From the Chairman of the Board

Dear Friends,

It is my great pleasure to present you with Carnegie Hall's 2016–2017 Annual Report, which chronicles another exciting and defining year in our storied history—history that you help us write anew each and every year.

Carnegie Hall shares with you a deep and abiding commitment to excellence in music performance and music education. The Annual Report that follows is a testament to our belief that music is about much more than entertainment; music has the power to transcend boundaries, bring people together, and create a more open and connected society. Music gives all of us a voice, and helps each and every one of us discover and unlock our full potential—and live our best lives.

In 2017, we brought the world’s greatest artists across virtually every genre to our three legendary stages. These artists bring cultures closer through music and make Carnegie Hall a window onto the world for all audiences. Through Carnegie Hall’s Weill Music Institute (WMI), we have built on our considerable outreach efforts into communities to reach our next generation of music lovers and performers. Examples include such iconic programs as Link Up, which partners with orchestras, venues, and elementary schools around the world; the National Youth Orchestra of the United States of America, which brings the most talented young American musicians to the international stage and showcases them as cultural ambassadors for their country; PlayUSA, an initiative that brings quality instrumental education to young musicians across the country who live in underserved communities; and Musical Connections, which creates opportunity for personal expression and dignity to individuals in our justice system. On each of our stages and in every corner of the world that WMI’s programs touch, our community of artistic and educational excellence is growing and touching more lives each day.

Which brings me to you, our extended Carnegie Hall family, whose investment and dedication make all of this possible. It is with heartfelt gratitude that we give a standing ovation to Len and Emily Blavatnik for their leadership gift to our 125th Anniversary Campaign, which we were proud to recognize by formally naming the Blavatnik Family First Tier in our main auditorium at a special ribbon-cutting ceremony on Opening Night. We salute Sanford I. and Joan Weill for their most generous support of our Campaign—and for ensuring that music education is available to children in our public schools. I also want to give my personal thanks to Beatrice Santo Domingo and Marina Kellen French for joining me in helping Carnegie Hall nurture the talent of the very best of America’s youth by creating a long-term financial base for our national youth ensembles and professional development programs.

We extend our deep sympathies to the Kellen family on the passing of Anna-Maria Kellen, widow of former Trustee Stephen M. Kellen and beloved mother of Trustee Marina Kellen French. With a heavy heart, we also mourn the passing of our dear friend and former Trustee John W. Zick.

Last season, we were proud to welcome new Trustees Valentino D. Carlotti, Sarkis Jebejian, Michael E. Liebowitz, Andrew J. Martin-Weber, Clarke Murphy, Ghenga Oyebode, Tracy Chutorian Semler, and Richard Tsai. We thank Bank of America, our season sponsor for 12 consecutive years and sponsor of the 125th Anniversary Gala, and Anne M. Finucane for her stewardship of this partnership. We gratefully acknowledge Breguet as our Exclusive Timepiece, Mastercard as the Preferred Card of Carnegie Hall, and United Airlines as our official airline since 1997. We express appreciation to our generous Gala leadership throughout the season, as well as the countless supporters of these special celebratory nights that raised essential funds toward Carnegie Hall’s artistic and education programs.

Finally, I would like to extend my deepest thanks to our Executive and Artistic Director Clive Gillinson and our Board of Trustees and staff, whose tireless efforts and striving toward excellence have made Carnegie Hall what it is today.

This is a golden time in Carnegie Hall’s history. We are expanding access to world-class artists, enriching the musical experience for our audiences, transforming music education, and bringing the magic of our legendary stages to people and communities throughout America and across the world.

Thank you for imagining with us a future for Carnegie Hall that knows no walls, borders, or boundaries. I look forward to building that future alongside you in 2018 and beyond.

Sincerely,

Robert F. Smith
Chairman of the Board

Photo by Alan Fleischmann.
From the Executive and Artistic Director

Dear Friends,

Carnegie Hall’s 2016–2017 season invited audiences to make new and inspiring discoveries. Whether exploring long-lost early music gems from the Venetian Republic during the Hall’s La Serenissima festival, listening to brand-new works from our 125 Commissions Project, taking an unprecedented journey through Bruckner’s symphonies, or taking part in the incredible range of education and social impact programs offered at the Hall and beyond, it was a year of remarkable musical experiences and performances by a dazzling array of the world’s finest artists.

Three spectacular concerts by conductor Gustavo Dudamel and the Simón Bolívar Symphony Orchestra of Venezuela provided a brilliant opening to the season with Stravinsky’s ballet music, Latin-American repertoire, and Messiaen’s sumptuous Turangalîla-symphonie. Series curated by internationally acclaimed artists provided wonderful musical journeys for concertgoers throughout the year. Sir Simon Rattle returned for the second season of his two-year Perspectives series, including his final New York appearances as music director of the Berliner Philharmoniker. We celebrated the 80th birthday of acclaimed composer Steve Reich during his season-long residency as holder of the Richard and Barbara Debs Composer’s Chair, which featured an all-star 80th birthday concert in Stern Auditorium / Perelman Stage as well as Three Generations, an inventive four-concert series exploring the evolution of music from the mid–20th century to today. Marking the 60th anniversary of his Carnegie Hall debut, Daniel Barenboim led his Staatskapelle Berlin in a complete cycle of Bruckner’s numbered symphonies in nine concerts over 11 days—the first time this cycle has been presented by an orchestra in one season anywhere in the United States—paired exquisitely with music by Mozart, which Maestro Barenboim frequently conducted from the keyboard in monumental performances that no one in attendance will forget.

