

CARNEGIE HALL
Weill Music Institute

A photograph of two young musicians, a boy and a girl, playing a double bass in a large, ornate hall. The boy is leaning over the girl, guiding her hand on the bow. The girl is holding the instrument. The background shows the grand architecture of Carnegie Hall with its tiered seating and warm lighting. A large red circular graphic is overlaid on the image, framing the musicians.

2015 | 2016
Education and
Community Programs

CARNEGIE HALL

Weill Music Institute



From the youth concerts that Walter Damrosch led during Carnegie Hall's inaugural 1891 season, through Leonard Bernstein's Young People's Concerts of the 1950s and '60s, and on to the extraordinary growth of education and community programs developed over the last decade by the Weill Music Institute, the Hall has always been a dynamic force for music education. Now, as we enter Carnegie Hall's 125th-anniversary year, our commitment to serving people through music has never been stronger, with education and community programming poised to reach half a million people in New York City, across the US, and around the globe this season.

Our 2015–2016 season features remarkable events and programs for students, educators, young musicians, and the whole community. New York City finds new meaning in Bernstein's *West Side Story* through a large-scale creative learning project around the city that culminates in a production of this great masterpiece. Featuring professional artists alongside students and community members, the production invites all to explore this timeless work together. In the Hall's new Resnick Education Wing, Kronos Quartet leads a workshop for aspiring young string quartets as part of an ambitious commissioning initiative. Internationally, the National Youth Orchestra of the United States of America opens cultural doors with a seven-city concert tour of China.

We hope you will be part of these extraordinary programs in the coming year.

A handwritten signature in black ink, which appears to read "Clive Gillinson". The signature is fluid and cursive, with a large initial "C" and "G".

Clive Gillinson

Executive and Artistic Director,
Carnegie Hall

2015 | 2016 Education and Community Programs

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Leadership support for the programs of the Weill Music Institute is provided by Martha and Bob Lipp.

Additional support is provided by the Hive Digital Media Learning Fund in The New York Community Trust, the Lanie & Ethel Foundation, the Edmond de Rothschild Foundations, Ronald O. Perelman, and the Ann and Gordon Getty Foundation.

Steinway is the Official Piano of the Weill Music Institute.

Public support is provided by the New York City Department of Cultural Affairs and the New York State Council on the Arts, with the support of Governor Andrew Cuomo and the New York State Legislature.



The Judith and Burton Resnick Education Wing was part of Carnegie Hall's Studio Towers Renovation Project, which was made possible by major gifts from Joan and Sanford I. Weill and The Weill Family Foundation, Judith and Burton Resnick, Mrs. Lily Safra, and other generous supporters. Major Project funding has also been provided by New York City and New York State.



Digital Resources

This icon appears when related audio, video, and other resources are available online through Carnegie Hall's YouTube channels, iTunes U channel, SoundCloud, or Digital Library (carnegiehall.org/DigitalLibrary).

Cover photo: Eliot Haas takes the bow while a child plays the fingerboard of the cello at NYO-USA's interactive concert. Photo by Chris Lee.



The Weill Music Institute in Action

Whether we're creating programs for children and their families, teens in the justice system, or the next generation of aspiring musicians, Carnegie Hall deeply believes in the meaningful role that music can play in everyone's life. In 2015–2016, the Weill Music Institute continues to bring engaging musical experiences into our communities, including extensive programs in the schools, the 40th-anniversary season of our free Neighborhood Concerts in all five boroughs, and an imaginative citywide creative learning project exploring Bernstein's *West Side Story*, culminating with exciting performances of this musical theater classic, featuring Broadway talent, in Queens. The recent opening of our new Judith and Burton Resnick Education Wing also makes it possible to invite more people than ever before to Carnegie Hall, allowing us to expand our afterschool programs for teens, interactive concerts for families, and intensive workshops for band, orchestra, and choir teachers from around the country. What an exciting year ahead—please join us!

A handwritten signature in white ink, reading "Sarah Johnson".

Sarah Johnson

Director,
Weill Music Institute



NYO-USA Musicians Give Back

In its 2014 season, the National Youth Orchestra of the United States of America (NYO-USA) made its Carnegie Hall debut and embarked on a coast-to-coast US concert tour. With conductor David Robertson and violinist Gil Shaham, NYO-USA performed in concert halls from New York to California. The young musicians served as ambassadors for music wherever they appeared, including in an interactive concert at Carnegie Hall created in partnership with the New York City Department of Homeless Services.

In this unique performance, 146 young people ages 5–14 from shelters in Brooklyn and the Bronx sat among the members of NYO-USA while the orchestra played. The children sang along with a new arrangement of “America the Beautiful” and connected one-on-one with musician partners, asking questions and trying out instruments.

