CARNegie HALL
presents

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COVER PHOTO
Cover photo by Chris Lee

Proud Season Sponsor

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Dear Friends,

I am tremendously honored to have stepped into the role of Chairman in June 2016, having served as a Trustee of Carnegie Hall since 2013. My deep appreciation goes to the Board of Trustees for its belief in me, and to each of you for your dedicated support of our great institution. I want to offer my special thanks to Mercedes T. Bass for stepping up on behalf of Carnegie Hall in an hour of need and serving as Acting Chairman with extraordinary grace and diplomacy.

It is my pleasure to present you with Carnegie Hall’s 2015–2016 Annual Report, which chronicles our remarkable 125th anniversary season. The highlights captured in the pages of this publication—the legendary performances, voices of young students and musicians in pursuit of their passions, faces of beloved friends and champions—are indelible proof of an institution that continues to be the premier destination for the world’s greatest artists; an innovative force in music education and community engagement; and a global leader in using music to build bridges between cultures, deepen understanding between people, and transform lives.

Our 125th anniversary provided opportunities to celebrate an important milestone in Carnegie Hall’s history and look forward to what is to come. Looking ahead, alongside expansive artistic programming, Carnegie Hall is embarking on new digital initiatives that will further expand music lovers’ access to world-class artists, enrich audiences’ musical experiences, and support our growing commitment to innovation in music education, allowing us to not only stay on tempo, but as leaders, ahead of the game.

We have so much to celebrate and anticipate here at Carnegie Hall, and we are in this fortunate position because of your dedication and generous support. As a valued supporter, you make it possible for Carnegie Hall to pursue its mission every day, and we sincerely thank you. It is with tremendous gratitude that we salute Len Blavatnik for his lead gift to our 125th Anniversary Campaign, and we thank Nicola Bulgari, Beatrice Santo Domingo, and Bruce and Suzie Kovner and The Kovner Foundation for their most generous support of the campaign as well. We also thank Bank of America, our season sponsor for 11 consecutive years and sponsor of the 125th Anniversary Gala, and express gratitude to Anne M. Finucane for her years of distinguished service, and we congratulate Suzy on her election as an Honorary Trustee.

Finally, I would like to give my deepest thanks to our Executive and Artistic Director Clive Gillinson and Board of Trustees and staff, whose remarkable work and vision have helped Carnegie Hall to sustain its place as one of the world’s great music institutions and laid the groundwork for a bright future. We have an aspirational journey ahead of us as we develop new ways to ensure that people of all ages and backgrounds can experience the power of music. We look forward to sharing continued successes and great musical experiences with you.

Sincerely,

Robert F. Smith
Chairman of the Board

The past 18 months have witnessed significant change in the leadership of Carnegie Hall. We pay special tribute to our beloved Trustee Klaus Jacobs, who, for nearly four decades, played a fundamental role in shaping the history and preserving the legacy of Carnegie Hall. Klaus was elected to the Board of Trustees in 1978, became a Vice Chairman in 1999, and served as Interim Acting Executive Director on two occasions. A pillar of strength and towering figure in the leadership of Carnegie Hall, Klaus earned the respect and profound admiration of his colleagues on the Board and the entire Carnegie Hall staff for his passionate commitment to, and deep love of, our Hall.

With a heavy heart, we also mourn the passing of our dear friends, Trustee Gilbert Kaplan, former Trustees Eugene Becker, Alvin H. Einbender, Henry E. Kates, and John L. Tishman; and Honorary Trustees Ralph M. Baruch, Pierre Boulez, and Roberta Peters. We extend our deep sympathies to the Rohatyn family on the passing of Elizabeth F. Rohatyn, dear wife of Honorary Trustee Felix G. Rohatyn. We also remember with great warmth and affection our friend and champion Vera Stern, who worked alongside Isaac to save Carnegie Hall from the wrecking ball in 1960 and nurture its growth as a newly formed non-profit institution; and Stewart J. Warkow, who rose through the ranks to become Carnegie Hall’s Executive Director from 1978 to 1982.

Last season, we were pleased to welcome new Trustees Jolyon Stern and Darren Walker, as well as Advisory Directors Alan Fleischman, Emily K. Rafferty, Dafna Tapper, and Simon D. Yates. We thank longtime Trustees Sallie L. Krasnoff, Peter W. May, Frank N. Newman, Ronald O. Perelman, Dr. Judith Rodin, William D. Rondina, and Susan W. Rose for their years of distinguished service, and we congratulate Suzy on her election as an Honorary Trustee.

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Chairman of the Board
Carnegie Hall’s 125th anniversary season provided an opportunity to celebrate the Hall’s impressive legacy of historic performances representing every musical genre. Even more so, it was a chance to look ahead, as we build for the future, seeking to uphold the Hall’s traditions of excellence and aspiration. As we anticipate new collaborations with the world’s finest artists, exciting premieres of commissioned works yet to be heard, the opening of new doors through our innovative music education programs that now reach hundreds of thousands of people worldwide, and the possibilities introduced by technology to share what we do with music lovers everywhere, it is thrilling to imagine that the best of Carnegie Hall is yet to come.

Continuing Carnegie Hall’s tradition of presenting performances by internationally acclaimed musicians, the 2015–2016 season was anchored by three exciting Perspectives series of artist-curated programs with Sir Simon Rattle leading a complete Beethoven symphony cycle with the Berliner Philharmoniker; a six-concert series featuring pianist Evgeny Kissin, marking the 25th anniversary of his Carnegie Hall debut; and a fascinating collection of performances curated by singer-songwriter Rosanne Cash, exploring American roots music. Each series delighted Carnegie Hall’s concertgoers, allowing us to gain new insights into the artistic vision of each of these master musicians.

Alongside our terrific lineup of more than 170 concerts throughout the year, we also set sail on our major commissioning project in honor of the 125th. The 125 Commissions Project will result in the premieres of at least 125 new works spanning the Hall’s 2015–2016 to 2019–2020 seasons, including new music written specifically for young artists through a collaboration with the Kronos Quartet, holder of the Richard and Barbara Debs Creative Chair throughout Carnegie Hall’s 125th anniversary season provided an opportunity to celebrate the Hall’s impressive legacy of historic performances representing every musical genre. Even more so, it was a chance to look ahead, as we build for the future, seeking to uphold the Hall’s traditions of excellence and aspiration. As we anticipate new collaborations with the world’s finest artists, exciting premieres of commissioned works yet to be heard, the opening of new doors through our innovative music education programs that now reach hundreds of thousands of people worldwide, and the possibilities introduced by technology to share what we do with music lovers everywhere, it is thrilling to imagine that the best of Carnegie Hall is yet to come.

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Education also lies at the core of our commitment to the future of music as we seek to engage more and more people through the Hall’s growing education and social impact programs. Looking beyond the walls of our concert hall, Carnegie Hall’s Weill Music Institute (WMI) mounted The Somewhere Project, a sprawling citywide exploration of West Side Story, engaging thousands of students and community members with events in all five boroughs as part of the 125th anniversary and culminating in an extraordinary production of the iconic musical in a restored factory in Queens. The project was the centerpiece of an ambitious array of WMI programs this season—most offered to participants for free or at low cost—serving a half-million people in New York City, across the US, and around the globe.

Joining in this strong commitment to serving people through music, 18 members of Ensemble ACJW (recently renamed Ensemble Connect) completed their two-year fellowships in June 2016. As part of this acclaimed program, created by Carnegie Hall in partnership with The Juilliard School, WMI, and the New York City Department of Education, these talented young professional musicians took on a full performance schedule as Ensemble ACJW while engaging in intensive professional development activities and dedicating hundreds of hours to work in New York City public schools. As this program enters its 10th year in 2016–2017, these fellows join more than 100 alumni, active around the world, who have dedicated themselves to developing multi-faceted careers that combine performance at the highest level with a focus on education, community engagement, and entrepreneurship.

Our 2015–2016 season culminated with a fantastic, once-in-a-lifetime concert on May 5, 2016, marking 125 years to the exact day since Carnegie Hall was born. We send our thanks and great appreciation to our Artist Trustees Martina Arroyo, Emanuel Ax, Renée Fleming, Marilyn Horne, Lang Lang, Isabel Leonard, Yo-Yo Ma, and James Taylor, and special guests Pablo Heras-Casado, Michael Feinstein, Richard Gere, and Itzhak Perlman, who took to the stage that night to celebrate the Hall’s special anniversary, along with all those who supported us that evening and throughout this notable season. On that night, it was easy to feel a direct connection to the generations of artists and community members who have advocated for this magical place, ensuring that the Hall remains a vital, thriving destination for all those who love music, serving people for many more years to come.

As we reflect on the past season, it is a privilege to work toward a future for Carnegie Hall that is as exciting as its illustrious past. We salute the dedication of the entire extended Carnegie Hall family—artists, audience members, trustees, supporters, volunteers, and staff. The many accomplishments detailed in this report are a result of your energy and collective hard work. Thank you so much for your support. Here’s to the next 125 years of Carnegie Hall!

With all best wishes,

Clive Gillinson
Executive and Artistic Director
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Elected June 2, 2016

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As of June 30, 2016

*Non-Voting

MISSING FROM BOARD OF TRUSTEES PHOTO (LEFT):  

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(in memoriam)

Pierre Boulez  
(in memoriam)

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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.
Artistic luminaries performed a tremendous range of music on Carnegie Hall’s stages throughout its historic 125th anniversary season—from Renaissance song to American Southern roots music, from inventive new works to exotic treasures from every point on the compass, and much more. Three superstars—Sir Simon Rattle, Evgeny Kissin, and Rosanne Cash—put their own remarkable stamp on the season by curating individual Perspectives series. The Kronos Quartet, which held the Richard and Barbara Debs Creative Chair, launched a five-year legacy commissioning project titled Fifty for the Future: The Kronos Learning Repertoire, and performed new works in an April concert in Zankel Hall. Most of all, the season celebrated today’s Carnegie Hall, a home for tradition and a visionary platform for music’s future.

Pianist Evgeny Kissin opened the season performing Tchaikovsky’s grand Piano Concerto No. 1 with Alan Gilbert conducting the New York Philharmonic. The concert opened with the world premiere of Magnus Lindberg’s Vivo, co-commissioned by Carnegie Hall—the first of 34 works launching the Hall’s unprecedented 125 Commissions Project over the next five years. There were performances by many brilliant international orchestras throughout the season, including the Berliner Philharmoniker (playing a complete Beethoven symphony cycle), the Vienna Philharmonic Orchestra, and the Orchestre national de France, among others.

There were unforgettable performances by American orchestras throughout the season. Andris Nelsons led the Boston Symphony Orchestra in a concert performance of Richard Strauss’s Elektra, with soprano Christine Goerke in the title role. The Cleveland Orchestra’s music director, Franz Welser-Möst, was on the podium for the New York premiere of Hans Abrahamsen’s let me tell you, a work written for and performed by soprano Barbara Hannigan. Later in the season, the orchestra performed an all-Mozart program with Mitsuko Uchida conducting two concertos from the keyboard. The centenary of the birth of the great choral conductor Robert Shaw was marked by Robert Spano directing the Atlanta Symphony Orchestra’s performance of Jonathan Leshnoff’s Zohar, a Carnegie Hall co-commission, and Brahms’s Ein deutsches Requiem. The MET Orchestra closed the season with three concerts, two of them conducted by James Levine, who made his final Carnegie Hall appearances as the orchestra’s music director.

During the 2015–2016 season, Carnegie Hall honored its unparalleled heritage of legendary performances while continuing to build for the future with forward-looking programming and daring initiatives.