Anchoring our season of musical exploration was our citywide festival La Serenissima: Music and Arts from the Venetian Republic, with dozens of events taking a look at the stunning artistic legacy of this influential city-state that flourished for 1,000 years until it was disbanded in 1797. Building on Carnegie Hall’s recent increased emphasis on early music, La Serenissima enabled audiences to immerse themselves in the vivid artistic flowering of this unique period in history over the course of three weeks, discovering rarely heard masterworks performed by leading artists who have championed this music throughout their careers. Broadening the picture, fascinating programming created by partner institutions across New York City and digital partners online extended a further invitation into this vibrant world, providing greater cultural context and insights for arts lovers.

We believe Carnegie Hall is so much more than a concert venue where people come to enjoy world-class music, and central to our work is a dedication to creating innovative music education and social impact programs that bring the transformative power of music to as many people, in as many places, as possible—from students in the classroom to young people in the justice system to aspiring professional musicians. Here in New York, the Hall’s Resnick Education Wing has quickly become a key destination for young musicians, educators, and members of the community to meet, make music, exchange ideas, and find inspiration. Looking further afield, through the work of the Weill Music Institute (WMI), we now engage over half a million people each season, leveraging partnerships with artists and partner organizations worldwide to greatly increase our impact and connect with more people than we ever could on our own.

Continuing to transport our mission around the world, Carnegie Hall’s celebrated National Youth Orchestra of the United States of America broke new ground this season with its first-ever tour to Latin America, led by Marin Alsop. Also marking an important milestone was Ensemble Connect, which celebrated its 10th anniversary in 2016–2017. This renowned fellowship program, created by Carnegie Hall in partnership with The Juilliard School, WMI, and the New York City Department of Education, continues to support young professional artists who aspire to careers that represent the best in performance while being equally committed to education, advocacy, entrepreneurship, and giving back to their communities through music. Entering its second decade, the group has made an exciting impact through its more than 100 alumni, now engaged in developing major performance, education, and social impact programs worldwide.

Looking ahead, the scope and scale of Carnegie Hall’s aspirations continue to grow, rooted in our commitment to making a difference in the cultural life of all New Yorkers, and expanding, particularly through opportunities presented through technology and partnership, to making contributions to people’s lives around the globe. Thank you for being a part of Carnegie Hall’s extended family. It is through the collective hard work of all of you—artists, concertgoers, trustees, supporters, volunteers, and staff—and your belief in our institution that Carnegie Hall continues to be at the forefront of the best in music around the world.

With all best wishes,

Clive Gillinson
Executive and Artistic Director
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*Non-Voting

As of June 30, 2017

*Civic 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.

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.
For over 125 years, Carnegie Hall has been the acclaimed destination where premier artists from around the globe perform a vast range of music.

The programming for Carnegie Hall’s 2016–2017 season expanded the repertoire in both directions—from music that explored some of our earliest artistic traditions to exciting works written for audiences of today—taking a dedicated community of music lovers on thoughtfully curated explorations, including treks through 1,000 years of Venetian culture; the epic symphonies of Anton Bruckner with the Staatskapelle Berlin and Daniel Barenboim, who celebrated the 60th anniversary of his Carnegie Hall debut; and more. In addition, one of the great conductors of our day, Sir Simon Rattle, curated his own Perspectives series, providing additional luster to a remarkable season.

Gustavo Dudamel and his Simón Bolívar Symphony Orchestra of Venezuela opened the season performing Ravel’s hypnotic La valse, Stravinsky’s revolutionary Le sacre du printemps, and dance pieces by a diverse group of composers, including Brahms, Copland, Johann Strauss Jr., Ginastera, Bernstein, and, as an encore, “Alma Llanera” by Venezuelan composer Pedro Elias Gutierrez. The festive mood of the evening was amplified by musicians leaping to their feet during the “Mambo” from Bernstein’s West Side Story.

On a more intimate scale, all-star duos and small ensembles performed some of the season’s most memorable concerts. Mezzo-soprano Anne Sofie von Otter teamed with Brooklyn Rider for a fascinating program of premieres and new arrangements, many commissioned by Carnegie Hall; tenor Ian Bostridge sang Schubert’s Winterreise. The festive mood of the evening was amplified by musicians leaping to their feet during the “Mambo” from Bernstein’s West Side Story.

Pop, world music, gospel, and jazz are mainstays of every Carnegie Hall season, and a galaxy of stars appeared. Tony Award winner Kelli O’Hara made her Carnegie Hall solo debut and delighted the audience with Broadway hits and two surprise duets—a Vernon Duke song with the legendary Barbara Cook—in one of her final public appearances—and an uproarious “Oklahoma” with Kristin Chenoweth. Audiences were dancing in the aisles when two favorites returned. Goran Bregović & His Wedding and Funeral Band provided high-octane entertainment, while Angélique Kidjo and a host of musical friends performed her reimagined take on the Talking Heads’ classic 1980 album Remain in Light. Talking Heads lead singer David Byrne also made a surprise appearance, joining Kidjo in “Once in a Lifetime” in a concert that ended with a conga line snaking its way through Stern Auditorium / Perelman Stage as Kidjo and friends performed “Burning Down the House.”
September/October

Saturday, September 24 at 12 PM
Resnick
Fall Family Days

Thursday, October 6 at 7 PM | Stern/Perelman
Simón Bolívar Symphony Orchestra of Venezuela
Gustavo Dudamel, Music Director and Conductor