While on tour, NYO-USA members sent digital postcards back to the kids from each tour stop, sharing their experiences. Violist Arjun Ganguly shared a personal moment from the orchestra’s final concert with his new young friend, who had particularly enjoyed Bernstein’s Symphonic Dances from *West Side Story*. “Because of the incredibly sad meaning of ‘Somewhere,’ and the fact that this was our last concert, I could not help but be overwhelmed by emotion,” he wrote. “I hope you are still interested in learning violin. It is incredibly rewarding, and I really think you would love it.”

From the first days of their training residency at Purchase College, SUNY, to the final stop on their coast-to-coast tour, the members of NYO-USA grew as musicians, formed new friendships, and took strides towards lifetimes filled with remarkable possibilities. Violist Josephine Stockwell posted a heartfelt farewell note to her colleagues on Facebook: “I thank from the bottom of my heart all who were part of my NYO experience in one capacity or another. You are amazing, we are amazing, NYO is amazing—now let’s change the world.” ■

For more information about NYO-USA, see page 17.

Above Left: NYO-USA members Abby Easterling and Alejandro Lombo let children try their flutes during the orchestra’s interactive performance.



Top: Margaret Jenks leads a Music Educators Workshop session on the Comprehensive Musicianship Program.

“Carnegie Hall’s commitment to excellence reminded me that music education not only enhances students’ potential to be successful in their core subjects, but also uplifts and inspires us all to be more alive, more connected—in short, more human.”

—Eric Dalio,
High School for Public Service (Brooklyn)

Teachers Train for Lasting Success

Carmen Fariña, chancellor of the New York City Department of Education, understands the challenges facing music teachers working in isolation within their schools. “They need a place to go where they can collaborate,” she said at the opening of Carnegie Hall’s Resnick Education Wing in 2014. “They need a place to go where they can share good ideas and share good practices.” Even though music classrooms can be havens for creative young people, music teachers often struggle to maintain their relevance in a world drawn increasingly toward testing and away from the kind of reflective and exploratory learning that music supports.

The yearlong Music Educators Workshop program provides choral and instrumental ensemble directors from middle schools and high schools across New York City opportunities to develop their artistry and teaching practices. Through the workshop, teachers learn about choosing the best repertoire for their ensembles, discuss how to program inspiring and successful concerts, develop creative composition activities for their classrooms, and observe visiting faculty working with student ensembles.

Teacher training is the best opportunity for Carnegie Hall to improve music education because developing a single teacher’s practices can change the experience of thousands of students over the course of a career. Through the Music Educators Workshop alone, Carnegie Hall reaches approximately 8,000 students in more than 50 schools each year. “I am able to see new possibilities and develop new ideas for my classroom,” said Eric Dalio of Brooklyn’s High School for Public Service. “Carnegie Hall’s commitment to excellence reminded me that music education not only enhances students’ potential to be successful in their core subjects, but also uplifts and inspires us all to be more alive, more connected—in short, more human.” ■

For more information about the Music Educators Workshop, see page 15.



Left: Meshach Merrills performs his song "Living the Life I Love" with Emeline Michel and SYOTOS in Zankel Hall.

One Teen's Musical Affirmation

When 16-year-old Meshach Merrills participated in a Musical Connections songwriting project at the Harlem NeON—one of the New York City Department of Probation's Neighborhood Opportunity Networks—he didn't realize he was taking the first step toward performing on the Zankel Hall stage. The songwriting project was one of six across the city that explored the theme of affirmation found in Duke Ellington's sacred music. Merrills took the opportunity to affirm his own life, writing the original song "Living the Life I Love."

"I had a lot of struggles, so people were helping me out—like [Musical Connections artists] Orson and Victor—and I just started getting better each time," Merrills recalled. The project provided an opportunity for him to envision the life he wanted to create for himself.

"I was thinking about the past and how hard it was, so I wanted to make a song that would make me happy about myself and get me to that point where I want to live the life I love."

Merrills was moved by the experience of being onstage. "The more people, the higher my energy builds. I feel everybody's energy inside of me," he said.

Since then, Carnegie Hall has helped Merrills continue to develop as a musician and performer, connecting him to other opportunities in the New York area. He participated in the recent Manhattan Theatre Club Stargate Theatre Company; has been introduced to Dreamyard in the Bronx, where he and his siblings can participate in afterschool programs; was a panelist in a recent artist audition process for Musical Connections; and performed as part of the opening events for Carnegie Hall's new Resnick Education Wing. Through these experiences, Merrills is actively exploring the role he wants music to play in his life. ■

For more information about Musical Connections and NeON Arts, see pages 26 and 27.

2015-2016

Special Projects



Left: Teens will have the opportunity to create and perform their own music in the Resnick Education Wing.