Of course, stars of pop, world music, gospel, and jazz were all present for milestone performances. Dianne Reeves gave us a night of soulful song, and there was uplifting gospel with Donnie McClurkin, Kim Burrell, and Ray Chew, a 90th birthday celebration for jazz icon Randy Weston, superstars of world music Ana-Mouza and Buika popular favorites with The New York Pops, and a gala benefit with Sting as the headliner. Carnegie Hall’s 125th anniversary was celebrated on May 5, the day the Hall opened in 1891, with a gala concert that featured a galaxy of stars representing many musical genres.
OCTOBER

Wednesday, October 7 at 7 PM
Stern/Perelman
New York Philharmonic
Alan Gilbert, Music Director and Conductor
Evgeny Kissin, Piano

Friday, October 9 at 8 PM
Stern/Perelman
The New York Pops
Steven Reineke, Music Director and Conductor
Sierra Bogess and Julian Ovenden, Guest Artists
Essential Voices USA
Judith Churman, Music Director and Conductor

Saturday, October 10 at 11 AM
Stern/Perelman
Maurizio Pollini, Piano

Tuesday, October 13 at 8 PM
Stern/Perelman
The Philadelphia Orchestra
Yannick Nézet-Séguin, Music Director and Conductor
Gill Shahan, Violin

Wednesday, October 14 at 6 PM
Stern/Perelman
Sphinx Virtuosi
Catalyst Quartet
Gabriela Lena Frank, Piano
Presented by The Sphinx Organization in partnership with Carnegie Hall

Perspectives: Evgeny Kissin

Celebrating 25 years since his Carnegie Hall debut, pianist Evgeny Kissin’s six-concert series was a portrait of an artist acclaimed for his virtuosity, versatility, and penetrating intellect. Renowned for his mastery of grand Russian concertos, Kissin opened and closed the Hall’s season as soloist in two of the most acclaimed, collaborating with two world-renowned New York orchestras. He performed Tchaikovsky’s Piano Concerto No. 1 with the New York Philharmonic conducted by Alan Gilbert at the Opening Night Gala, and was featured in Rachmaninoff’s Piano Concerto No. 2 with The MET Orchestra and James Levine in May.

A legendary solo artist, Kissin gave a recital in early November and—for the first time in his career—repeated the program a week later, becoming the first artist to do so at Carnegie Hall since Vladimir Horowitz. In December, he made an eagerly awaited foray into chamber music, playing Schubert and Tchaikovsky in a power trio with violinist Itzhak Perlman and cellist Mischa Maisky. Also in December, Kissin performed rarely heard piano works by lesser-known Jewish composers and recited Yiddish poetry. The performance was exemplary. As an encore, with the house lights dimmed and standing in the spotlight, Kissin recited one of his own Yiddish poems, inviting the audience to share a powerful and personal moment.

LEFT
Kaushiki Chakraborty’s Sakhi
October 16

ABOVE
Evgeny Kissin
November 3
CONCERT SEASON

2015 | 2016
ANNUAL REPORT

Wednesday, October 21 at 8 PM
Stern/Perelman

Boston Symphony Orchestra
Andris Nelsons, Music Director and Conductor
Christine Goerke, Soprano
Gun-Brit Barkmin, Soprano
Jane Henschel, Mezzo-Soprano
Gerhard Siegel, Tenor
James Rutherford, Baritone
Nadezhda Serdyuk, Mezzo-Soprano
Claudia Huckle, Contralto
Mary Phillips, Mezzo-Soprano
Sandra López, Soprano
Rebecca Nash, Soprano
Nadine Secunde, Soprano
Kevin Langan, Bass
Elizabeth Byrne, Soprano
Meredith Hansen, Soprano
Mark Schowalter, Tenor
Tanglewood Festival Chorus
James Bagwell, Guest Chorus Conductor

Friday, October 23 at 7:30 PM
Zankel

Kelemen Quartet

Friday, October 23 at 8:30 PM
Stern/Perelman

Lang Lang, Piano

Saturday, October 24 at 9 PM
Zankel

The Time Jumpers
Hosted by Rosanne Cash

Sunday, October 25 at 3 PM
Stern/Perelman

Maurizio Pollini, Piano

Sunday, October 25 at 7 PM
Zankel

Gil Shaham, Violin
David Michalek, Original Films

Wednesday, October 28 at 8 PM
Stern/Perelman

Joshua Bell, Violin
Sam Haywood, Piano

Thursday, October 29 at 7:30 PM
Zankel

St. Lawrence String Quartet

Friday, October 30 at 7:30 PM
Zankel

Piotr Beczała, Tenor
Martin Katz, Piano

Friday, October 30 at 8 PM
Stern/Perelman
Sir András Schiff, Piano

ABOVE LEFT
Christine Goerke performing Strauss’s Elektra with Andris Nelsons and the Boston Symphony Orchestra October 21

ABOVE RIGHT
Gil Shaham October 25

RIGHT
Lang Lang October 23
Steve J. Sherman

PERSPECTIVES:
SIR SIMON RATTLE

Sir Simon Rattle has been recognized as one of the greatest conductors of all time and a renowned master of repertoire spanning the Baroque to the present day. The 2015–2016 season marked the first year of Rattle’s two-season Perspectives series. For the first year of the series, he focused on one of symphonic music’s great pinnacles, the complete symphonies of Beethoven, partnering with the illustrious Berliner Philharmoniker to take audiences on an extraordinary musical journey over five concerts in November. The cycle culminated with an impassioned performance of the Ninth Symphony with soprano Susanna Phillips, mezzo-soprano Eva Vogel, tenor Christian Elsner, bass Dimitry Ivashchenko, and the Westminster Symphonic Choir.

Tuesday, November 3 at 8 PM
Zankel
Evgeny Kissin, Piano

Friday, November 6 at 7:30 PM
Zankel
Bach Collegium Japan
Masaki Suzuki, Conductor, Organ, and Harpsichord
Joanne Lunn, Soprano

Tuesday, November 10 at 7:30 PM
Zankel
Leila Josefowicz, Violin
John Novacek, Piano

Wednesday, November 11 at 8 PM
Stern/Perelman
Jean-Yves Thibaudet, Piano

Thursday, November 12 at 7:30 PM
Zankel
Isabel Leonard, Mezzo-Soprano
Sharon Isbin, Guitar

Friday, November 13 at 7:30 PM
Zankel
Yefim Bronfman, Piano

Friday, November 13 at 8 PM
Stern/Perelman
The New York Pops
Steven Reineke, Music Director and Conductor
Montego Glover, Capathia Jenkins, and Sy Smith, Guest Artists

Saturday, November 14 at 9 PM
Zankel
Cooder–White–Skaggs
Ry Cooder
Sharon White
Ricky Skaggs
with
Joachim Cooder
Mark Fain
Cheryl White
Buck White
Hosted by Rosanne Cash

Sunday, November 15 at 1 PM
Weill
Discovery Day: Beethoven Symphonies
Thomas Forrest Kelly, Keynote Speaker
Gregory DeTurek, Piano
Tanya Gabrielli, Piano
Aaron Kroha, Actor
Paul Niehaus, Actor
Stephen Rowe, Actor
Ulrich Kniirzer, Panelist
Fergio McWilliam, Panelist
Jeremy Geffen, Moderator

Sunday, November 15 at 3 PM
Zankel
Arcanto Quartet

Thursday, November 19 at 7:30 PM
Zankel
Takács Quartet

Thursday, November 19 at 8 PM
Stern/Perelman
Leif Ove Andsnes, Piano

Tuesday, November 17 at 8 PM
Stern/Perelman
Berliner Philharmoniker
Sir Simon Rattle, Music Director and Conductor

Wednesday, November 18 at 7:30 PM
Weill
Zoltán Fejér-vári, Piano

Wednesday, November 18 at 8 PM
Stern/Perelman
Berlin Philharmoniker
Sir Simon Rattle, Music Director and Conductor

Thursday, November 19 at 7:30 PM
Zankel
Takács Quartet

Thursday, November 19 at 8 PM
Stern/Perelman
Berlin Philharmoniker
Sir Simon Rattle, Music Director and Conductor

Friday, November 20 at 8 PM
Stern/Perelman
Berlin Philharmoniker
Sir Simon Rattle, Music Director and Conductor

Saturday, November 21 at 8 PM
Stern/Perelman
Berlin Philharmoniker
Sir Simon Rattle, Music Director and Conductor

Susanna Phillips, Soprano
Eva Vogel, Mezzo-Soprano
Christian Elsner, Tenor
Dimitry Ivashchenko, Bass
Westminster Symphonic Choir
Joe Miller, Conductor

Sunday, November 21 at 10 PM
Zankel
Duncan Sheik

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DECEMBER

Tuesday, December 1 at 7:30 PM
Weill
Ensemble ACJW

Thursday, December 3 at 8 PM
Stern/Perelman
Evgeny Kissin, Piano
Itzhak Perlman, Violin
Mischa Maisky, Cello

Friday, December 4 at 7:30 PM
Weill
Tara Erraught, Mezzo-Soprano
Henning Ruhe, Piano

Friday, December 4 at 8:30 PM
Zankel
Ross Daly, Cretan Lyra
and String Instruments
Kelly Thomas, Cretan Lyra
Marija Katouna, Percussion

Saturday, December 5 at 8:30 PM
Zankel
Robert Glasper Trio
Robert Glasper, Piano
Vicente Archer, Bass
Damion Reid, Drums

Sunday, December 6 at 2 PM
Stern, Perelman
Diana Damrau, Soprano
Craig Rutenberg, Piano

Wednesday, December 9 at 8 PM
Stern, Perelman
Gospel Sing Along with
Donnie McClurkin and
Kim Burrell

Thursday, December 10 at 7:30 PM
Weill
Jory Vinikour, Harpsichord

Sunday, December 13 at 5 PM
Zankel
The MET Chamber Ensemble
James Levine, Artistic Director
and Conductor
John Moore, Baritone

Monday, December 14 at 7 PM
Stern, Perelman Stage
An Evening with Sting:
Symphonicities
Sting
Orchestra of St. Luke’s
Rob Mathes, Music Director
and Conductor/Arrangements
Dominic Miller, Guitar
Ira Coleman, Double Bass
Joe Bonadio, Percussion
Jo Lawry, Vocals
Mike Ricchiuti, Keyboards
featuring Special Guests
Chris Botti and Andrea Griminelli

Wednesday, December 16 at 8 PM
Stern, Perelman
Evgeny Kissin: Jewish Music
and Poetry
Evgeny Kissin, Piano and Speaker

Friday, December 18 at 8 PM
Saturday, December 19 at 8 PM
Stern, Perlman
The New York Pops
Steven Reineke, Music Director
and Conductor
Stephanie J. Block and Brian d’Arcy James, Guest Artists
Essential Voices USA
Judith Clurman, Music Director
and Conductor

Sunday, December 20 at 3 PM
Stern, Perlman
Family Holiday Concert:
The New York Pops
Steven Reineke, Music Director
and Conductor
John Bolton, Narrator
New York Theatre Ballet
Diana Byer, Founder and Artistic
Director
Liza Gennaro, Director and
Choreographer
Essential Voices USA
Judith Clurman, Music Director
and Conductor

Thursday, December 24 at 7 PM
Stern, Perlman
New York String Orchestra
Jaime Laredo, Conductor
Emanuel Ax, Piano

Monday, December 28 at 8 PM
Stern, Perlman
New York String Orchestra
Jaime Laredo, Conductor
Jinjoo Cho, Violin

TOP RIGHT
Diana Damrau
and Craig Rutenberg
December 6

MIDDLE RIGHT
Gospel Sing
Along with
Donnie McClurkin
and Kim Burrell
December 9

BOTTOM RIGHT
Bryan D’Arcy
James and
Stephanie J. Block with
Steven Reineke
and The New York Pops
December 18

LEFT
An Evening with Sting:
Symphonicities
December 14
CONCERT SEASON
2015 | 2016
ANNUAL REPORT

Steve J. Sherman
Pete Checchia

Friday, January 8 at 4 PM
Saturday, January 9 at 4 PM
Sunday, January 10 at 4 PM
Resnick
Joyce DiDonato Master Class
Amalia Avilán Castillo, Soprano
Miya Higashiyama, Mezzo-Soprano
Daniel Moody, Countertenor
Anthony Robin Schneider, Bass
Justina Lee, Piano
Adam Nielsen, Piano

Thursday, January 14 at 8 PM
Stern/Perelman
The Philadelphia Orchestra
Yannick Nézet-Séguin, Music Director and Conductor
Jan Lisiecki, Piano

Friday, January 15 at 9 PM
Zankel
St. Paul and The Broken Bones
with Special Guest Donnie Fritts
Hosted by Rosanne Cash

January 15
LEFT
St. Paul and The Broken Bones
January 15

FAR LEFT
Franz Welser-Möst and The Cleveland Orchestra
January 17

Below

JANUARY

Friday, January 8 at 4 PM
Saturday, January 9 at 4 PM
Sunday, January 10 at 4 PM
Resnick
Joyce DiDonato Master Class
Amalia Avilán Castillo, Soprano
Miya Higashiyama, Mezzo-Soprano
Daniel Moody, Countertenor
Anthony Robin Schneider, Bass
Justina Lee, Piano
Adam Nielsen, Piano