Friday, October 7 at 8 PM | Stern/Perelman
Simón Bolívar Symphony Orchestra of Venezuela
Gustavo Dudamel, Music Director and Conductor

Saturday, October 8 at 8 PM | Stern/Perelman
Simón Bolívar Symphony Orchestra of Venezuela
Gustavo Dudamel, Music Director and Conductor

Monday, October 10 at 8 PM | Stern/Perelman
The Philadelphia Orchestra
Sir Simon Rattle, Conductor

Thursday, October 13 at 7:30 PM | Zankel
Brooklyn Rider
Anne Sofie von Otter, Mezzo-Soprano

Thursday, October 13 at 8 PM | Stern/Perelman
Orchestra of St. Luke’s
David Robertson, Conductor
Thomas Hampson, Baritone

Friday, October 14 at 8 PM | Stern/Perelman
The New York Pops
Steven Reineke, Music Director and Conductor
Colin Donnell, Guest Artist
Nathan Gunn, Guest Artist
Laura Osnes, Guest Artist
Essential Voices USA
Judith Clurman, Music Director and Conductor

Sunday, October 16 at 3 PM | Zankel
Ensemble Connect
Sir Simon Rattle, Conductor
Mark Padmore, Tenor

Wednesday, October 19 at 7:30 PM | Zankel
Standard Time with Michael Feinstein
Michael Feinstein, Artistic Director
with Special Guests
Corey Cott
Sally Mayes
Tedd Firth, Piano
Phil Palmeri, Bass
Mark McLean, Drums

Wednesday, October 26 at 7:30 PM | Zankel
Simón Bolívar Symphony Orchestra of Venezuela
Gustavo Dudamel, Music Director and Conductor

Thursday, October 20 at 6 PM | Stern/Perelman
Sphinx Virtuosi
Catalyst Quartet
Hannah White, Violin

Thursday, October 20 at 7:30 PM | Weill
Trio Mediaeval

Friday, October 21 at 7:30 PM | Zankel
American Composers Orchestra
George Manahan, Music Director and Conductor
Nancy Allen Landy, Soprano and Narrator
Maxwell Tyrrn, Electronics Engineer

Saturday, October 22 at 8 PM | Stern/Perelman
Mahmoud Ahmed

Sunday, October 23 at 2 PM | Stern/Perelman
Ian Bostridge, Tenor
Thomas Ade, Piano

Monday, October 24 at 7:30 PM | Zankel
Kristian Bezuidenhout, Fortepiano

Wednesday, October 26 at 8 PM | Stern/Perelman
Denis Matsuev, Piano

Friday, October 28 at 7:30 PM | Zankel
Sphinx Virtuosi
Catalyst Quartet
Hannah White, Violin

Saturday, October 29 at 8 PM | Stern/Perelman
Kelli O’Hara, Soprano
Den Ljöptin, Musical Director and Piano

Saturday, October 29 at 4 PM
Sunday, October 30 at 4 PM
Monday, October 31 at 4 PM
Resnick
Joyce DiDonato Master Class
Suzannah Waddington, Soprano
Sophia Pizzo Hunt, Mezzo-Soprano
Raphaela Medina, Mezzo-Soprano
Hai-Ting Chinn, Tenor
Justina Lee, Piano
Djordje Nesic, Piano

November

Tuesday, November 1 at 8 PM | Stern/Perelman
Steve Reich 80th Birthday
Steve Reich, Music | Beryl Korot, Video
David Robertson, Conductor
ICE
Sō Percussion
Synergy Vocals
Nick Mangano, Director

Thursday, November 3 at 7:30 PM | Weill
István Várdai, Cello
Zoltán Fejérvári, Piano

Friday, November 4 at 9 PM | Zankel
Pat Martino Organ Trio Plus Horns
Pat Martino, Guitar
Pat Bianchi, Organ
Carmen Infante Jr., Drums
Adam Niewood, Saxophones
Alex Norris, Trumpet

Saturday, November 5 at 10 PM | Zankel
Madeleine Peyroux, Vocals
Jon Herington, Guitar
Barak Mori, Bass

Sunday, November 6 at 3 PM | Zankel
Susanna Phillips, Soprano
Myra Huang, Piano
Alicia Lee, Clarinet

Wednesday, November 9 at 8 PM | Stern/Perelman
Berliner Philharmoniker
Sir Simon Rattle, Chief Conductor and Artistic Director

Thursday, November 10 at 8 PM | Stern/Perelman
The New York Pops
Steven Reineke, Music Director and Conductor
The Soldiers’ Chorus of The US Army Field Band
First Lieutenant Alexandra Borza, Associate Bandmaster

Saturday, November 12 at 8:45 PM | Zankel
Derek Gripper, Guitar
Trio Da Kali

Tuesday, November 15 at 7:30 PM | Zankel
Accademia Bizantina
Ottavio Dunone, Conductor and Harpsichord
Viktoria Mullova, Violin

Tuesday, November 15 at 8 PM | Stern/Perelman
The Philadelphia Orchestra
Yannick Nézet-Séguin, Music Director and Conductor
Benjamin Beilman, Violin
Westminster Symphonic Choir
Joe Miller, Conductor

Thursday, November 17 at 8 PM | Stern/Perelman
Behzod Abduraimov, Piano

Friday, November 18 at 7:30 PM | Weill
Ben Bliss, Tenor
Lachlan Glen, Piano

Wednesday, November 30 at 8 PM | Stern/Perelman
Royal Concertgebouw Orchestra
Semyun Bychkov, Conductor