WEST SIDE STORY

Based on a Conception of JEROME ROBBINS

Book by ARTHUR LAURENTS

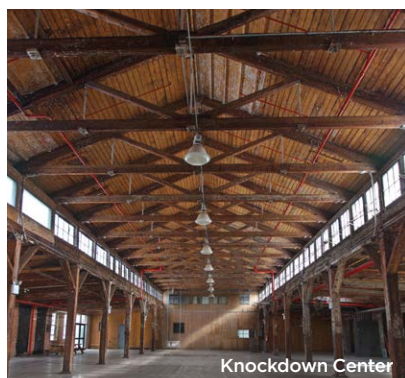
Music by LEONARD BERNSTEIN

Lyrics by STEPHEN SONDHEIM

Entire Original Production Directed and
Choreographed by JEROME ROBBINS

Originally Produced on Broadway by Robert E. Griffith and Harold S. Prince
By Arrangement with Roger L. Stevens

In celebration of Carnegie Hall's 125th-anniversary season, the Weill Music Institute presents a large-scale production of Leonard Bernstein's *West Side Story*, a work that aligns closely with WMI's mission of supporting music in the community and the world. The performances take place March 4–6, 2016, at the Knockdown Center, a restored factory in Queens, and feature professional artists in solo roles, dance inspired by Jerome Robbins's classic choreography, and students and community members from around the city on stage. Marin Alsop, a former protégé of Leonard Bernstein's and a visionary leader of education projects, conducts the performances, and Amanda Dehnert, nationally renowned theater director, leads the production. Experiencing *West Side Story* as a celebration of community and music inspires audiences to embrace the vision of New York City as "a place for us."



The Somewhere Project

Throughout the 2015–2016 season, WMI supports the creation of new works by students and community members, each inspired by "Somewhere," the classic song that forms the affirmative core of *West Side Story*. This new music will be featured in Neighborhood Concerts in all five boroughs. Arts organizations and city agencies will also be invited to join the conversation. ■

carnegiehall.org/WestSideStory

Afterschool Activities in the Resnick Education Wing

Beginning in fall 2015, new afterschool programs designed especially for New York City teens will be offered in the Resnick Education Wing. Young people from across the five boroughs will connect with their peers and learn from professional musicians affiliated with Carnegie Hall. These afterschool programs also will include songwriting and composition projects to nurture creativity, and participants will produce and perform concerts as well as work with various forms of digital media. ■

2015–2016 PROGRAMS

For Students and Teachers

Inspiring the next generation of music lovers, these programs are the perfect opportunity for students and teachers to make music in their classrooms and at Carnegie Hall, building a deeper understanding of music's importance to the culture of local communities and the world. The Weill Music Institute also provides a wide range of professional development opportunities to educators and administrators from diverse musical backgrounds, both locally and nationally.

Left: Students sing and dance at a Musical Explorers concert.



Above Right: Musical Explorers host Sid Solomon interacts with students at the culminating concert.

Musical Explorers

Grades K–2

This inventive program, for which Carnegie Hall partners with teachers at schools throughout New York City, builds basic music skills in the classroom as children learn songs from different cultures, reflect on their own communities, and develop singing and listening skills. During the 2015–2016 season, students explore Greek folk, Malian traditional, Indian classical, jazz, Southeast Asian traditional, and salsa musical styles. They also interact with professional musicians featured in the program during culminating concerts each semester at Carnegie Hall.

For the first time, organizations around the country are adapting Musical Explorers for use in their own communities this year. Partner organizations work with Carnegie Hall to develop versions of the program that feature artists and cultures from their own areas. ■

carnegiehall.org/MusicalExplorers

Lead funding for Musical Explorers has been provided by Ralph W. and Leona Kern.

Major funding for Musical Explorers has been provided by the Charles Haimoff Endowment, E.H.A. Foundation, and The Walt Disney Company.

Greek music programming is made possible with major support from the Onassis Cultural Center of New York.

Additional support has been provided by the Ella Fitzgerald Charitable Foundation.

Musical Explorers is also made possible, in part, by an endowment gift from The Irene Diamond Fund.



Teacher guides, student guides, and audio and video resources for Musical Explorers are available online, free of charge, to educators around the globe.

Link Up

Grades 3–5

In New York City

In this highly participatory program, students learn to sing and play the recorder in the classroom and then perform with a professional orchestra from their seats in culminating concerts at Carnegie Hall. Each year's curriculum focuses on specific concepts, including rhythm, melody, and tempo. During the 2015–2016 season, New York City students participate in *The Orchestra Rocks*, which explores elements of rhythm through a range of orchestral repertoire, including “O Fortuna” from Orff’s *Carmina Burana*, “Mars” from Holst’s *The Planets*, the Finale from Tchaikovsky’s Symphony No. 4, and *Drumlines*, an original composition by Thomas Cabaniss.