Thursday, January 14 at 8 PM
Stern/Perelman
The Philadelphia Orchestra
Yannick Nézet-Séguin, Music Director and Conductor
Jan Lisiecki, Piano

Friday, January 15 at 9 PM
Zankel
St. Paul and The Broken Bones
with Special Guest Donnie Fritts
Hosted by Rosanne Cash

Saturday, January 16 at 7:30 PM
Zankel
Europa Galante
Fabio Biondi, Violin and Viola d’Amore

Saturday, January 16 at 7:30 PM
Weill
Ramón Ortega Quero, Oboe
Hisako Kawamura, Piano

Sunday, January 17 at 7 PM
Stern/Perelman
The Cleveland Orchestra
Franz Welser-Möst, Music Director and Conductor
Barbara Hannigan, Soprano

Monday, January 18 at 7:30 PM
Zankel
eighth blackbird
Stage Design by Deborah Johnson for CandyStations

Tuesday, January 19 at 7:30 PM
Weill
The Song Continues: Sir Thomas Allen Master Class
Capucine Daumas, Soprano
Michelle Price, Soprano
Kevin Gino, Tenor
Ryan Thorn, Baritone
Michal Riel, Piano
Alden Gatt, Piano
Nathan Harris, Piano
Andrew Sun, Piano

Wednesday, January 20 at 7:30 PM
Zankel
The Song Continues: Stephanie Blythe Master Class
Dru Daniels, Soprano
Bette Kalender, Mezzo-Soprano
Deanna Paulotto, Mezzo-Soprano
Benjamin Dickerson, Baritone
Michal Riel, Piano
Alden Gatt, Piano
Nathan Harris, Piano
Andrew Sun, Piano

Thursday, January 21 at 7:30 PM
Weill
The Song Continues: Marilyn Horne Master Class
Angela Vallone, Soprano
Emily D’Angelo, Mezzo-Soprano
Ian Kozlawa, Tenor
Matthew Swensen, Tenor
Michal Riel, Piano
Alden Gatt, Piano
Nathan Harris, Piano
Andrew Sun, Piano

Thursday, January 21 at 5:30 PM
Stern/Perelman
Denis Matsuev, Piano

Wednesday, January 27 at 8 PM
Stern/Perelman
Marilyn Horne Master Class
Angela Vallone, Soprano
Emily D’Angelo, Mezzo-Soprano
Ian Kozlawa, Tenor
Matthew Swensen, Tenor
Michal Riel, Piano
Alden Gatt, Piano
Nathan Harris, Piano
Andrew Sun, Piano

Thursday, January 28 at 8 PM
Stern/Perelman
The Philadelphia Orchestra National de France
Daniele Gatti, Music Director and Conductor
Julian Rachlin, Violin

Friday, January 29 at 10 PM
Zankel
Hurray for the Riff Raff

Saturday, January 30 at 8:30 PM
Zankel
Joan Soriano, Vocals and Steel String Guitar

Saturday, January 30 at 8:30 PM
Zankel
Stephanie Blythe: Sing America!

Tuesday, January 26 at 8 PM
Stern/Perelman
The Philadelphia Orchestra
Yannick Nézet-Séguin, Music Director and Conductor
### FEBRUARY

**Friday, February 5 at 7:30 PM**  
Weill  
John Brancy, Baritone  
Peter Dugan, Piano  

**Monday, February 8 at 7:30 PM**  
Weill  
Orlando Consort  

**Wednesday, February 10 at 7:30 PM**  
Zankel  
Standard Time with Michael Feinstein  
Michael Feinstein, Artistic Director  
with Special Guests  
Madelyn Baillio  
Lucas DeBard  
Julia Goodwin  
Nick Ziobro  

**Thursday, February 11 at 8 PM**  
Stern/Perelman  
Sweet Honey In The Rock  
with Special Guests  
Terence Blanchard, Trumpet  
Regina Carter, Violin  

**Friday, February 12 at 7:30 PM**  
Zankel  
Só Percussion  
Shara Worden, Voice  
Glenn Kotche, Percussion  

**Sunday, February 14 at 7 PM**  
Stern/Perelman  
The Cleveland Orchestra  
Mitsuko Uchida, Conductor and Piano  
William Preucil, Concertmaster and Leader  

**Monday, February 15 at 7:30 PM**  
Weill  
Ensemble ACJW  

**Tuesday, February 16 at 7:30 PM**  
Zankel  
Dénes Várjon, Piano  

**Wednesday, February 17 at 8 PM**  
Stern/Perelman  
Dmitri Hvorostovsky, Baritone  
Ivari Ilja, Piano  

**Thursday, February 18 at 8 PM**  
Stern/Perelman  
Budapest Festival Orchestra  
Iván Fischer, Music Director and Conductor  
Marc-André Hamelin, Piano  

**Friday, February 19 at 7:30 PM**  
Weill  
Jasper String Quartet  

**Friday, February 19 at 9 PM**  
Zankel  
The Pedrito Martinez Group  
Pedrito Martinez, Percussion and Lead Vocals  
Edgar Pantoja-Aleman, Keyboard and Vocals  
Álvaro Benavides, Electric Bass and Vocals  
Jhair Sala, Cowbell, Bongos, and Vocals  

**Saturday, February 20 at 8 PM**  
Stern/Perelman  
Rosanne Cash  
with Special Guest Jeff Tweedy  

**Tuesday, February 23 at 8 PM**  
Stern/Perelman  
Mitsuko Uchida, Piano  

**Wednesday, February 24 at 7:30 PM**  
Zankel  
Christian Tetzlaff, Violin  
Tanja Tetzlaff, Cello  
Lars Vogt, Piano  

**Saturday, February 27 at 8 PM**  
Stern/Perelman  
Vienna Philharmonic Orchestra  
Valery Gergiev, Conductor  
Heidi Melton, Soprano  

**Sunday, February 28 at 2 PM**  
Stern/Perelman  
Vienna Philharmonic Orchestra  
Valery Gergiev, Conductor  

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**PERSPECTIVES: ROSANNE CASH**

One of our country’s preeminent singer-songwriters, Rosanne Cash curated a four-concert Perspectives series that presented the rich and disparate elements of American roots music, expanding on musical genres typically explored at Carnegie Hall. Her Perspectives opened in October with a concert that featured The Time Jumpers, an 11-piece band comprising veterans of the Nashville music scene, performing Western swing and traditional country music. Roots music royalty gathered on the Zankel Hall stage in November when multi-instrumentalists Ry Cooder and Ricky Skaggs were joined by singer Sharon White, drummer Joachim Cooder, and bassist Mark Fain for an evening of country blues, gospel, and bluegrass. Some starry guest artists were also on hand, including White’s sister, Cheryl; her father, Nashville legend Buck White; and Cash, who sang “I Still Miss Someone,” which was written by her father, Johnny Cash. The Birmingham, Alabama-based septet St. Paul and The Broken Bones heated up a cold January night with their brand of Muscle Shoals–influenced soul music. Led by their charismatic lead singer, Paul Janeway—who at one point left the stage and writhed ecstatically on the steps of Zankel Hall’s parquet while he sang—the audience roared. Cash closed her Perspectives with a February performance that featured her Grammy Award–winning album *The River & the Thread* and Southern classics. Supported by a stellar band that included her husband, guitarist John Leventhal; singer Catherine Russell; and a guest turn by Wilco lead vocalist and guitarist Jeff Tweedy, Cash sang memorable tales that revealed the beguiling soul of the South.

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**LEFT**  
Rosanne Cash  
February 20  

**ABOVE LEFT**  
Dmitri Hvorostovsky and Ivari Ilja  
February 17  

**ABOVE RIGHT**  
Valery Gergiev and the Vienna Philharmonic Orchestra  
February 27
MARCH

Wednesday, March 2 at 8 PM
Stern/Perelman
Russian National Orchestra
Mikhail Pletnev, Artistic Director and Conductor
Stefan Jackiw, Violin

Friday, March 4 at 8 PM
Stern/Perelman
Vicente Amigo, Guitar
Antonio "Allí" Fernández, Second Guitar
Francisco “Paquito” González, Cajón
Ewen Vernal, Bass
Rafael de Utrera, Vocals
with Special Guest
Antonio Molina “El Choro,” Dancer

Thursday, March 3 at 8 PM
Stern/Perelman
Minnesota Orchestra
Osmo Vänskä, Music Director and Conductor
Hilary Hahn, Violin

Friday, March 4 at 7:30 PM
Weill
Vilde Frang, Violin
Michail Lifits, Piano

Friday, March 4 at 8 PM
Stern/Perelman
The New York Pops
Steven Reineke, Music Director and Conductor
Darren Criss and Betsy Wolfe, Guest Artists

Friday, March 10 at 8 PM
Stern/Perelman
Orchestra of St. Luke’s
Pablo Heras-Casado, Principal Conductor
Javier Perianes, Piano
Marina Heredia, Flamenco Singer

Saturday, March 5 at 8 PM
Stern/Perelman
Minnesota Orchestra
Osmo Vänskä, Music Director and Conductor
Hilary Hahn, Violin

Saturday, March 5 at 10 PM
Zankel
The Wood Brothers

Wednesday, March 9 at 8 PM
Stern/Perelman
Renée Fleming, Soprano
Olga Kern, Piano

Thursday, March 10 at 8 PM
Stern/Perelman
The English Concert
Harry Bicket, Artistic Director and Conductor
Iestyn Davies, Countertenor
Erin Morley, Soprano
Sasha Cooke, Mezzo-Soprano
Carolyne Sampson, Soprano
Kyle Ketelsen, Bass-Baritone

Tuesday, March 15 at 7:30 PM
Zankel
Pamela Frank, Violin
Emanuel Ax, Piano

Tuesday, March 15 at 8 PM
Stern/Perelman
Orchestre symphonique de Montréal
Kent Nagano, Music Director and Conductor
Maria João Pires, Piano

WEST SIDE STORY
Knockdown Center

Saturday, March 5 at 8 PM
Stern/Perelman
Orchestra of St. Luke’s
Pablo Heras-Casado, Principal Conductor
Javier Perianes, Piano
Marina Heredia, Flamenco Singer
Wednesday, March 16 at 7:30 PM
Zankel
Paul Appleby, Tenor
Ken Noda, Piano
Matthew Anson, Piano

Friday, March 18 at 8:30 PM
Zankel
Rosario Guerrero
“La Tremendita,” Vocals and Musical Direction
Mohammad Motamedi, Vocals
Salvador Gutírrez, Guitar
Sina Jahanabadi, Kamancheh
Habib Meftah Boushehri, Percussion
José Manuel Ramos “El Oruco,” Palmas
Abel Harana, Palmas

Saturday, March 19 at 9 PM
Zankel
Randy Weston’s African Rhythms
Randy Weston, Piano
TK Blue, Alto Saxophone and Flute
Cándido Camero, Conga Drums
Alex Blake, Bass
Neil Clarke, African Percussion

Sunday, March 20 at 5 PM
Weill
The MET Chamber Ensemble
James Levine, Artistic Director and Conductor
Brandon Cedel, Bass-Baritone

Wednesday, March 23 at 8 PM
Stern/Perelman
YUNDI, Piano

Wednesday, March 23 at 8 PM
Zankel
Standard Time with Michael Feinstein
Michael Feinstein, Artistic Director
with Special Guests
Liz Callaway
Christine Ebersole
Susan Powell
John Pizzarelli

BELOW
YUNDI
March 23

RIGHT
Mohammad Motamedi and Rosario Guerrero “La Tremendita” March 18

FAR RIGHT
Dianne Reeves March 30

SHARING 125 YEARS OF HISTORY

Andrew Carnegie’s vision for a new music hall for New York City and 125 years of brilliant musical history on the stages that he founded were celebrated throughout this anniversary year. A special sweepstakes honored Carnegie’s Scottish roots. A Visit to the Auld Country offered a lucky winner a free trip to his birthplace in Dunfermline, Scotland. Carnegie Hall also commemorated its Scottish heritage by participating in the 2016 Tartan Day Parade. On a rainy April morning, Carnegie Hall staff, volunteers, and friends sported shirts with the motto “Great Scot!” and marched behind a Carnegie Hall banner.