Sir Simon Rattle completed his two-season Perspectives series with four concerts that displayed his command of a wide range of repertoire and gift for daring programming. Having earned tremendous acclaim for his appearances with The Philadelphia Orchestra, Rattle opened his Perspectives in October with a performance of Mahler’s Symphony No. 6, collaborating with the Philadelphians. Later in the month, he partnered with the young musicians of Ensemble Connect. Known for championing living composers, Rattle led the ensemble and tenor Marc Padmore in Hans Zender’s innovative Schubert’s Winterreise—A Composed Interpretation. November saw the first of two concerts marking his final US appearances as music director of the Berliner Philharmoniker. For the first, he conducted Boulez’s Éclat and Mahler’s Symphony No. 7. In the concluding concert he fused works by the leading composers of the Second Viennese School—Schoenberg, Webern, and Berg—into a multi-movement symphony that he whimsically referred to as “Mahler’s 11th.” On more traditional ground, he concluded the concert and his Perspectives with Brahms’s Symphony No. 2.
December

Friday, December 2 at 7:30 PM | Zankel yMusic

Saturday, December 3 at 10 PM | Zankel

Beth Orton, Vocals

Tuesday, December 6 at 7:30 PM | Weill

Ensemble Connect

Tuesday, December 6 at 8 PM | Stern/Perelman

A Night of Inspiration
Ray Chew, Music Director
Yolanda Adams
Lawrence Brownlee
Shirley Caesar
Kurt Carr
Olen Cesari
Donnie McClurkin
Cantor Azi Schwartz
Richard Smallwood
Dionne Warwick
New Faith Church from Cape Town, South Africa

Wednesday, December 7 at 8 PM | Stern/Perelman

Daniil Trifonov, Piano

Saturday, December 10 at 7:30 PM | Zankel

Khatia Buniatishvili, Piano

Thursday, December 15 at 8 PM | Stern/Perelman

Joyce DiDonato, Mezzo-Soprano
il Pomo d’Oro
Maxim Emelyanychev, Conductor and Harpsichord
Manuel Palazzo, Choreographer and Dancer

Friday, December 16 at 8 PM
Saturday, December 17 at 8 PM
Stern/Perelman

The New York Pops
Steven Reineke, Music Director and Conductor
Ann Hampton Callaway, Guest Artist
Liz Callaway, Guest Artist
Anthony Nunziata, Guest Artist
Will Nunziata, Guest Artist
Essential Voices USA
Judith Churman, Music Director and Conductor

Sunday, December 18 at 3 PM | Stern/Perelman

Family Holiday Concert: The New York Pops
Steven Reineke, Music Director and Conductor
John Bolton, Narrator
Allison Blackwell, Special Guest
New York Theatre Ballet
Diana Byer, Founder and Artistic Director
Lisa Gennaro, Director and Choreographer
Tristan Raine, Costume Designer
Essential Voices USA
Judith Churman, Music Director and Conductor

Saturday, December 24 at 7 PM | Stern/Perelman

New York String Orchestra
Jaime Laredo, Conductor
Jennifer Koh, Violin

Wednesday, December 28 at 8 PM | Stern/Perelman

New York String Orchestra
Jaime Laredo, Conductor
Anna Polonsky, Piano
Orion Weiss, Piano

January

Thursday, January 12 at 7:30 PM | Weill

Richard Egarr, Harpsichord

Friday, January 13 at 7:30 PM | Weill

Brenda Rae, Soprano
In Sun Suh, Piano

Tuesday, January 17 at 7:30 PM | Weill

The Song Continues:
Spotlight Recital
Beste Kalender, Mezzo-Soprano
Benjamin Dickerson, Baritone
Warren Jones, Piano

Wednesday, January 18 at 7:30 PM | Resnick

The Song Continues:
Marilyn Horne Master Class
Brittany Nickell, Soprano
Alexandra Smither, Soprano
Norah Devlin, Mezzo-Soprano
Wee Kiat Chia, Counter tenor
Zalman Kelber, Piano
Nathan Raskin, Piano
Madeline Stettedahl, Piano
Katelan Terrell, Piano

Thursday, January 19 at 7:30 PM | Resnick

The Song Continues:
Dame Felicity Lott Master Class
Erin Alcorn, Soprano
Anne Wright, Soprano
Marjorie Mattali, Mezzo-Soprano
Patrick Sheldon, Tenor
Zalman Kelber, Piano
Nathan Raskin, Piano
Madeline Stettedahl, Piano
Katelan Terrell, Piano

Emma Tinkham
December 3

Beth Orton
December 3

Khatia Buniatishvili
December 10
In January, Carnegie Hall took audiences on a journey, the first in North American history, through the complete numbered symphonies of Austrian master Anton Bruckner. Daniel Barenboim conducted the legendary Staatskapelle Berlin in nine concerts, pairing Bruckner’s symphonies with selected works by Mozart, including two of the composer’s sinfonia concertantes. Barenboim also showed tremendous versatility and great artistry as he triumphed in the herculean feat of leading several of Mozart’s piano concertos as soloist conducting from the keyboard. On January 20, Barenboim celebrated the 60th anniversary of his Carnegie Hall debut by playing Mozart’s Piano Concerto No. 20 and conducting Bruckner’s Symphony No. 2. After the concert, Carnegie Hall Executive and Artistic Director Clive Gillinson honored Barenboim, who candidly reminisced about his debut performance and made an impassioned appeal for the role of the arts in contemporary society.