For National and International Partners

Orchestras across the country and around the world are also taking part in Link Up. Partner organizations can use the program materials—including teacher and student guides, concert scripts, and concert visuals—in their own communities, free of charge, to engage local students and teachers in musical learning and exploration. During the 2015–2016 season, the program will be implemented by approximately 80 partner orchestras, serving approximately 330,000 students and teachers. These partnerships span the US, from Alaska to Florida, and also have international reach, including organizations in Canada, Spain, and Japan. ■

carnegiehall.org/LinkUp

Major support for Link Up has been provided by the Siegel Family Endowment, with additional funding from The Ambrose Monell Foundation and The Barker Welfare Foundation.

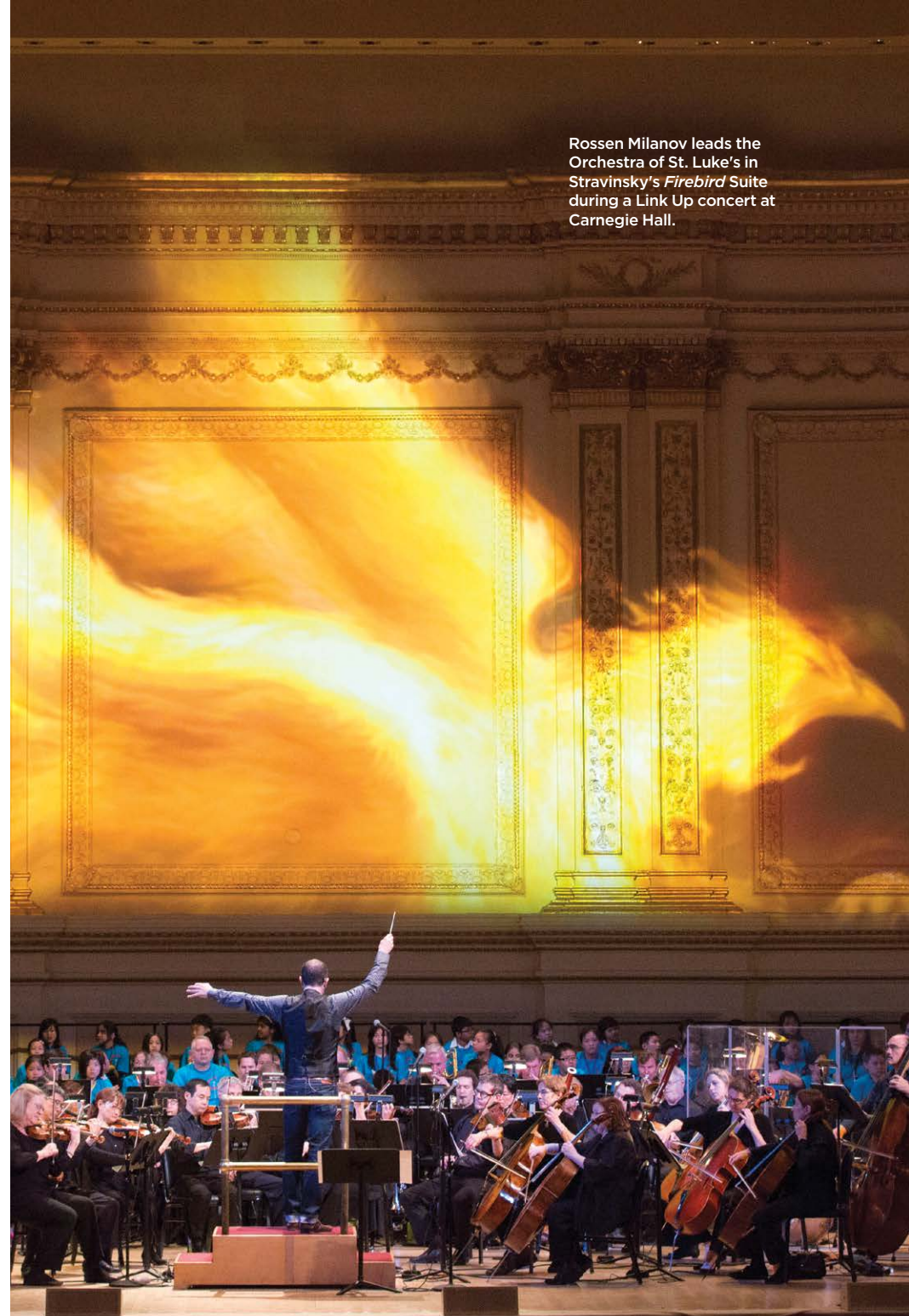
Link Up in New York City schools is made possible, in part, by an endowment gift from The Irene Diamond Fund.