Great Moments at Carnegie Hall, a 43-CD box set from Sony Classical, chronicles eight decades of unforgettable performances at the world’s most famous concert hall. Drawn from Carnegie Hall’s archives, these live recordings—some released for the first time—feature such artists as Vladimir Horowitz, Leontyne Price, Leonard Bernstein, Yo-Yo Ma, Sviatoslav Richter, and many others. A richly illustrated 104-page hardcover book, with fascinating notes by Gino Francesconi, Carnegie Hall’s archivist, complements the historic collection.

Faircount Media Group published Carnegie Hall: 125 Years of an Iconic Music Venue’s Most Remarkable People and Memorable Events. This limited-edition, glossy magazine features in-depth stories, personal reminiscences, and tributes from artists, staff members, and volunteers, along with hundreds of archival photos.

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ANNUAL REPORT
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CONCERT SEASON
Thursday, April 7 at 8 PM
Stern/Perelman
Orchestra of St. Luke’s
Nicholas McGegan, Conductor
Susan Graham, Mezzo-Soprano
Friday, April 8 at 7:30 PM
Weill
Dover Quartet

Thursday, April 7 at 7:30 PM
Zankel
Timo Andres, Piano
Gabriel Kahane, Piano and Vocals

Tuesday, April 12 at 7:30 PM
Weill
Ensemble ACJW

125 COMMISSIONS PROJECT / RICHARD AND BARBARA DEBS CREATIVE CHAIR

Carnegie Hall celebrated its 125th anniversary by honoring the present and looking to the future with the launch of an unprecedented commissioning project. Between the 2015–2016 and 2019–2020 seasons, at least 125 new works will be commissioned from leading composers—both established and emerging—and premiered at Carnegie Hall. During the project’s inaugural season, 35 new solo, chamber, and orchestral works received their premieres. Works by Tan Dun, Magnus Lindberg, Olga Neuwirth, Kevin Puts, and others were performed by the New York Philharmonic, Vienna Philharmonic Orchestra, and other renowned ensembles. John Adams, Ted Hearne, Glenn Kotche, and Aaron Jay Kernis were among the composers whose chamber works were premiered by such noted ensembles as the St. Lawrence String Quartet, Sō Percussion, and eighth blackbird. In addition, composer-performers that included Brad Mehldau, Timo Andres, and Gabriel Kahane offered personal views of their own compositions.

As part of the 125 Commissions Project, the Kronos Quartet was appointed the Richard and Barbara Debs Creative Chair. The quartet and the Kronos Performing Arts Association collaborated with Carnegie Hall to launch Fifty for the Future, an initiative in which 50 new works devoted to contemporary approaches to the string quartet—designed expressly for the training of students and emerging professionals—will be commissioned over the next five seasons.
### 125 COMMISSIONS PROJECT

Carnegie Hall celebrated its 125th anniversary in 2015-2016 by honoring the present and looking to the future with the launch of an unprecedented commissioning project. Between the 2015 and 2020 seasons, at least 125 new works will be commissioned from leading composers—both established and emerging—and premiered at Carnegie Hall.

Lead support for the 125 Commissions Project is provided by the Howard Gilman Foundation. Major support for the 125 Commissions Project is provided by The Andrew W. Mellon Foundation. Public support for the 125 Commissions Project is provided by the National Endowment for the Arts.

Additional funding is provided by members of Carnegie Hall’s Corporate Club.

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<th>TITLE</th>
<th>PERFORMERS</th>
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<td>Second Quartet (NY Premiere, co-commissioned by Carnegie Hall)</td>
<td>St. Lawrence String Quartet</td>
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<td>TIMO ANDREWS</td>
<td>Strong Language (NY Premiere, co-commissioned by Carnegie Hall)</td>
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<tr>
<td>TIMO ANDREWS</td>
<td>Mirror Songs (NY Premiere, co-commissioned by Carnegie Hall)</td>
<td>Gabriel Kahane, Piano and Vocals</td>
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<tr>
<td>MATTHEW AUCCON</td>
<td>Merred Songs (World Premiere, co-commissioned by Carnegie Hall)</td>
<td>Paul Appleby, Tenor, Ken Noda, Piano</td>
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<tr>
<td>BROTHERS BALLETT</td>
<td>The Street Ages (World Premiere, co-commissioned by Carnegie Hall)</td>
<td>Ensemble ACJW at National Sawdust</td>
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<tr>
<td>RICHARD DANIELPOUR</td>
<td>... Of Love and Longing (World Premiere, co-commissioned by Carnegie Hall)</td>
<td>Isabel Leonard, Mezzo-Soprano, Sharon Isbin, Guitar</td>
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<tr>
<td>MICHAEL FEINSTEIN JOHN BUCCHINO</td>
<td>“Cartographic” Hall (World Premiere, co-commissioned by Carnegie Hall)</td>
<td>Michael Feinstein, John Bucchino, Piano</td>
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<td>TED HEARNE</td>
<td>Baby (an argument) (World Premiere, co-commissioned by Carnegie Hall)</td>
<td>Ensemble ACJW</td>
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<td>BOB HINSTEIN</td>
<td>Arctic 3 Melineiz Sam (commissioned by Carnegie Hall)</td>
<td>Neighborhood Concert: Missa Quartet at Provincetown Brown</td>
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<tr>
<td>GABRIEL KAHANE</td>
<td>Works on Paper (NY Premiere, co-commissioned by Carnegie Hall)</td>
<td>Timo Andres</td>
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<td>AARON JAY KERNIS</td>
<td>String Quartet No. 3, “Raver” (NY Premiere, co-commissioned by Carnegie Hall)</td>
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<tr>
<td>GLENN KOTCHE</td>
<td>Migrations (World Premiere, co-commissioned by Carnegie Hall)</td>
<td>Si Percussion, Glenn Kotche, Percussion</td>
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<tr>
<td>HANNAH LASH</td>
<td>Concerto for Harp and Chamber Orchestra (World Premiere, co-commissioned by Carnegie Hall) with support from The Chamber Foundation</td>
<td>American Composers Orchestra, George Manahan, Music Director and Conductor, Hannah Lash, Harp</td>
</tr>
<tr>
<td>JONATHAN LESHNOFF</td>
<td>Zelber (NY Premiere, co-commissioned by Carnegie Hall)</td>
<td>Atlanta Symphony Orchestra and Chorus, Robert Spano, Music Director and Conductor</td>
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<tr>
<td>MAGNUS LINDBERG</td>
<td>Viyo (World Premiere, co-commissioned by Carnegie Hall)</td>
<td>New York Philharmonic, Alan Gilbert, Music Director and Conductor</td>
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<tr>
<td>STEVEN MACKEY</td>
<td>Before It Is Time (NY Premiere, co-commissioned by Carnegie Hall)</td>
<td>Stër Percussion</td>
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<tr>
<td>BRAD MEHLHAU</td>
<td>Three Pieces After Bach (NY Premiere, co-commissioned by Carnegie Hall)</td>
<td>Brad Mehldau, Piano</td>
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<td>DAVID MICHALEK</td>
<td>Original Film: Accompny Bach’s Complete Six Violin Sonatas and Partitas (NY Premiere, co-commissioned by Carnegie Hall)</td>
<td>Gil Shaham, Violin, David Michael, Original Film</td>
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<td>OLGA NEUWIRTH</td>
<td>Mozart/ Clocks Without Hands (NY Premiere, co-commissioned by Carnegie Hall)</td>
<td>Vienna Philharmonic Orchestra, Valery Gergiev, Conductor</td>
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<td>KEVIN PUTS</td>
<td>The City (film by James Bartolomoe) (NY Premiere, co-commissioned by Carnegie Hall)</td>
<td>Baltimore Symphony Orchestra, Marin Alsop, Music Director and Conductor</td>
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<td>MEMET ALI SANLIKOL</td>
<td>Harabat/The Intoxicated (World Premiere, co-commissioned by Carnegie Hall)</td>
<td>American Composers Orchestra, M. Manahan, Music Director and Conductor, Mehemet Ali Sanlikol, Vocals and Ud</td>
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<tr>
<td>SLEEPING GIANT</td>
<td>Hand Eye (World Premiere, co-commissioned by Carnegie Hall)</td>
<td>eighth blackbird</td>
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<tr>
<td>DAVIES/SHARAD WARREN</td>
<td>Midwest of the Heartland (World Premiere, co-commissioned by Carnegie Hall)</td>
<td>Si Percussion, Shara Worden, Voice</td>
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<tr>
<td>CONRAD WINSLOW</td>
<td>Joint Arrangement for Orchestra and Video (World Premiere, co-commissioned by Carnegie Hall)</td>
<td>American Composers Orchestra, George Manahan, Music Director and Conductor, Paul Lieber, Performer</td>
</tr>
</tbody>
</table>

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### KRONOS QUARTET’S FIFTY FOR THE FUTURE

The following composers were commissioned as part of Fifty for the Future: The Kronos Learning Repertoire project. Kronos Quartet presented the world premiere of a Fifty for the Future commissioned work at its own Zankel Hall performance in April 2016. Also that month, new works by many of the following composers were performed as part of a Well Music Institute workshop for young string quartets led by Kronos Quartet.

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- **FOED LASSANA**
  - *Sapanta’s Time* (arr. Jacob Garchik) (NY Premiere, co-commissioned by Carnegie Hall)
  - Kronos Quartet
  - Argus Quartet
  - Fugue Quartet

- **YOHAN SABER**
  - *Jewel, Jewel, Jewel* (World Premiere, co-commissioned by Carnegie Hall)
  - Kronos Quartet
  - Argus Quartet
  - Fugue Quartet

- **ALEKSANDRA VIREBALOV**
  - *My Desert, My Rose* (World Premiere, co-commissioned by Carnegie Hall)
  - Kronos Quartet
  - Argus Quartet
  - Fugue Quartet

- **WU MAN**
  - *Four Chinese Paintings* (arr. Danny Clay) (NY Premiere, co-commissioned by Carnegie Hall)
  - Kronos Quartet
  - Argus Quartet
  - Fugue Quartet

The following composers were also commissioned as part of Fifty for the Future: The Kronos Learning Repertoire:

- Franghiz Ali-Zadeh
- Ken Izenhouse
- Rhianon Giddens
- Tanya Tagaq
- Marjina Tualafihaven
CONCERT SEASON

Friday, April 15 at 8 PM
Stern/Perelman
Yo-Yo Ma, Cello
Emanuel Ax, Piano

Friday, April 15 at 9 PM
Zankel
Kronos: Creating a New Repertoire
Argus Quartet
Friction Quartet
Ligeti Quartet

Saturday, April 16 at 8 PM
Stern/Perelman
Baltimore Symphony Orchestra
Marin Alsop, Music Director and Conductor

Sunday, April 17 at 2 PM
Stern/Perelman
Jeremy Denk, Piano

Sunday, April 17 at 3 PM
Zankel
Artemis Quartet

Tuesday, April 19 at 7:30 PM
Zankel
Takács Quartet
Garrick Ohlsson, Piano

Tuesday, April 19 at 8 PM
Stern/Perelman
Bavarian Radio Symphony Orchestra
Mariss Jansons, Chief Conductor
Leonidas Kavakos, Violin

Wednesday, April 20 at 8 PM
Stern/Perelman
Bavarian Radio Symphony Orchestra
Mariss Jansons, Chief Conductor

Tuesday, April 26 at 8 PM
Stern/Perelman
Ana Moura
Buika

Wednesday, April 27 at 8 PM
Stern/Perelman
Emanuel Ax, Piano

Saturday, April 30 at 8 PM
Stern/Perelman
Atlanta Symphony Orchestra
Robert Spano, Music Director and Conductor
Jessica Rivera, Soprano
Mnon Ford, Baritone
Atlanta Symphony Orchestra Chorus
Norman Mackenzie, Director
MAY

Tuesday, May 3 at 7:30 PM
Weill
Ariel Quartet

Thursday, May 5 at 7 PM
Stern/Perelman
125th Anniversary Gala
Martina Arroyo
Emanuel Ax
Michael Feinstein
Renée Fleming
Marilyn Horne
Lang Lang
Isabel Leonard
Yo-Yo Ma
Itzhak Perlman
James Taylor
Orchestra of St. Luke’s
Pablo Heras-Casado, Principal Conductor
Oratorio Society of New York
Kent Tritle, Music Director
Richard Gere, Host

125th Anniversary Gala Concert

On May 5, 2016, 125 years to the day after it opened, Carnegie Hall marked its anniversary with a star-studded gala concert. Superstars from every musical genre, including beloved Artist Trustees, were present, along with the evening’s host, Richard Gere, to celebrate what he called a “125th-birthday party.” The festivities opened with a stirring rendition of the national anthem sung by the Oratorio Society of New York with the support of brass players positioned throughout the auditorium. It was with great pride that a wide range of Carnegie Hall’s programming was gloriously showcased. Guests were also honored by a surprise video appearance by First Lady Michelle Obama, who congratulated the Hall on this important occasion and sent her best wishes for continued success in the years to come. Emanuel Ax and Lang Lang played piano four hands and were then joined by Yo-Yo Ma, while Renée Fleming sang a Strauss song with violinist Itzhak Perlman and the Orchestra of St. Luke’s under Pablo Heras-Casado. There was also a Jerome Kern and Irving Berlin medley with Isabel Leonard and Michael Feinstein, and James Taylor sang two of his own songs, teaming with Yo-Yo Ma for George Harrison’s “Here Comes the Sun.”