**February**

**Thursday, February 2 at 7:30 PM | Weill**

Tessa Lark, Violin

Roman Rabinovich, Piano

**Friday, February 3 at 7:30 PM | Stern/Perelman**

Jordi Savall, Director, Treble Viol, and Lyra Orthodox-BYZANTINE VOCAL ENSEMBLE

La Capella Reial de Catalunya

Hespèrion XXI

Le Concert des Nations

Part of La Serenissima: Music and Arts from the Venetian Republic.

**Saturday, February 4 at 7:30 PM | Zankel**

Alice Coote, Mezzo-Soprano

Julius Drake, Piano

**Tuesday, February 7 at 7 PM | Stern/Perelman**

Venice Baroque Orchestra

Andrea Marcon, Music Director and Conductor

Silke Gäng, Mezzo-Soprano

Ann Hallenberg, Mezzo-Soprano

Mary-Ellen Neill, Mezzo-Soprano

Francesca Ascioti, Contralto

Delphine Galou, Contralto

TENET

Jolle Greenleaf, Artistic Director

Part of La Serenissima: Music and Arts from the Venetian Republic.

**Thursday, February 9 at 7:30 PM | Weill**

Quicksilver

Part of La Serenissima: Music and Arts from the Venetian Republic.

**Friday, February 10 at 7:30 PM | Zankel**

Igor Levit, Piano

**Friday, February 10 at 7:30 PM | Weill**

Anna Lucia Richter, Soprano

Michael Gees, Piano
One of early music's iconic performer-scholar-ambassadors, Jordi Savall, opened the festival leading a stellar assembly of musicians in The Millenarian Venice: Gateway to the East, an epic musical tour through the Republic's 1,000-year history. It was a breathtaking exploration of the diverse musical cultures that flourished in the Republic, and it was received by a jubilant audience whose enthusiasm set the tone for the entire festival. Other highlights included Andrea Marcon conducting the Venice Baroque Orchestra and solo singers in Vivaldi's dramatic but rarely performed operas, works for women's voices by Strozzi and others were sung by TENET; and madrigals and operatic selections by Monteverdi were dramatically presented by Capella Mediterranea.

Instrumental fireworks were launched when Savall and Hespérion XXI revealed the influences of dance tunes and popular song on Venetian music. QuickSilver played ebullient chamber works. Il Pomo d'Oro performed virtuoso concertos; and Ensemble Connect bridged past and present with Baroque pieces and a work—commissioned by Carnegie Hall—by Caroline Shaw. The Venetian Republic linked the Byzantine and Ottoman empires to Europe, and The Ahmet Erdogdu Turkish Ensemble showcased music that linked the Byzantine and Ottoman empires to Europe, and The Ahmet Erdogdu Classical Turkish Music Ensemble showcased music that many Europeans would have first heard in La Serenissima centuries ago. The Tallis Scholars and its director Peter Phillips also participated in Weill Music Institute events, including a master class and concert of Venetian polychoral works at the Church of St. Ignatius Loyola. The festival concluded with Rinaldo Alessandrini, a master conductor, and Concerto Italiano in Monteverdi's grand final opera L’incoronazione di Poppea.

Saturday, February 11 at 11:00 PM | Zankel Kronos Quartet
Foldi Lassana Diabaté, Balafon
Saturday, February 11 at 7:30 PM | Weill Gallicantus
Part of La Serenissima: Music and Arts from the Venetian Republic.

Sunday, February 12 at 11:00 PM | Zankel Jordi Savall and Hespérion XXI
Jordi Savall, Director and Treble Viol
Philippe Pierlot, Alto and Bass Viol
Imke David, Tenor Viol
Lorenz Duftschmidt, Bass Viol
Xavier Puertas, Violine
Xavier Diaz Latorre, Theorbo and Guitar
David Mayoral, Percussion
Part of La Serenissima: Music and Arts from the Venetian Republic.

Monday, February 13 at 7:30 PM | Weill Il Pomo d’Oro
Dmitry Sinkovsky, Conductor and Violin
Part of La Serenissima: Music and Arts from the Venetian Republic.

Tuesday, February 14 at 7:30 PM | Zankel Il Pomo d’Oro
Maxim Emelyanychev, Conductor and Harpsichord
Emoke Barath, Soprano
Giuseppina Bridelli, Mezzo-Soprano
Part of La Serenissima: Music and Arts from the Venetian Republic.

Wednesday, February 15 at 7:30 PM | Zankel Jonathan Biss, Piano
Brentano String Quartet

Thursday, February 16 at 8 PM | Stern/Perelman Orchestra of St. Luke’s
Pablo Heras-Casado, Principal Conductor
Sophie Karthäuser, Soprano
Florian Boesch, Baritone
Musica Sacra
Kent Tritle, Music Director

Friday, February 17 at 7:30 PM | Weill TENET
Jolle Greenleaf, Artistic Director
Part of La Serenissima: Music and Arts from the Venetian Republic.

Friday, February 17 at 8:30 PM | Zankel The Ahmet Erdogdu Classical Turkish Music Ensemble
Ahmet Erdogdu, Vocals
Ömer Erdogdu, Ney
Yurul Tokean, Oud
Digitel Baktagir, Kanun
Derya Türkmen, Kemenche
Part of La Serenissima: Music and Arts from the Venetian Republic.

Saturday, February 18 at 7:30 PM | Zankel Cappella Mediterranea
Leonardo García Alarcón, Artistic Director
Oliver Lox, Stage Direction
Part of La Serenissima: Music and Arts from the Venetian Republic.