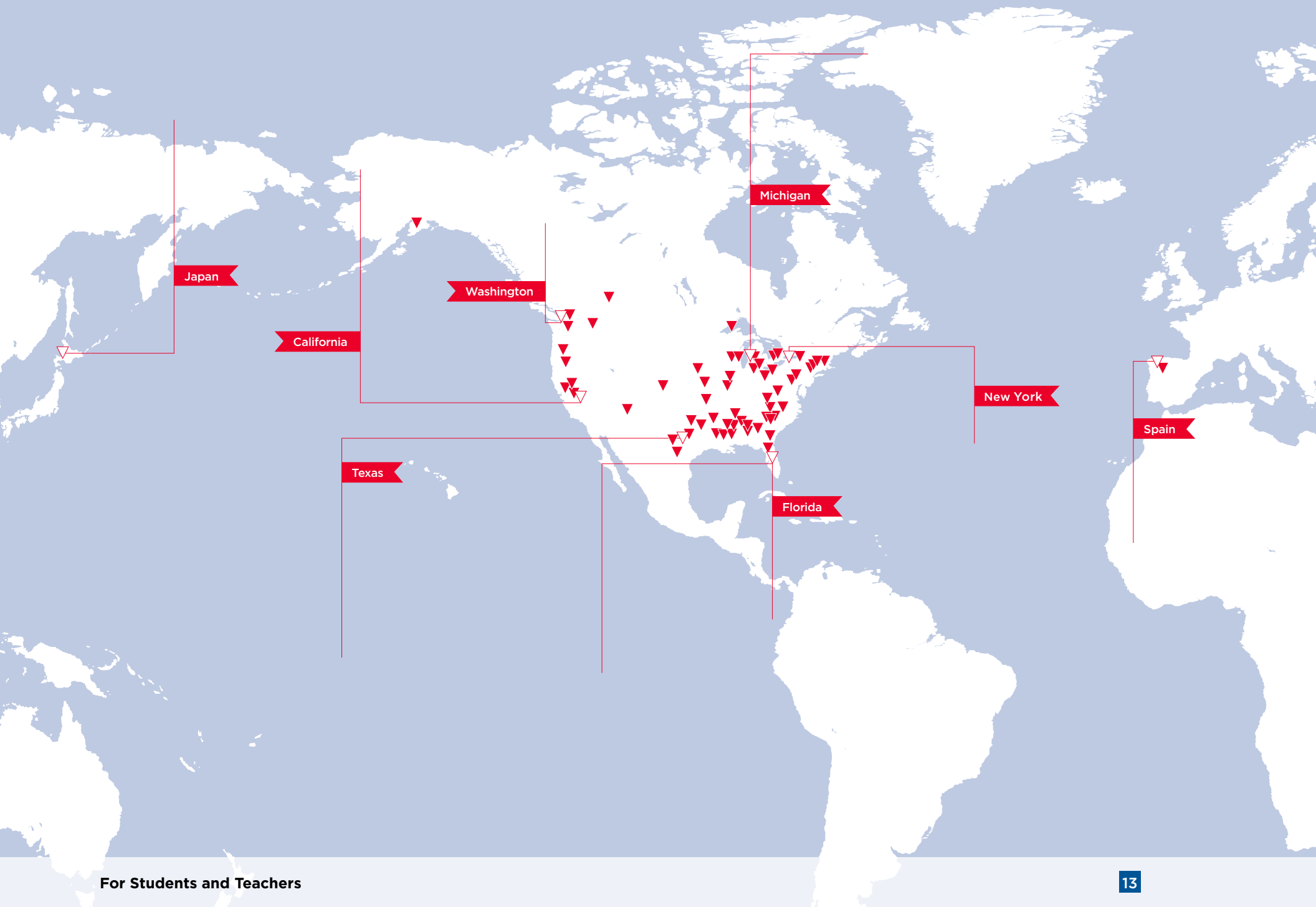
The Weill Music Institute’s programs are made available to a nationwide audience, in part, by an endowment grant from the Citi Foundation.



Teacher guides, student guides, and audio and video resources for Link Up are available online, free of charge, to educators around the globe.

Rossen Milanov leads the Orchestra of St. Luke’s in Stravinsky’s *Firebird* Suite during a Link Up concert at Carnegie Hall.







Count Me In

Grades 6–8

The Count Me In afterschool initiative meets the needs of New York City middle school singers, many of whom have never studied music before and whose schools are looking to build strong choral programs. Students from across the city receive instruction and training in Carnegie Hall’s Resnick Education Wing, preparing them for auditions to performing arts high schools. Meanwhile, school staff and parents attend informational sessions to learn more about how to support their young musicians. Carnegie Hall also supports the middle schools themselves, providing training and mentorship designed to help these schools establish and build their own programs. ■

carnegiehall.org/CountMeIn

Major funding for Count Me In is provided by The Edmond de Rothschild Foundations.