For more information about the Gala, please go to page 75.

125TH ANNIVERSARY GALA CONCERT

Friday, May 6 at 7:30 PM
Zankel
Philharmonia Baroque Orchestra
Nicholas McGegan, Music Director and Conductor
Suzano Ogrojenĉik, Soprano
Diana Moore, Mezzo-Soprano
Clint van der Linden, Countertenor
Nicholas Phan, Tenor
Douglas Williams, Bass-Baritone

Saturday, May 7 at 8 PM
Stern/Perelman
Yefim Bronfman, Piano

Wednesday, May 11 at 7:30 PM
Weill
Melody Moore, Soprano
Robert Mollicone, Piano

Saturday, May 14 at 8 PM
Stern/Perelman
Yuja Wang, Piano

Thursday, May 19 at 8 PM
Stern/Perelman
The MET Orchestra
James Levine, Music Director Emeritus and Conductor
Evgeny Kissin, Piano

Saturday, May 21 at 12 PM
Stern/Perelman
The MET Orchestra
David Robertson, Conductor
Renée Fleming, Soprano

Wednesday, May 25 at 7:30 PM
Weill
Melody Moore, Soprano
Robert Mollicone, Piano

Saturday, June 18 at 7:30 PM
Zankel
Yefim Bronfman, Piano
Guy Braunsstein, Violin

Thursday, July 14 at 8 PM
Stern/Perelman
National Youth Orchestra of the United States of America
Christoph Eschenbach, Conductor
Emanuel Ax, Piano

JUNE/JULY

Saturday, June 18 at 7:30 PM
Zankel

Yefim Bronfman, Piano
Guy Braunsstein, Violin

Thursday, July 14 at 8 PM
Stern/Perelman
National Youth Orchestra of the United States of America
Christoph Eschenbach, Conductor
Emanuel Ax, Piano

Friday, May 6 at 7:30 PM
Zankel
Philharmonia Baroque Orchestra
Nicholas McGegan, Music Director and Conductor
Suzano Ogrojenĉik, Soprano
Diana Moore, Mezzo-Soprano
Clint van der Linden, Countertenor
Nicholas Phan, Tenor
Douglas Williams, Bass-Baritone

Saturday, May 7 at 8 PM
Stern/Perelman
Yefim Bronfman, Piano

Wednesday, May 11 at 8 PM
Stern/Perelman
The Philadelphia Orchestra
Yannick Nézet-Séguin, Music Director and Conductor
Lang Lang, Piano

Saturday, May 14 at 8 PM
Stern/Perelman
Yuja Wang, Piano

For more information about the Gala, please go to page 75.
Carnegie Hall strives to bring the gift of music to the greatest number of people and communities through its partner programs and technology. During the 2015–2016 season, a tremendous range of digital initiatives educated, engaged, and entertained music lovers outside the walls of the historic building with content for their computers and mobile devices.

In December, music lovers around the globe were able to step onto the Carnegie Hall stage and place themselves at the center of a performance by The Philadelphia Orchestra conducted by Yannick Nézet-Séguin without leaving their homes. The magic was done through an interactive, 360-degree video, one of the groundbreaking digital projects with the Google Cultural Institute, a new Carnegie Hall partner. Additionally, there were online exhibitions offering a gigapixel image—composed of one billion pixels—of the ceiling of Stern Auditorium / Perelman Stage; a celebration of Black History Month; a Google Street View, which allowed a virtual tour from anywhere in the world; and more.

The Carnegie Hall concert experience was shared with a vast global audience via live webcasts and radio broadcasts. The Opening Night Gala, featuring Perspectives artist Evgeny Kissin and the New York Philharmonic conducted by Alan Gilbert, was broadcast free of charge by Carnegie Hall partner medici.tv. There were also live streams from the Carnegie Hall stage of Yuja Wang’s May recital, and from Amsterdam’s historic Concertgebouw featuring the National Youth Orchestra of the United States of America with pianist Denis Matsuev conducted by Valery Gergiev. The longstanding partnership between Carnegie Hall and WQXR continued with another season of the Carnegie Hall Live series. The series opened with a broadcast of the Opening Night Gala and continued with chamber music played by the St. Lawrence String Quartet, Beethoven symphonies with the Berliner Philharmoniker and Sir Simon Rattle, Baroque favorites performed by Bach Collegium Japan and Masaaki Suzuki, tenor Jonas Kaufmann in a song recital, the Bavarian Radio Symphony Orchestra and Mariass Jansons performing Shostakovich’s “Leningrad” Symphony, and more. Over a dozen concerts were broadcast, and WQXR and Carnegie Hall hosted live conversations on Twitter with participants who joined in using the hashtag #CHLive.

In May, Carnegie Hall became the first classical music venue to serve as an Apple Music curator. Subscribers to Apple Music were able to sample playlists that reflected Carnegie Hall’s concert programming and celebrated renowned artists—from the past and present—who appeared on the Hall’s three stages. The initial offering featured highlights from Sony Classical’s Great Moments at Carnegie Hall, a collection of historical recordings spanning eight decades. There was also a playlist curated by the Kronos Quartet—holder of the Richard and Barbara Debs Creative Chair—as part of the quartet’s four-decades’ run at Carnegie Hall, and a playlist of historical recordings featuring violinist Mischa Elman and Yehudi Menuhin. A playlist was launched for the quartet’s 125th anniversary, which features recordings of the complete Beethoven string quartets. Subscribers to Apple Music were also able to access special lists of highlights from past performances, and to download live webcast recordings of concerts.

Carnegie Hall celebrated its 125th anniversary by honoring its unsurpassed artistic heritage while also looking to the future with a number of highly creative initiatives, many of which unfolded on a digital platform. Carnegie Hall’s YouTube channel featured highlights of the 2015–2016 season with videos from Executive and Artistic Director Clive Gillinson as well as many featured artists. There were also videos that offered whimsical looks at Carnegie Hall and its history “How Do You Get to Carnegie Hall?,” a video that asked people on New York City streets the timeless question, and the answers were classic. The “Carnegie Hall Supercut” featured snippets from 21 films, television shows, and cartoons in which Carnegie Hall is featured. The “Middle C” channel featured highlights of the 2015–2016 season with videos from Executive and Artistic Director Clive Gillinson as well as many featured artists. There were also videos that offered whimsical looks at Carnegie Hall and its history “How Do You Get to Carnegie Hall?,” a video that asked people on New York City streets the timeless question, and the answers were classic. The “Carnegie Hall Supercut” featured snippets from 21 films, television shows, and cartoons in which Carnegie Hall is featured.

When you celebrate a 125th anniversary, you have stories to tell, and members of the Carnegie Hall family shared theirs while inviting audience members and friends to share their own. The Dear Carnegie Hall app used high-end technology, including augmented reality videos, to scan a set of postcards that presented 12 different personal stories about Carnegie Hall. There were exclusive interviews with mezzo-soprano Susan Graham and composer Nico Muhly, stories about The Beatles and Frank Sinatra, a gallery to play videos, material from the Carnegie Hall Archives presented via animation, and an option to record your own story or memory, link it to a photo, and send it as a digital postcard. Carnegie Hall Stories is an ongoing online archive of stories shared by artists, audiences, friends, and staff. There were tales of memorable concerts, unusual experiences, first visits to Carnegie Hall, and much more.

Of course, Carnegie Hall’s history is tied to a remarkable cast of composers, musicians, and philanthropists. These luminaries were celebrated with the launch of the Carnegie Hall Digital Hall of Fame. Twelve inaugural honorees were profiled on Carnegie Hall’s website with biographies, archival photographs, videos, and specially commissioned portraits by digital artist Stanley Chow.
In honor of Carnegie Hall’s 125th anniversary, WMI launched The Somewhere Project, a citywide exploration of West Side Story. Nearly 10,000 people from across the five boroughs engaged with the masterwork’s magnificent music and timeless themes. The project culminated with three March performances of West Side Story at the Knockdown Center, a restored factory in Queens.

In July 2016, the brightest young players from across the nation came together to form the National Youth Orchestra of the United States of America for the fourth consecutive summer. In July, they performed at Carnegie Hall with conductor Christoph Eschenbach and pianist Emanuel Ax, before embarking on an international tour with conductor Valery Gergiev and pianist Denis Matsuev. The summer of 2016 also saw the launch of NYO2, a program designed for talented young musicians from communities underserved and underrepresented in the classical orchestral field. These were but three of the many WMI projects that enriched lives through the transformative power of music.

During the 2015–2016 season, the Weill Music Institute (WMI) offered a vast range of music education and community programs that reached over half a million people in New York City, across the US, and around the world.
HIGHLIGHTS AND ACCLAIM

The New York Times wrote of the performance: “The sound of so many voices added a layer of emotional plushness to the songs that was goose-pimple–inducing, and utterly irresistible. So, really, was the entire production, which may have been conceived in part as a public-spirited educational project, but ultimately became a simple yet transporting production of a great musical.”

The Huffington Post said, “If theater is a reflection of our society, The Somewhere Project’s take on the classic musical West Side Story this past weekend provides hope that there can be peace if only we ask what it means universally to be human, instead of reinforcing the labels that make us different.”

WEST SIDE STORY

Directed by Amanda Dehnert, this production blurred the boundary between students and professionals. Fifteen high school–aged apprentice performers joined the cast of the production, immersing themselves in the movement and music of this incredible work. The production also featured a choir of high school students from across the city, adding a new dimension to Leonard Bernstein’s iconic score under the direction of Marin Alsop.

“I still have a lot of room to grow, but this has definitely prepared me for the future.”

—Emanuel Figueroa, apprentice cast member, age 15

WEST SIDE STORY PERFORMERS

200 high school singers from all five boroughs
15 high school apprentice cast members
32 high schools represented in the production
29 professional cast members
40 piece professional orchestra

THE SOMEWHERE PROJECT

During the 2015–2016 season, Carnegie Hall led The Somewhere Project, a sprawling citywide exploration of West Side Story mounted in celebration of the Hall’s 125th anniversary. Nearly 10,000 people from across all five boroughs engaged with this masterwork’s timeless music and themes. From March 4–6, 2016, three extraordinary culminating performances of West Side Story were presented at the Knockdown Center, a restored factory in Queens. In dozens of settings across the city, young people, artists, and community members have affirmed how the themes found in this quintessential New York story written 60 years ago—love, conflict, learning to live alongside those who are different in this diverse and complex city—still resonate among us in such a contemporary way.