Sunday, February 19 at 4 PM | Stern/Perelman Jonathan Biss Master Class
Vivian Cheng, Piano
Yilin Liu, Piano
Scott MacIacac, Piano
Soohong Park, Piano
Audrey Vardanega, Piano
Ning Zhou, Piano

Sunday, February 19 at 11:00 PM | Zankel Kronos Quartet
Foldi Lassana Diabaté, Balafon

Yurdal Tokcan, Kemenche
Part of La Serenissima: Music and Arts from the Venetian Republic.
Thursday, March 2 at 8 PM  |  Stern/Perelman  
Boston Symphony Orchestra  
Andris Nelsons, Music Director and Conductor  
Bejun Mehta, Countertenor  
Lorelei Ensemble  
Beth Willer, Artistic Director

Friday, March 3 at 8:30 PM  |  Zankel  
Lúnasa and Karan Casey

Tuesday, March 7 at 8 PM  |  Stern/Perelman  
The Philadelphia Orchestra  
Yannick Nézet-Séguin, Music Director and Conductor  
Michelle DeYoung, Mezzo-Soprano  
John Relyea, Bass

Wednesday, March 8 at 8 PM  |  Stern/Perelman  
Goran Bregović & His Wedding and Funeral Band

Thursday, March 9 at 8 PM  |  Stern/Perelman  
Sir András Schiff, Piano

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**March**

Wednesday, March 1 at 7:30 PM  |  Zankel  
Hagen Quartet  
Kirill Gerstein, Piano

Wednesday, March 1 at 8 PM  |  Stern/Perelman  
Boston Symphony Orchestra  
Andris Nelsons, Music Director and Conductor  
Emanuel Ax, Piano

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Leonardo Cortellazzi and Miah Persson performing Monteverdi's *L'incoronazione di Poppea* with Rinaldo Alessandrini and Concerto Italiano  |  January 21

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Sunday, February 26 at 2 PM  |  Stern/Perelman  
Vienna Philharmonic Orchestra  
Franz Welser-Möst, Conductor

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**Photos:** Cortellazzi and Persson by Steve J. Sherman, Welser-Möst and Buchbinder by Chris Lee, Bregović  |  March 8

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**2016 | 2017 Annual Report Concert Season**

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Leonardo Cortellazzi and Miah Persson performing Monteverdi's *L'incoronazione di Poppea* with Rinaldo Alessandrini and Concerto Italiano  |  January 21

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Rudolf Buchbinder with Franz Welser-Möst and the Vienna Philharmonic Orchestra  |  February 25

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**Photos:** Cortellazzi and Persson by Steve J. Sherman, Welser-Möst and Buchbinder by Chris Lee, Bregović  |  March 8

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Rudolf Buchbinder with Franz Welser-Möst and the Vienna Philharmonic Orchestra  |  February 25
Friday, March 10 at 7:30 PM | Zankel
Mark Padmore, Tenor
Jonathan Biss, Piano

Friday, March 10 at 8 PM | Stern/Perelman
The New York Pops
Steven Reineke, Music Director and Conductor
Caisse Levy, Guest Artist
Tony Yazbeck, Guest Artist

Wednesday, March 15 at 8 PM | Stern/Perelman
Richard Goode, Piano

Sunday, March 19 at 2 PM | Stern/Perelman
Elīna Garanča, Mezzo-Soprano
Kevin Murphy, Piano

Tuesday, March 21 at 7:30 PM | Zankel
Standard Time with Michael Feinstein
Michael Feinstein, Artist in Residence
with Special Guests
Melissa Errico
Jay Armstrong Johnson
Teddi Lynn, Piano
Phil Palombi, Bass
Mark McLean, Drums

Wednesday, March 22 at 7:30 PM | Zankel
Miah Persson, Soprano
Malcolm Martineau, Piano

Thursday, March 23 at 7:30 PM | Zankel
Akademie für Alte Musik Berlin

Friday, March 24 at 7:30 PM | Zankel
American Composers Orchestra
George Manahan, Music Director and Conductor
Elizabeth Brescini, Soprano
Rachel Calloway, Soprano
Martha Cluver, Mezzo-Soprano
Meli Francis, Soprano
Martin Johnson, Tenor
Nathan Medley, Soprano
Tedd Firth, Piano
Phil Palombi, Bass
Mark McLean, Drums

Friday, March 31 at 7:30 PM | Zankel
Quatuor Ébène
Caissie Levy with Steven Reineke and The New York Pops
March 10

Kevin Murphy and Elīna Garanča
March 19

David Robertson, John Adams, Amy Kaiser, Kelley O’Connor, and Michaela Martens
with the St. Louis Symphony and Chorus following a performance of Adams’ The Gospel According to the Other Mary | March 31

Simone Lamsma
March 30

Photos: Levy and Reineke by Richard Termine; Murphy and Garanča by Steve J. Sherman; Robertson, Adams, Kaiser, O’Connor, and Martens by Steve J. Sherman; Lamsma by Richard Termine.
Throughout the season, Carnegie Hall honored Pulitzer Prize–winning composer Steve Reich, who celebrated his 80th birthday as the 2016–2017 Richard and Barbara Debs Composer’s Chair. In November, there was an all-Reich birthday celebration featuring his video opera Three Tales and the world premiere of Pulse, a work co-commissioned by Carnegie Hall, performed by ICE, and conducted by David Robertson. Reich works were also featured in concerts by the Kronos Quartet and American Composers Orchestra. Additionally, he curated Three Generations. These four concerts explored how compositional philosophies evolved from the mid-20th century to the present day by reflecting on the legacy of the pioneering generation of Reich and his peers, the composers associated with the Bang on a Can collective, and the young innovators of today.
May