Above Left: Cara Bernard helps Count Me In students warm up for a performance.



Music Educators Workshop

For Ensemble Directors

New York City middle and high school music directors build their capacity for challenging and inspiring their students during this yearlong series of professional training and musical activities. Through this unique opportunity, educators at all stages of their careers enhance their artistry and teaching practices in order to be more effective in the classroom. Directors participate in workshops with student ensembles and visiting faculty; learn from professional artists; set goals and explore rehearsal techniques for their classrooms; connect with peer educators; and attend concerts at Carnegie Hall.

The Music Educators Workshop expands to include a summer intensive workshop in July 2015. Summer 2016 will mark the first national Music Educators Workshop, with educators from around the country convening at Carnegie Hall. ■

carnegiehall.org/MusicEducatorsWorkshop

Lead support for Music Educators Workshop is provided by the Brooke Astor One-Year Fund for New York City Education.

Above: Randall Swiggum leads a Music Educators Workshop session on the Comprehensive Musicianship Program.

Music Educators Toolbox

Grades K-5

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

 carnegiehall.org/toolbox



2015-2016 PROGRAMS

For Young Musicians

The Weill Music Institute nurtures performance skills and inspires artistic excellence in future generations of musical talent—from beginners to emerging professionals—by offering exceptional learning resources and opportunities to work closely with some of today's leading artists. Offerings include intensive workshops, master classes, residencies, performance opportunities, and an online community.

Right: NYO-USA performs in its Carnegie Hall debut with conductor David Robertson.





Left: The musicians of the 2015 NYO-USA



More videos and blogs from NYO-USA's 2013 and 2014 seasons are available online.

NYO USA

National Youth Orchestra of the United States of America

Ages 16–19

For Young Musicians

Each summer, Carnegie Hall's Weill Music Institute brings together the brightest young players from across the country to form the National Youth Orchestra of the United States of America. Following a comprehensive audition process and a two-week training residency with leading professional orchestra musicians, these remarkable teenagers embark on a tour to some of the great music capitals of the world and serve as dynamic musical ambassadors. In 2015, the orchestra embarks on a historic concert tour of China with conductor Charles Dutoit and pianist YUNDI. The tour has been designated as one of the Cultural Pillars of the most recent US-China Consultation on People-to-People Exchange. After NYO-USA's concert at Carnegie Hall, the tour will take the orchestra to major Chinese performing arts centers in Beijing, Shanghai, Xi'an, Suzhou, Shenzhen, Guangzhou, and Hong Kong. ■

carnegiehall.org/nyousa

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

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

Major Tour Sponsor: Wailian Overseas Consulting Group, Limited



Additional funding has been provided by the Jack Benny Family Foundation for Music Education; Yoko Nagae Ceschina; Andrew and Margaret Paul; and Sir David Tang.

Workshops and Master Classes

Ages 18–35

Artists on the rise are given valuable access to world-class performers and composers who have established themselves on the Carnegie Hall stages. Participants are selected after responding to an open call for auditions. Up-and-coming musicians receive coaching and mentoring to assist them in reaching their artistic and professional goals. These tuition-free workshops and master classes take place in the new inspirational spaces of the Resnick Education Wing. ■

carnegiehall.org/workshops

The Song Continues

**Recitals and Master Classes
for Singers**

January 2016

Founded by iconic mezzo-soprano Marilyn Horne, one of America's great artists, this annual celebration of art song nurtures gifted young singers. Mezzo-soprano Stephanie Blythe and baritone Sir Thomas Allen join Ms. Horne to lead an intensive weeklong series of coaching sessions and master classes for rising vocal talents. ■

The Song Continues is supported, in part, by the Ann and Gordon Getty Foundation and The Barbro Osher Pro Suecia Foundation.

This program is part of the Marilyn Horne legacy at Carnegie Hall.

Mitsuko Uchida

Workshop for Pianists

February 2016

Mitsuko Uchida will coach pianists in the piano concertos of Mozart, repertoire with which she is closely associated. Participating pianists perform two-piano arrangements of the concertos, working on both the orchestral and solo parts, under Ms. Uchida's guidance. ■



Videos of past workshops and master classes are available online, including sessions with Leon Fleisher, members of the Berliner Philharmoniker, James Levine, Takács Quartet, and more.

Left: Stephanie Blythe works with soprano Michelle Bradley in a master class.