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

with

Skylar Astin | Bianca Marroquín | Donald Jones Jr. | Manny Stark
and
Alex Aquilino | Stanley Bahorek | Ofaylou Bosedé | Ariana Crowder | Kari Dinardo | Zack Everhart | Hannah Florence
Damon J. Gillespie | Sam Lips | Robin Masella | Raymond Joel Matsamura | Melissa Hunter McCan | Dashe Mitchell | Emilio Ramos
Julian Ramos | Alex Ringler | Sherrise Springer | Clay Thomson | Jamee Tolbert | Jessica Walker | Michelle West | Ricardo Zayas
Kathlyn Benenza | Angel Blanco | Kendall Carter | Emanuella Figuergua | Alexis Garcia | Fabian Garcia | Sebastian Garcia | Reyna Guerra
Aniyah Lezama | Alexa Maetta | Halle Richardson | Sydney Richardson | Jillian Scheer | Martina Viadana | Daniella Zunic

featuring

Chuck Cooper | Peter Gerety
and introducing
Morgan Hernandez

Scenic Design
Eugene Lee
Sound Design
Nevin Steinberg
Hair Designer
J. Jared Janas
Casting
Stewart/Whitley

General Management
Mitch Weiss
Costume Design
Tracy Christensen
Orchestra Contractor
Seymour “Red” Press
Fight Director
Tom Schall

Leslie Stifelman
Jerome Robbins Choreography Re-Created by
Julio Monge
Additional Choreography by
Sean Cheesman
SONGWRITING PROJECTS AND NEIGHBORHOOD CONCERTS

Public school students and community members—including court-involved youth, young mothers in foster care, and adults in the correctional system—were given the opportunity to express themselves through their own original music inspired by West Side Story through Carnegie Hall’s songwriting projects in Musical Connections, the Lullaby Project, and Future Music Project. Much of this music was performed in five free Neighborhood Concerts, which took place in each borough of New York City during the weeks leading up to Carnegie Hall’s production of West Side Story.

EIGHT SONGWRITING PROJECTS
Belmont Academy
Bronx Hope Academy
Celia Cruz Bronx High School of Music
DeWitt Clinton High School
The New York Foundling
Make the Road New York and Bushwick Campus
Community School
Sing Sing Correctional Facility
Carnegie Hall Future Music Project

FIVE FREE NEIGHBORHOOD CONCERTS

February 5
Chris Washburne and the SYOTOS Band
The Bronx Museum of the Arts | Bronx

February 19
Slavic Soul Party!
BRIC House | Brooklyn

February 21
The Itty Biddies
Snug Harbor Cultural Center & Botanical Garden | Staten Island

February 24
Sarah Elizabeth Charles
Harlem Stage Gatehouse | Manhattan

February 26
Brown Rice Family
LaGuardia Performing Arts Center | Queens

"It’s not about us anymore. It’s about having the younger ones grow up and know what’s going on, and understand that somewhere, somehow there is a place for them to fit in."

—Tramaine, participant from LaGuardia Performing Arts Center, speaking about his group’s original theater piece titled Unpacking American Identity: Black Lives Matter

ONLINE COMPANION COURSE

Carnegie Hall partnered with online music school Soundfly to produce an interactive online companion course that is available to users around the globe free of charge. Its 22 videos—viewed by nearly 100,000 users to date—explore the music, dance, social issues, and other artistic elements of West Side Story.
soundfly.com/WestSideStory

PARTNER ORGANIZATIONS

Working across all artistic disciplines, 12 partner organizations also joined the project, exploring its themes in their own programming.

12 PARTNER ORGANIZATIONS
The Bronx Museum of the Arts, Bronx
Brooklyn College Community Partnership, Brooklyn
DreamYard, Bronx
Hudson Guild, Manhattan
LaGuardia Performing Arts Center, Queens
Mind Builders Creative Arts Center, Bronx
New York Public Library BridgeUp, Bronx and Manhattan
Opportunity Music Project, Manhattan
Orchestra of St. Luke’s and Youth Orchestra of St. Luke’s, Manhattan
Park Avenue Armory, Manhattan
Renaissance Youth Center, Bronx
University Settlement, Manhattan
carnegiehall.org/WestSideStory

“We are working with expectant and often young mothers who, more often than not, feel displaced in some way. To dream about ‘a place for us’, for our children, allowed us to speak more intimately, intill more trust, become more vulnerable with one another.”
—Saskia Lane, Lullaby Project artist

“Before incarceration, we think of home as a single place. Home is only inside your home and everywhere else is not. In here, when we talk about ‘When are you going home?’ we don’t mean a specific place. We mean, ‘anywhere but here. Somewhere that’s free, free from hate, free from fear.’”
—Amer, inmate at Sing Sing Correctional Facility

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—Tramaine, participant from LaGuardia Performing Arts Center, speaking about his group's original theater piece titled Unpacking American Identity: Black Lives Matter

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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 explored Greek folk, Malian traditional, Indian classical, jazz, Southeast Asian traditional, and salsa musical styles. They also interacted with the professional musicians featured in the program during culminating concerts each semester at Carnegie Hall.

December 8–11 | Zankel
Sid Solomon, Host
Magenta Giannikos, Vocals
Jordan Perlson, Percussion
Ignacio Hernandez, Guitar
Or Barchet, Bass
Yacouba Sissoko, Kora
Idrissa Kone, Percussion
Falgani Shah, Vocalist
Gaurav Shah, Harmonium
Daniel Blume, Guitar
Dave Sharma, Drums
Deep Singh, Tabla

May 10–13 | Zankel
Sid Solomon, Host
Bobby Sanabria, Drums and Vocals
Peter Braunin, Flute, Tenor Saxophone, and Vocals
Oreste Abrantes, Congas and Vocals
Darwin Noguera, Piano and Vocals
Andy Eulau, Electric Bass and Vocals

The following organizations have adapted Musical Explorers for use in their own communities, working with Carnegie Hall to develop versions of the program that feature artists and cultures from their own areas.

Savannah Music Festival (Savannah, Georgia)
Omaha Performing Arts (Omaha, Nebraska)
The Broad Stage (Santa Monica, California)
Bushnell Center (Hartford, Connecticut)

LINK UP
(GRADES 3–5)

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 at culminating concerts at Carnegie Hall. During the 2015–2016 season, New York City students participated in The Orchestra Rocks, which explores elements of rhythm through a range of orchestral repertoire.

May 23, 24, and 27
Sterne, Perelman

The Orchestra Rocks
Orchestra of St. Luke’s
Rossen Milanov, Conductor
Thomas Cabaniss, Host
Sarah Elizabeth Charles, Vocalist
Christian Figueroa, Vocalist
Shanna Leonidas-Whitney, Vocalist
Daniel Bernard Roumain (DBR), Violin
Elinha Karokhina, Balalaika
Black Fire Percussion, Drumline
Edward B. Morse High School Chorus
Fort Hamilton High School Chorus
Forest Hills High School Chorus
Susan Foschini, Director
Dan Scully, Visuals Designer
Mary Louise Geiger, Lighting Designer
Townsend Oncott, Production Stage Manager

The following organizations have adapted Link Up for use in their own communities, working with Carnegie Hall to develop versions of the program that feature artists and cultures from their own areas.

2015–2016 LINK UP PARTNERS

Acadiana Symphony Orchestra and Conservatory of Music (Louisiana)
Adrian Symphony Orchestra (Michigan)
Akron Symphony (Ohio)
Albany Symphony Orchestra (Georgia)
Amarillo Symphony (Texas)
Ann Arbor Symphony Orchestra (Michigan)
Arkansas Philharmonic Orchestra (Arkansas)
Art of Music Foundation (Kenya)
Arts—Naples (Florida)
Austin Symphony Orchestra (Texas)
Brazilian Symphony Orchestra (Brazil)
Buffalo Philharmonic Orchestra (New York)
Calgary Philharmonic Orchestra (Canada)
Carnegie Hall–Lewisburg, West Virginia (West Virginia)
Carolina Philharmonic (North Carolina)
Charleston Symphony Orchestra (South Carolina)
Colorado Springs Philharmonic (Colorado)
Columbus Symphony (Ohio)
East Texas Symphony Orchestra (Texas)
El Paso Symphony Orchestra (Texas)
Eugene Symphony (Oregon)

During the 2015–2016 season, Link Up was shared with partner orchestras from Alaska to Florida, and around the world.
Three projects working with students in Texas, Ohio, and Louisiana were selected in the inaugural year of PlayUSA. In El Paso, Texas, The Tocando After School Music Program, an El Paso Symphony Orchestra initiative, was originally created to engage disconnected youth in elementary schools, providing them with intensive music instruction, academic tutoring, and nutritional meals. PlayUSA supported expansion of the Tocando program to a second El Paso location, while also assisting teaching artists and professional development.

In Columbus, Ohio, a long-term partnership between the Columbus Symphony Orchestra (CSO) and Columbus City Schools resulted in the Columbus All City Orchestra. PlayUSA gave the CSO an opportunity to expand this sustained, high-quality music instruction for underserved students through a program providing private lessons with CSO musicians.

“It is our hope that by offering private lessons,” says CSO Director of Education Jeani Stahler, “we will be able to increase the number of students auditioning for and performing in our youth orchestra, ensuring that the ensemble is representative of our entire community.” The final program in the inaugural year of PlayUSA, the Louisiana Philharmonic Orchestra’s (LPO) Music for Life program, offered disadvantaged young people an opportunity to study music in private and small group settings with LPO musicians and peers from the Greater New Orleans Youth Orchestras. PlayUSA also provided instruments for students in the New Orleans area and offset costs for music stands, books, and artist mentor engagement fees. In the 2016–2017 season, PlayUSA expands to serve seven partner organizations.
**FUTURE MUSIC PROJECT**
*(AGES 14–19)*

Carnegie Hall offered young people hands-on experience in all facets of contemporary music-making in the inaugural year of its afterschool program, the Future Music Project. In weekly afterschool workshops throughout the school year, ranging from songwriting and digital music creation to concert production, teens learned the skills needed to create, perform, and produce their own original music. Young composer Ana Lucia Galarza, a student at The City College of New York, one of the participants in the program, spoke of her experience, “It’s the perfect space to write music—a place where people are doing what they want to do. We all have similar interests, so everyone’s here supporting each other and collaborating. It’s really beneficial—not just for people who want to pursue music, but also for people who maybe don’t have creative programs in their schools. It’s a good space to be in.”

**COUNT ME IN**
*(GRADE 8)*

Count Me In served New York City middle-school singers, many of whom have never studied music before and whose schools do not have established choral programs. Students from across the city received after-school instruction and training in Carnegie Hall’s Resnick Education Wing, preparing them to audition for arts high schools.

**MUSIC EDUCATORS WORKSHOP**
*(ENSEMBLE DIRECTORS)*

“This was the most important event of my professional career,” said Zenda Swearingen, the chorus director and fine arts chairman at J. H. Workman Middle School in Pensacola, Florida. Ms. Swearingen was a participant in the second annual Summer Music Educators Workshop, a four-day course for school and community ensemble directors working with middle- or high-school–aged ensembles. Educators from across the nation met in the Resnick Education Wing (REW) and engaged with guest faculty on a wide range of topics, including ensemble pedagogy and classroom strategies, while also observing student ensemble demonstration rehearsals. Educators exchanged best practices with peers and participated in lively discussions both in the REW and social media.

**FOR FAMILIES**

**CARNEGIE KIDS**
*(AGES 3–6)*

The intimate Resnick Education Wing hosted 16 free performances for little ones, featuring terrific musicians playing a vast range of music from world to folk. These highly participatory concerts encourage creativity and bring out the child in everyone.

**ABOVE LEFT**
Count Me In
October 14

**ABOVE RIGHT**
Summer Music Educators Workshop
July 15

**ABOVE LEFT**
Future Music Project:
Songwriting Workshop
February 3

**ABOVE RIGHT**
Future Music Project: Digital Music Production Workshop
November 19

**RIGHT**
Carnegie Kids: My City, My Song
December 12
FAMILY CONCERT
(AGES 5–10)
December 20 | Stern/Perelman
The New York Pops:
A Charlie Brown Christmas
The New York Pops
Steven Reineke, Music Director and Conductor
John Bolton, Narrator
New York Theatre Ballet
Diana Byer, Founder and Artistic Director
Liza Gennaro, Director and Choreographer
Carmina de Dios, Costume Designer for A Charlie Brown Christmas
Tristan Raines, Costume Designer for Holiday Follies
TADA! Youth Theater
Janine Nina Trevens, Executive and Artistic Director
Essential Voices USA
Judith Clurman, Music Director and Conductor

FAMILY DAYS
(AGES 3–10)
Carnegie Hall celebrated families with three educational and interactive Family Days in the Resnick Education Wing. The entire family joined in the fun, with opportunities to sing, play, and create music, or kick back and hear kid-friendly performances.