Friday, May 5 at 7:30 PM | Weill
Miró Quartet

Friday, May 5 at 8 PM | Stern/Perelman
Angélique Kidjo and Friends
with
Dominique James, Guitar
Yaya Serka, Drums
Magatte Sow, African Percussion
Ben Zwerin, Bass Guitar
and Guests
Lionel Loueke, Guitar
Jason Lindner, Keyboard
Nona Hendryx, Vocals
Ki Ki Hawkins, Vocals
The Antibalas Horns
Brandon “Taz” Niederauer, Guitar
Kununumity Collaborations Choir
Generation Peraa, African Percussion

Sunday, May 7 at 3 PM | Stern/Perelman
Emerson String Quartet
Marc-André Hamelin, Piano

Tuesday, May 9 at 8 PM | Stern/Perelman
The Philadelphia Orchestra
Yannick Nézet-Séguin, Music Director and Conductor
Sasha Cooke, Mezzo-Soprano
Badu Lapi, Piano

Friday, May 19 at 8 PM | Stern/Perelman
Murray Perahia, Piano

June/July

Saturday, June 3 at 3 PM | Stern/Perelman
The MET Orchestra
Esa-Pekka Salonen, Conductor
Karen Gari, Mezzo-Soprano
Stuart Skelton, Tenor

Tuesday, June 6 at 8 PM | Stern/Perelman
The MET Orchestra
Esa-Pekka Salonen, Conductor
Christian Tetzlaff, Violin
Anne Sofie von Otter, Mezzo-Soprano

Thursday, July 20 at 7:30 PM | Stern/Perelman
NYO2
 Members of The Philadelphia Orchestra
Giancarlo Guerrero, Conductor
with Special Guest
Esperanza Spalding, Vocals and Double Bass

Friday, July 21 at 8 PM | Stern/Perelman
National Youth Orchestra of the United States of America
Marin Alsop, Conductor

Saturday, July 22 at 8 PM | Stern/Perelman
National Youth Orchestra of China
Ludovic Merlet, Conductor
Yuja Wang, Piano
during the season. Notable new works debuted by Caroline Shaw, Nico Muhly, Sofia Gubaidulina, Mark Applebaum, and many others. The Kronos Quartet, a five-season project, performed Steve Reich’s "The Weather of It" at Carnegie Hall’s Composer Club. The second season marked the second of this long-term project. Lead support for the 125 Commissions Project at Carnegie Hall. The 2016–2017 season marked the second of this five-season project. Steve Reich, Nico Muhly, Sofia Gubaidulina, Caroline Shaw, and many others debuted notable new works during the season.

Nico Muhly and Bryce Dessner

April 26

THE 2016 | 2017 ANNUAL REPORT CONCERT SEASON

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2016 | 2017 Annual Report Concert Season

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COACH BRYAN


YVES CHAURIS

D’arbres, de timbres, de terres (World Premiere, commissioned by Carnegie Hall) - Jean-Guilen Queyra, Cello. Alexander Melnikov, Piano.

DONNACHA DENNEHY

The weather of it (US Premiere, commissioned by Carnegie Hall) - Doric String Quartet.

BRYCE DESSNER

Wolke Trios (World Premiere, commissioned by Carnegie Hall) - Pekka Rausio, Violin. Nicolas Aleda, Cello. Elinn Kosei, Cello.

SOFIA GUBAIDULINA


COLIN JACOBSEN

“For Sixty Cents” (NY Premiere, commissioned by Carnegie Hall) - Anne Sofie von Otter, Mezzo-Soprano. Brooklyn Rider.

JAMES MACMILLAN

Violin Sonata, “Before the Try” (World Premiere, commissioned by Carnegie Hall) - Robert Kulek, Piano.

ROB MATHEES (arranger)

Elvis Costello’s “Speak Darkly, My Angel” (NY Premiere, commissioned by Carnegie Hall) - Anne Sofie von Otter, Mezzo-Soprano. Brooklyn Rider.

ROB MATHEES (arranger)

Sting’s “Practical Arrangement” (NY Premiere, commissioned by Carnegie Hall) - Anne Sofie von Otter, Mezzo-Soprano. Brooklyn Rider.

NICO MUHLY


NICO MUHLY (arranger)

So Many Things (NY Premiere, commissioned by Carnegie Hall) - Anne Sofie von Otter, Mezzo-Soprano. Brooklyn Rider.

STEVE REICH

Pulse (World Premiere, co-commissioned by Carnegie Hall) - ICE. David Robertson, Conductor.

FREDERICK RZEWUSKI

Dreams, Part II (US Premiere, co-commissioned by Carnegie Hall) - Igor Levit, Piano.

JUDITH SHATIN

Black Moon for Conductor-Controlled Electronics (World Premiere, co-commissioned by Carnegie Hall) - American Composers Orchestra. George Manahan, Music Director and Conductor.

CAROLINE SHAW

“Cant voi las” (NY Premiere, commissioned by Carnegie Hall) - Anne Sofie von Otter, Mezzo-Soprano. Brooklyn Rider.

CAROLINE SHAW

Shocco a Brochette (World Premiere, commissioned by Carnegie Hall) - Ensemble Connect.

CAROLINE SHAW

Draft of a High Rise (World Premiere, co-commissioned by Carnegie Hall) - yMusic.

CHRIS THILE

1/4 Elbow (World Premiere, co-commissioned by Carnegie Hall) - yMusic.