Kronos Quartet

Workshop for String Quartets

April 2016

Kronos Quartet leads a weeklong workshop open to student and young professional string quartets to explore new works commissioned as part of *Fifty for the Future: The Kronos Learning Repertoire*. *Fifty for the Future* is a major commissioning initiative of Kronos, Carnegie Hall, and many diverse partners and is devoted to the most contemporary approaches to the string quartet. The project is designed to present music as a living art form and to create a new trove of resources for the training of students and emerging professionals. The workshop, which culminates in a Zankel Hall concert, will also focus on several of Kronos's signature works. ■

Master Classes

Some of the world's great artists bring their passion and experience to the Resnick Education Wing as they lead tuition-free master classes for rising musicians. Artists coach the next generation of performers in these classes, which are open to a general audience. ■

Workshops and master classes are made possible, in part, by Mr. and Mrs. Nicola Bulgari and The Gladys Krieble Delmas Foundation.



MUSICAL EXCHANGE

Ages 13 and up

In this free global online community, young musicians connect with each other, share their musical performances, and participate in groups and projects led by professional artists. Through creative projects that focus on subjects from songwriting and classical composition to vocal performance, audio production, and more, Musical Exchange offers students new ways to learn and grow as artists, establishing a dialogue with peers who share a passion for music and the desire to learn about cultures from around the world. ■



carnegiehall.org/MusicalExchange

SONY

Sony Corporation of America is the proud lead sponsor of Carnegie Hall's Musical Exchange.



With additional funding from Bank of America.

2015–2016 PROGRAMS

For Families

The Weill Music Institute strives to develop creativity, imagination, and musical curiosity in people of all ages by presenting free and affordable programs for children and families. These concerts and interactive events provide dynamic and captivating musical experiences at Carnegie Hall and around New York City. The opening of the Resnick Education Wing expands Carnegie Hall's offerings for families, featuring more hands-on opportunities for children and grown-ups to explore music.

Above: Children join a Carnegie Kids performance by Sbongiseni Duma.



Right: Children dance during a Carnegie Kids concert by the Itty Biddies in the Resnick Education Wing.

Carnegie Kids

Ages 3–6

The intimate Resnick Education Wing hosts free performances for little ones, featuring terrific musicians playing a vast range of music from classical to indie pop. These highly participatory concerts encourage creativity and bring out the child in everyone. ■

carnegiehall.org/CarnegieKids

Carnegie Kids is generously supported, in part, by an endowment gift from Linda and Earle S. Altman.

Family Concerts

Ages 7–12



Featuring extraordinary artists from the worlds of classical, jazz, world, and popular music, these concerts are captivating, educational, and interactive musical experiences designed to create lasting memories for families.

The 2015–2016 season features two large orchestral concerts in the legendary Stern Auditorium / Perelman Stage. In December, The New York Pops performs *A Charlie Brown Christmas* in celebration of the 50th anniversary of the iconic TV classic. A spring concert celebrates another important anniversary—Carnegie Hall’s 125th—with a performance of a new Carnegie Hall–commissioned work by Caroline Shaw as well as Robert Xavier Rodriguez’s *The Dot and the Line: A Romance in Lower Mathematics*, a multimedia work inspired by the classic 1963 book of the same name, performed by the Orchestra of St. Luke’s. ■

Above: The New York Pops performs *A Charlie Brown Christmas*.

carnegiehall.org/FamilyConcerts

Carnegie Hall Family Concerts are made possible, in part, by endowment gifts from The Irene Diamond Fund, Mr. and Mrs. Lester S. Morse Jr., and the Henry and Lucy Moses Fund.



Left: A young mother writes a lullaby for her child-to-be with teaching artist Daniel Linden

Lullaby Project

The Lullaby Project, part of Carnegie Hall's Musical Connections program, creates musical experiences for women facing pregnancy in their teenage years or while homeless or incarcerated. The project invites participants to work with professional artists to write a personal lullaby for their babies, strengthening the bond between parent and child. Now extending across the country, the Lullaby Project enables partner organizations to support families in their own communities. ■

carnegiehall.org/lullaby

Lead support is provided by the Brooke Astor One-Year Fund for New York City Education.

MetLife Foundation

Major funding for Musical Connections is provided by MetLife Foundation and the Heineman Foundation for Research, Education, Charitable, and Scientific Purposes.

Additional support has been provided, in part, by Ameriprise Financial.

Public support for Musical Connections is provided by the New York City Departments of Homeless Services and Probation, and by the New York City Council.



More video and audio of lullabies from past projects are available online, along with tools for organizations and artists to do this work in their own communities.

Family Weekends

Ages 3–12

Carnegie Hall celebrates families with interactive Family Weekends in the Resnick Education Wing. The entire family can join in the fun, with opportunities to sing, play, and create music, or kick back and hear groups that kids and grown-ups alike will love. ■

carnegiehall.org/FamilyWeekends



Top Right: A father and son try their hands at making music during a Family Weekend.

