegie Hall this season.

Jeffrey Albert	Michael Naess
Larry Arfsten	Sheila Navarro
Diane Arsten	Vincent Navarro
Gerri Brioso	Gloria Neimark
Colleen Dahlstrom	Al Oman
Peter Edelman	Kerri Oman
Christine Edwards	Boris Polsky
Polina Ezrokh	Gary Portadin
Catherine Fabian	Karen Rautenberg
Pamela Frankel	Bette Rice
Anna Fridman	Janie Roher
Olga Golubovskaya	Art Rubright
Steffi Grossman	Bruce Safran
Mike He	Dan Schlieben
Paul Hilzen	Elzbieta Schrader
Genny Imas	Jerry Straus
Ruth Klein	Risa Beth Sydelle
Eunice Koppelman	Wayne Tappe
Steven Lisker	Raisa Teytelman
Geri Markowitz	Mya Than
Mimi Maxmen	Gretchen Viederman
Kathleen McGovern-McNally	Donna Welicky
Katie McKenzie	Marilyn Wender
Steven Morvay	Xinhan-Jane Zhang

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.



Photo by Chris Lee.

CARNEGIE HALL

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