LULLABY PROJECT
The Lullaby Project, part of Carnegie Hall’s Musical Connections program, created musical experiences for pregnant women and new mothers in homeless shelters, public hospitals, correctional facilities, and in foster care settings. The project invited participants to work with professional artists to write a personal lullaby for their babies, strengthening the bond between parent and child.

Extending across the country, the Lullaby Project enables partner organizations to support families in their own communities.

2015–2016 LULLABY PROJECT PARTNERS
Austin Classical Guitar (Texas)
Baltimore Symphony Orchestra (Maryland)
Bay Chamber Concerts (Maine)
Central Ohio Symphony (Ohio)
Chicago Symphony Orchestra (Illinois)
Curtis Institute of Music (Pennsylvania)
Flint School of Performing Arts (Michigan)
Hiland Mountain Correctional Center (Alaska)
Leeward Community College Theatre (Hawaii)
Old Town School of Folk Music (Illinois)
Palaver Strings (Massachusetts)
Seattle Symphony (Washington)
The Music Settlement (Ohio)
Vero Beach Museum of Art (Florida)
Virginia Commonwealth University (Virginia)
VocalEssence (Minnesota)

Additionally, Carnegie Hall worked with local agencies that oversee homeless shelters and community service providers to coordinate attendance and access to concerts presented as part of Carnegie Hall’s popular Family Concerts, Neighborhood Concerts, and Carnegie Kids events.
This set of community-based projects links people to a variety of musical experiences created in partnership with city agencies, ranging from standalone concerts to intensive yearlong creative workshops designed to have a powerful impact on participants’ daily lives. This season, young people in the justice system expressed themselves through music by creating, producing, and performing original music in collaboration with Musical Connections roster artists. Additionally, incarcerated men engaged in a yearlong learning experience in Carnegie Hall’s eighth year of partnership with Sing Sing Correctional Facility. A series of workshops focused on composition and instrument skills, while several concerts for the facility’s general population feature original works and performances by participants and professional artists.

FOR THE COMMUNITY

NEIGHBORHOOD CONCERTS

During the 2015–2016 season, Carnegie Hall’s Neighborhood Concerts celebrated 40 years of partnering with local community organizations to bring free concerts to neighborhoods in all five boroughs. The series featured a tremendous range of music, spanning classical art song and swinging jazz to exotic global sounds and more, while also tapping into the pulse of diverse communities. “In Neighborhood Concerts, it always feels like we are bringing the music back home to our own neighborhoods,” said Latin jazz trombonist Chris Washburne, a longtime Neighborhood Concert partner. “Music is such a powerful force of community building, catharsis, transcendence, and healing, and performing in Neighborhood Concerts has taught me so much about the value of that power and its potential positive role in our society.”

MUSICAL CONNECTIONS

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NEON ARTS

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. In the 2015–2016 season, NeON Arts funded 23 creative projects across the city.
FOR YOUNG MUSICIANS

WORKSHOPS AND MASTER CLASSES

Artists on the rise are given valuable access to world-class performers and composers who have established themselves on Carnegie Hall’s stages. Participants for these tuition-free opportunities are selected after responding to an open call for auditions. Gathering in the inspirational spaces of the Resnick Education Wing, these up-and-coming musicians receive coaching and mentoring to assist them in reaching their artistic and professional goals.

2015–2016 WORKSHOPS AND MASTER CLASSES

Berliner Philharmoniker
In November, members of the Berliner Philharmoniker led five master classes for young players on major orchestral excerpts.

Joyce DiDonato
In January, mezzo-soprano Joyce DiDonato led three master classes for singers that focused on opera arias and were webcast on medici.tv.

Marilyn Horne with Stephanie Blythe and Sir Thomas Allen: The Song Continues
In January, this annual festival of song, created by the great American mezzo-soprano Marilyn Horne, nurtured young talent and celebrated the art of the vocal recital.

Mitsuko Uchida
In February, Mitsuko Uchida led a workshop for pianists, coaching the participants in concertos of Mozart—repertoire with which she is closely associated.

Kronos Quartet / Fifty for the Future
As part of Carnegie Hall’s 125th Commissions Project, the Kronos Quartet and Kronos Performing Arts Association embarked on Fifty for the Future: The Kronos Learning Repertoire. For the first year of the five-year initiative, Kronos Quartet collaborated with Carnegie Hall and many diverse partners to commission new works devoted to contemporary approaches to the string quartet, designed expressly for the training of students and emerging professionals. As part of Fifty for the Future, the quartet led a weeklong workshop in April for young quartets to explore new works and perform them, along with selections from one of Kronos’s signature works, Terry Riley’s Salome Dances for Peace, in a Zankel Hall concert.

EDUCATIONAL MEDIA AND TECHNOLOGY

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.

DIGITAL LIBRARY

Carnegie Hall’s Digital Library offers a rich collection of online educational materials, a multimedia library, and interactive resources from WMI programs. Designed for use by educators, young artists, and teaching artists, the Digital Library helps make WMI’s programs broadly accessible nationally and internationally through these online resources. The digital library includes the Music Educators Toolbox, a set of free online resources for music teachers that includes lesson plans and activities, summative and formative assessments, video examples, and documented best practices.
Programs of the Weill Music Institute reached teachers, students, and community members during the 2015–2016 season in the following states and countries:


In what has become an eagerly awaited summer event, Carnegie Hall’s Weill Music Institute brought together 109 superb young musicians from 32 states for the fourth annual National Youth Orchestra of the United States of America (NYO-USA). In late June, the musicians arrived at the campus of Purchase College, State University of New York, and spent three weeks studying with principal players from the finest professional orchestras. James Ross, director of orchestral activities at the University of Maryland, led the faculty who worked with NYO-USA in rehearsals, chamber music readings, and other seminars. The residency culminated with a concert at the college conducted by Christoph Eschenbach with pianist Emanuel Ax in Mozart’s Piano Concerto No. 22 and Bruckner’s Symphony No. 6, a program they repeated the next night at Carnegie Hall. After its New York performances, NYO-USA traveled to Europe for concerts in Amsterdam, Montpellier, Copenhagen, and Prague, where the ensemble performed works by Debussy, Rachmaninoff, Mendelssohn, and Prokofiev under the direction of Valery Gergiev with pianist Denis Matsuev.

The summer of 2016 also saw the launch of NYO2, a free program designed for talented young musicians from communities underserved and underrepresented in the classical orchestral field. The program ran in conjunction with the annual summer residency of NYO-USA at Purchase College and offered participants from 27 states and Puerto Rico opportunities to play alongside exceptionally talented peers and learn from world-class faculty. NYO2 members worked closely with select members of The Philadelphia Orchestra, and performed with them in a side-by-side concert in Verizon Hall under the direction of conductor Giancarlo Guerrero.

“To create music with musicians that came to mean so much to me made every difference in the world,” said Rahel Lulseged, a 17-year-old cellist from Richardson, Texas. “Before I went to NYO2 I told myself to open up and allow myself to grow through peer guidance.” One of NYO2’s young members helped her. “I learned how to let go and enjoy a performance for myself, realizing it’s not important trying to impress someone else if you are not fulfilling your own performance expectations.” Rahel recalled, “In specific places in each work we played there’s a little piece of my colleagues, memories of things Maestro Guerrero said, and the smiles we’d catch from each other when we played sections we all loved.”
A WEEKEND IN PHILADELPHIA

NYO2’s inaugural season culminated over the Fourth of July weekend in Philadelphia. On July 1, the young musicians mentored younger students from the Philadelphia Music Alliance for Youth at the Curtis Institute of Music and participated in The Philadelphia Orchestra’s annual Neighborhood Concert at Penn’s Landing. Saturday, July 2 was a busy day, with NYO-USA and NYO2 members visiting the National Constitution Center and NYO-USA brass players performing for over 40,000 fans at the Philadelphia Phillies’ postgame festivities. The evening was a special night for NYO2. In a joint concert, NYO2 performed Respighi’s *Pines of Rome* side by side with The Philadelphia Orchestra after having the stage to itself for Tchaikovsky’s *Capriccio Italien*, all under the direction of conductor Giancarlo Guerrero.

On Sunday, the 23rd Street Armory was the setting for a massive side-by-side concert featuring an orchestra of over 300 musicians, including NYO2, NYO-USA, members of The Philadelphia Orchestra, and local instrumentalists from Philadelphia-area youth orchestras.

NYO-USA 2016 TOUR

- **July 13**
  - Performing Arts Center, Purchase College, SUNY (Purchase, New York)
- **July 14**
  - Stern Auditorium / Perelman Stage, Carnegie Hall (New York, New York)
- **July 21**
  - Concertgebouw (Amsterdam, Netherlands)
- **July 22**
  - Opéra Berlioz (Montpellier, France)
- **July 24**
  - Tivoli Hall (Copenhagen, Denmark)
- **July 25**
  - Smetana Hall (Prague, Czech Republic)

LEFT, CLOCKWISE FROM TOP LEFT: NYO-USA brass ensemble performance at Citizens Bank Park, Philadelphia July 2

NYO2 Side by Side Concert with The Philadelphia Orchestra July 2

Valery Gergiev and NYO-USA in Prague July 25

Rehearsal at the 23rd Street Armory, Philadelphia July 3

ABOVE LEFT AND RIGHT: NYO-USA members in Amsterdam July 21

ABOVE RIGHT: NYO-USA members in Prague July 26
At the conclusion of its ninth full season, Ensemble ACJW bid farewell to the 18 gifted fellows who formed the class of 2016. During the 2015–2016 season, these remarkable young players made their artistic mark in 14 concerts in venues throughout the city, including Carnegie Hall, The Juilliard School’s Paul Hall, the newly opened National Sawdust, and Our Saviour’s Atonement Lutheran Church, as part of the Weill Music Institute’s free Neighborhood Concert series. A cornerstone of ACJW’s programming is a commitment to living composers. In November, the fellows participated in a special professional development session with Pulitzer Prize–winning composer Steve Reich. Together they worked on two Reich pieces, *Nagoya Marimbas* and the Double Sextet, which they performed at Paul Hall the following day. February saw ACJW go to Skidmore College for its biannual residency working with college students, faculty, and the community in master classes, classroom demonstrations, and interactive performances. During the weeklong residency, the fellows worked with composer Ted Hearne on *Baby (an argument)*, a work he wrote for ACJW as part of Carnegie Hall’s 125 Commissions Project. ACJW premiered the work in concerts at Skidmore and in Carnegie Hall’s Weill Recital Hall. The fellows also had the opportunity to work with composer Timo Andres and composer-entrepreneur Paola Prestini. Actively engaged in the community, ACJW fellows brought interactive programs to 20 New York City public schools as well as to venues that reach populations in need, including AHRC, a center for adults with intellectual and developmental disabilities; Rikers Island; and the Children’s Center, a foster care intake center run by New York City’s Administration for Children’s Services.
NATIONAL SAWDUST

In March, Ensemble ACJW launched a three-concert series at National Sawdust, a new concert venue in Williamsburg. The debut concert featured the world premiere of Speechless, a work by ACJW cellist Andrea Casarrubios; the New York premiere of Claude Baker’s “R.S.” from Three Phantasy Pieces; and music by Missy Mazzoli, John Cage, and others. In May, 12 ACJW members were joined by conductor David Fulmer in a program called Turning Point, which showcased music by Schoenberg—his Chamber Symphony—and pieces influenced by his revolutionary ideas about sound, structure, and gesture. Ensemble ACJW concluded its National Sawdust residency with Connections, a program that celebrated the 2016 fellows. The program was a celebration of influential composers the ensemble worked with over their two-year fellowship. There was a world premiere by Ensemble ACJW alumni Brad and Doug Balliett titled The Seven Ages, which was commissioned by Carnegie Hall, and a work by Paola Prestini, as well as music by Timo Andres and David Lang.

ENSEMBLE ACJW PARTNER SCHOOL PERFORMANCE FESTIVAL

As part of their yearly activities, fellows worked closely with partner music teachers in residencies in New York City public schools in each of the five boroughs. The partnership impacts students, teachers, and Ensemble ACJW fellows powerfully. Oboist James Riggs said of his experience, “The students inspire me with their attitudes and eagerness to learn, even when I stretch them beyond their current capabilities … They have so much initiative and vigor for the process, and I am so proud of them.” Ensemble ACJW’s remarkable partnership with New York City schools culminates every two years with a celebratory festival at The Juilliard School’s Peter Jay Sharp Theater. In June, 500 elementary-, middle-, and high-school students from 18 partner schools performed in an all-day concert that showcased a wide range of music, including their own compositions.