Right: A family sings together during a Family Weekend.

2015-2016 PROGRAMS

For the Community

The Weill Music Institute harnesses the transformative power of music by offering concerts, workshops, and longer-term projects that inspire creativity as well as encourage lifelong learning and artistic growth. These programs serve the public in all five boroughs, as well as people involved in the justice system.



Right: Members of Decoda congratulate Wes C., an inmate at Sing Sing Correctional Facility, after performing his composition.

Musical Connections

This set of community-based projects links people to a variety of musical experiences created in partnership with city agencies, ranging from stand-alone concerts to intensive yearlong creative workshops designed to have a powerful impact on participants' daily lives.

For more information about the Lullaby Project, part of Musical Connections, see page 23.

Youth

Young people in the justice system are invited to express themselves through music by creating, producing, and performing original music in collaboration with Musical Connections roster artists. Projects connect youth to families, refer youth to opportunities when they return home, and are designed to provide school credit. These projects support a shift toward positive youth development alternatives in New York City and New York State.

Adults

In Carnegie Hall's seventh year of partnership with Sing Sing Correctional Facility, incarcerated men engage in a yearlong learning experience. A series of workshops focuses on composition and instrument skills, while several concerts for the facility's general population feature original works and performances by inmates and professional artists. ■

carnegiehall.org/MusicalConnections



More video documentaries and audio examples from past Musical Connections projects, as well as program design templates, evaluation and assessment tools, research reports, and more are available online for the general public and colleagues in related fields.

Lead support is provided by the Brooke Astor One-Year Fund for New York City Education.

MetLife Foundation

Major funding for Musical Connections is provided by MetLife Foundation and the Heineman Foundation for Research, Education, Charitable, and Scientific Purposes.

Additional support has been provided, in part, by Ameriprise Financial.

Public support for Musical Connections is provided by the New York City Departments of Homeless Services and Probation, and by the New York City Council.

NeONArts

A program of the NYC Department of Probation
in partnership with Carnegie Hall's Weill Music Institute

NeON Arts offers young people in seven New York City communities the chance to explore the arts through a variety of creative projects at local community-based probation offices called Neighborhood Opportunity Networks (NeONs). The Weill Music Institute facilitates the program's grant-making process, coordinates citywide NeON Arts events, and works with arts organizations and NeON stakeholders to ensure that each project, including planning and implementation, is a collaboration that benefits the entire community. ■

carnegiehall.org/NeONArts

Funding provided by the Open Society Foundations through a grant to the Mayor's Fund to Advance New York City
in support of the NYC Young Men's Initiative

Right: Jeremy S. performs
spoken word as part of a
NeON Arts project.



Neighborhood Concerts

For 40 years, Carnegie Hall has partnered with local community organizations to bring outstanding main-stage artists as well as exciting rising stars of classical, jazz, and world music to neighborhoods from the tip of Brooklyn to the top of the Bronx. Tapping into the pulse of diverse communities, these free concerts bring together local residents and people from throughout the city to share in the joy of music. ■

carnegiehall.org/NeighborhoodConcerts

Click on
thumbnail to view
enlarged image.



Alicia Olatuja performs at the Schomburg Center for Research in Black Culture.



Le Vent du Nord performs at Abrons Arts Center.

ensemble ACJW

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

Artistry. Education. Advocacy. Entrepreneurship.





Ensemble ACJW fellow Laura Weiner instructs a student at Grover Cleveland High School (Queens).



Ensemble ACJW performs in The Julliard School's Paul Hall.

Ensemble ACJW is a two-year fellowship program for the finest young professional classical musicians in the US that prepares them for careers combining musical excellence with teaching, community engagement, advocacy, music entrepreneurship, and leadership. It offers top-quality performance opportunities, intensive professional development, and the opportunity to partner with New York City public schools.

Each fellow is partnered with a public school for a residency that totals 25 days over the course of the school year. During the residency, fellows serve as musical resources to schools in all five boroughs of New York City and bring a professional performer's perspective to music classrooms. They also partner with each school's instrumental music teacher to strengthen students' musical skills as well as share their artistry through two assembly-style interactive performances each year.

As performers on the concert stage and in their work in schools and communities, musicians of Ensemble ACJW have earned accolades from critics and audiences alike for the quality of their concerts, their fresh and open-minded approach to programming, and their ability to actively engage any audience.

Exemplary performers, dedicated teachers, and advocates for music throughout the community, the forward-looking musicians of Ensemble ACJW are redefining what it means to be a musician in the 21st century. ■

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A father and daughter enjoy a Family Weekend in the Resnick Education Wing.

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Right: Elizabeth Mitchell
and You Are My Flower
perform a Carnegie Kids
concert in the Resnick
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