ENSEMBLE ACJW PARTNER SCHOOLS, 2015-2016 SEASON

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Brooklyn
Fort Hamilton High School
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Grover Cleveland High School
JHS185Q Edward Bleeker
PS63 Old South
PS86 The Nancy DeBenedittis School
Staten Island
IS61 William A. Morris

CHRONOLOGICAL LISTING OF ENSEMBLE ACJW EVENTS

Friday, October 16
Arthur Zankel Music Center, Helen Filene Ladd Concert Hall at Skidmore College
Monday, October 19
Weill Recital Hall
Tuesday, November 10
Paul Hall, The Juilliard School
Tuesday, December 1
Weill Recital Hall
Thursday, January 7
Paul Hall, The Juilliard School
Friday, February 12
Arthur Zankel Music Center, Helen Filene Ladd Concert Hall at Skidmore College
Monday, February 15
Weill Recital Hall
Tuesday, March 8
Paul Hall, The Juilliard School
Tuesday, March 29
National Sawdust
Tuesday, April 12
Weill Recital Hall
Tuesday, May 3
National Sawdust
Wednesday, June 1
Paul Hall, The Juilliard School
Sunday, June 12
Music at Our Saviour’s Atonement
Thursday, June 16
National Sawdust
Thanks to our incredibly generous donors, Carnegie Hall once again realized its mission of bringing artistic excellence and remarkable music to the widest possible audience.

During its 125th anniversary season, Carnegie Hall’s artistic and educational programs were supported with over $29 million in contributions toward our Annual Fund. We especially want to thank Bank of America for its 11th consecutive year of sponsorship, and salute Trustee Anne M. Finucane for her vital role in this treasured partnership.
OPENING NIGHT GALA

On October 7, 2015, Carnegie Hall launched its 2015–2016 season and yearlong celebration of its 125th anniversary. The evening began with a sold-out concert featuring Perspectives artist Evgeny Kissin and the New York Philharmonic conducted by Alan Gilbert, performing music by Moeran, Lindberg, Tchaikovsky, and Ravel. Festivities then continued upstairs with a gala dinner on the Wall Terrace and in the Terrace Room in the Judith and Burton Resnick Education Wing. Carnegie Hall donors marked this historic night by contributing over $4.5 million as part of the Opening Night celebration. This memorable season launch could not have taken place without the guidance of its leadership, including Gala Lead Chairman Beatrice Santo Domingo, and Gala Chairmen Shahla and Hushang Ansary, Judith and Burton Resnick, Sanford I. Weill. We also send our sincere appreciation to Corporate Chairman Dennis M. Nally, and to PwC, Opening Night Gala Lead Sponsor for the 12th consecutive season.

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MIDDLE RIGHT

Beatrice Santo Domingo (middle) with Charlotte Wellesley, Lauren and Andrés Domingo, and Lauren Santo Domingo

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TOP RIGHT

Judy Francis Zankel and Norman Banzaique

BElOW RIGHT

Sanford I. Weill, Jay H. Newman, Ronald O. Perelman, Sana H. Sabbagh, Alejandro Santo Domingo and Charlotte Wellesley, Lauren and Andrés Santo Domingo, Sydney and Stanley S. Shuman, David M. Siegel and Dana Matushika, Hope and Robert F. Smith, Margaret and Ian Smith, and Joan and Sanford I. Weill. We also send our sincere gratitude to Corporate Chairman Dennis M. Nally, and to PwC, Opening Night Gala Lead Sponsor for the 12th consecutive season.
AN EVENING WITH STING: SYMPHONICITIES

On December 14, 2015, multiple Grammy Award–winning composer, singer, songwriter, actor, author, and activist Sting performed a one-night-only gala concert with guest artists Chris Botti, Andrea Giordani, and the Orchestra of St. Luke’s conducted by Rob Mathes. A cocktail reception in the Rohatyn Room preceded the concert, and the celebration continued afterward with a seated dinner in the Well Terrace Room and cocktails and supper club in the Wall Music Room. Carnegie Hall’s generous donors contributed more than $2 million in support of the Wall Music Institute’s education programs. We give our greatest thanks for this extraordinary evening to Gala Chairmen Mercedes T. Bass, Clarissa and Edgar Bronfman, Jr., Annette de la Renta, Susan and Ed Forst, Sana H. Sabbagh, Beatrice Santo Domingo, Mrs. Henry T. Segerstrom, and David H. Siegel and Naoko Matsushita, and Gala Sponsor Chrysler.
125TH ANNIVERSARY GALA

On May 5, 2016, we marked the 125th anniversary of Carnegie Hall’s opening with a celebration befitting the historic occasion. A galaxy of musical stars were on hand, including beloved Artist Trustees, for a gala concert hosted by Richard Gere.

The celebration continued long after the concert ended with dinner and dancing at the Waldorf Astoria. Together, more than $4.8 million was raised in honor of this momentous occasion. We would like to extend our deepest appreciation to our Gala Lead Chairman, Mercedes T. Bass, and the Gala Chairman Committees, Blavatnik Family Foundation, Annette de la Renta, Susan and Ed Forst, Frederick Isaman, J.R. Foundation, Robert K. Kraft, Jenny and John Paulson, Sanya H. Sabbagh, Beazines Saint Domingo, Hrs. Henry T. Siegstrom, David M. Siegal and Dara Matsuhisa, Hope and Robert F. Smith, Mr. and Lady Cristina Sorrell, S. Donald Susman, and Joan and Sanford I. Weill, all of whose extraordinary support of the Hall ensured the wonderful success of this evening. A special thank you goes out to our Corporate Chairman, Anne Finucane, Gala Sponsors Bank of America and South Coast Plaza, and Gala Dinner Sponsor LVMH for their generous support. ■
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For the fourth consecutive summer, brilliant young musicians from across the nation came together to form the National Youth Orchestra of the United States of America (NYO-USA). This year, 109 performers from 41 states and Puerto Rico trained, rehearsed, and performed at SUNY-Purchase before playing at Carnegie Hall and embarking on an international concert tour to Amsterdam, Montpellier, Copenhagen, and Prague.

We want to thank all of our generous supporters who made the program possible. For a complete list, please go to page 57.

**ABOVE LEFT**

Karen and Dennis M. Nally

**ABOVE RIGHT**

Holly Peterson and Darren Walker

**RIGHT**

Stephan Haimo and Veronica Bulgari
SPECIAL EVENTS

125TH ANNIVERSARY SEASON GALA CHAIRMEN
Mercedes T. Bass
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Dina Lifsher

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AN EVENING WITH STING: SYMPHONICITIES
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Clarissa and Edgar Bronfman, Jr.
Annette de la Renta
Susan and Ed Forst
Sana H. Sabbagh
Beatrice Santo Domingo
Mrs. Henry T. Segerstrom
David M. Siegel and Dana Matsushita
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THURSDAY, MAY 5, 2016
125TH ANNIVERSARY GALA
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Beatrice Santo Domingo
Mrs. Henry T. Segerstrom
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Jim and Elaine Wilmenehn
Judy Francis Zankel

ABOVE LEFT
Beatrice Santo Domingo and Annette de la Renta
ABOVE RIGHT
Bruce and Suzie Kovner
RIGHT
Zoe, Robert F., and Hope Smith

ABOVE
Clive Gillinson, Mercedes T. Bass, and the 125th Anniversary Gala Artist Committee

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As of June 30, 2016

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The Gary C. and Ethel B. Thorn Fund for Piano Performance and Education
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As of June 30, 2016

12TH ANNUAL NOTABLES OCCASION

It was an evening of great music, cocktails, and food when virtuoso pianist Jeremy Denk was joined by members of Ensemble ACJW for the 12th Annual Notable Occasion on May 26, 2016, hosted by Carnegie Hall Trustee Nicola Bulgari. Denk and company performed Bartók’s Contrasts and Dvořák’s Piano Quintet No. 2 for Piano, Strings, and Scherzo. It was an evening of great music, Notables enjoyed cocktails and dinner stations at Remi Restaurant.

LEFT
Joel Klein and Nicole Seligman with Stanley S. and Sydney Shuman

ABOVE LEFT
Charles M. and Phyllis Rosenthal

ABOVE RIGHT
Joshua and Beth Nash

ABOVE
Dinner stations at Remi Restaurant.
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As of June 30, 2016
TREASURER’S REVIEW

Carnegie Hall sustained its solid financial position in fiscal year 2016—a season of celebration that marked the Hall’s 125th anniversary with approximately 170 top-quality performances by internationally acclaimed artists and an impressive range of education and community programs that served students, educators, families, and young artists, engaging people of all ages. Alongside Carnegie Hall’s own presentations were over 500 events hosted by outside presenters. Education programs created by Carnegie Hall’s Weill Music Institute reached more than half a million people in New York City and beyond. Programs included a seven-city tour to China by the National Youth Orchestra of the United States of America, which brings together the finest young musicians from across the country in music making that connects with audiences around the globe.

Strong fundraising results, robust ticket sales for the 125th anniversary season, and an increase in rental income provided a sound foundation for institutional growth in concert and education programming. Contributions supporting annual operations increased to $834.3 million, a 10% increase from fiscal year 2015, bolstered by more than $115.0 million raised through special events in this anniversary season. Carnegie Hall’s overall operating expenses grew by 12% over the previous year, from $916.6 million to $1023.2 million in fiscal year 2016, reflecting an increase in concerts and rental events, and one-time special anniversary projects. Operating expenditures were balanced on a cash basis with contributed and earned operating revenues. A review by Standard and Poor’s in fiscal year 2016 affirmed Carnegie Hall’s A+ (positive) long-term debt rating.

Overall, net assets stood at $482 million as of June 30, 2016, compared to $506 million in the previous year. Investments totaled $302 million at June 30, 2016, of which $827.9 million was invested in accordance with the long-term investment policy. Carnegie Hall’s endowment depreciated by 5% in fiscal year 2016, which compared with an average depreciation of 2.5% for similarly sized funds per the NACUBO–Commonfund Study of Endowments®. The Hall’s endowment draw supporting operations for fiscal year 2016 was $175. million, compared to $167. million in fiscal year 2015, following the institution’s established spending policy which provides a distribution of 6%, calculated on a preceding 20-quarter moving average of the fair market of endowment investments. Having now completed its comprehensive Studio Towers Renovation Project—which created newly renovated spaces dedicated to music education on the Hall’s upper floors—in fiscal year 2015, and having further established operations of its new education wing in fiscal year 2016, Carnegie Hall’s endowment distribution will reduce to 5% beginning in 2017.

As Carnegie Hall embarks on its next 125 years, the Hall’s leadership has undertaken a $125 million 125th Anniversary Campaign to support growth in its artistic, educational, and digital initiatives and strengthen its financial underpinning, ensuring that the institution continues to sustain its place as one of the greatest concert halls and centers for music education in the world.

Carnegie Hall’s strong programmatic and financial position is a direct result of the amazing generosity shown by its donors, trustees, and audiences; the commitment of the Carnegie Hall staff, and the dedication of the entire Carnegie Hall family. Through the continued efforts of many, we can be certain that Carnegie Hall will continue its legacy of bringing people together to enjoy the best in music for many decades to come.

To view Carnegie Hall’s latest audited financial report, please visit carnegiehall.org/financials.
Special thanks to the Music Ambassadors who each gave over 80 hours of their time during the 2015–2016 season.

Jeffrey Albert
Andrea Becker
Connie Cardillo
Kathy Dean
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Renata Frenkel
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Leila Hamon
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Elaine Usoskin
Genethi Vayne
Rosily Vojdiansp
Miyako Yamaguchi
Gloria Young
Xinhan-Jane Zhang

We salute our Music Ambassadors who gave at least 20 hours during the 2015–2016 season.

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Lucille Alonzo
Linda Amter
Kyle Athalye
Susan Bion
Judith Binney
Haruyo Bonnell
Nadisa Bracco
Robert Braff
Rita Brancit
Geraldine Brasso
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As of June 30, 2016
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Richard Gere at the 125th Anniversary Gala
May 5