MICHAEL TOLKE

Spoon Bread (World Premiere, commissioned by Carnegie Hall) - Tessa Lark, Violin. Roman Rabinevich, Piano.

TREVOR WESTON

Flying Fish (World Premiere, co-commissioned by Carnegie Hall) - American Composers Orchestra. George Manahan, Music Director and Conductor.

JÖRG WIDMANN

Sonatina facile (NY Premiere, co-commissioned by Carnegie Hall) - Mitsuko Uchida, Piano.

EVAN ZIPORYN (arranger)

“Aim I in Your Light,” from John Adam’s Doctor Atomic (NY Premiere, commissioned by Carnegie Hall) - Anne Sofie von Otter, Mezzo-Soprano. Brooklyn Rider.

KRONOS QUARTET’S FIFTY FOR THE FUTURE

The following composers have been commissioned as part of Fifty for the Future: The Kronos Learning Repertoire project.

NICOLE LIZEE

Another Living Soul (co-commissioned by Carnegie Hall) - Kronos Quartet.

KALA RAMNATH

Amerit (arr. Tesna Rain, co-commissioned by Carnegie Hall) - Kronos Quartet.

The following composers were also commissioned:

Lauri Anderson | Raven Chacon | Guillermo Galindo | Philip Glass | Aleksander Kocielow | Ada Meredith | Karin Rehequisit | Trey Siguance

The following works were commissioned in the 2015-2016 season but performed in 2016-2017.

FODÉ LASSASSA

Siambou’s Time (arr. Jacob Garchik, co-commissioned by Carnegie Hall) - Kronos Quartet.

RIHANNON GODDEN

At the Purchaser’s Option with variations (World Premiere, co-commissioned by Carnegie Hall) - Kronos Quartet.

GARTH KNOX

“Dimensions” from Satellites (co-commissioned by Carnegie Hall) - Kronos Quartet.

TANYA TAGAQ

Shii’tl (arr. Jacob Garchik, co-commissioned by Carnegie Hall) - Kronos Quartet.
Carnegie Hall’s mission of bringing the gift of music to the greatest number of people was served during the 2016–2017 season through myriad digital initiatives. Carnegie Hall educated and delighted music lovers across a number of digital platforms.

Once again, the global audience was able to experience Carnegie Hall via live webcasts and radio broadcasts. Carnegie Hall and WQXR-FM, in partnership with WFMT Radio Networks, launched the sixth year of the Carnegie Hall Live series with a broadcast of the Opening Night Gala featuring Gustavo Dudamel conducting the Simón Bolívar Symphony Orchestra of Venezuela. Additionally, there were broadcasts of Schubert’s Winterreise sung by Ian Bostridge with pianist Thomas Adès. Sir Simon Rattle’s final Carnegie Hall appearance as music director of the Berliner Philharmoniker, a performance from the Bruckner Symphony Cycle with Daniel Barenboim and the Staatskapelle Berlin; Jordi Savall performing during the La Serenissima festival; and more.

As always, WQXR and Carnegie Hall also hosted live conversations on Twitter with participants using the hashtag #CHLive.

The partnership with medici.tv entered its third season. In addition to Carnegie Hall’s Opening Night festivities, the season’s webcast highlights included a recital by Daniil Trifonov, a concert by the Munich Philharmonic conducted by Valery Gergiev, The English Concert’s performance of Handel’s Ariodante, and the final concert of Barenboim and the Staatskapelle Berlin’s Bruckner cycle. There were also summertime webcasts over three consecutive nights of exciting performances by NYO-USA, NYO2 with members of The Philadelphia Orchestra, and NYO-China.

Carnegie Hall entered its second season as an Apple Music curator. Apple Music subscribers listened to playlists that explored Carnegie Hall season programming, sampled rare historical recordings, and enjoyed guest-curated playlists by such Carnegie Hall artists as Joyce DiDonato, Daniel Barenboim, Gustavo Dudamel, Valery Gergiev, and others.

The Google Cultural Institute remained a vital part of Carnegie Hall’s digital programming. Carnegie Hall participated in Google’s global fashion initiative “We Wear Culture” with an exhibition that celebrated the 1990 benefit “An Evening of Fashion and Music” hosted by Oscar de la Renta and Mercedes Bass. There were also exhibitions that complemented the season’s programming, including Richard and Barbara Debs Composer’s Chair Steve Reich and the 60th anniversary of Daniel Barenboim’s Carnegie Hall debut.

With close to 150,000 subscribers, Carnegie Hall’s YouTube channel continued to inform and entertain. There were videos presenting the season’s programming, including “Bruckner for the Win,” a whimsical series depicting life’s little triumphs—hailing a cab and darting past closing subway doors—set to Bruckner’s heroic music. There were also features on the educational and community work of the Weill Music Institute, master classes led by great artists, and an ongoing series with Archives and Rose Museum Director Gino Francesconi.

Toward the end of the season, Carnegie Hall’s dedication to sharing the transformative power of music was presented in “Because the Arts Matter;” a digital campaign on the Carnegie Hall website and social media channels. On the website, Carnegie Hall’s many artistic initiatives were showcased, and personal stories about the importance of the arts were shared by artists and participants in Weill Music Institute programs. A discussion about the value of the arts also took place on Twitter with passionate voices sharing their views using the hashtag #BecauseTheArtsMatter.
More than half a million people in New York City, across the US, and around the globe enjoyed a remarkable range of music education and social impact programs from Carnegie Hall’s Weill Music Institute (WMI) during the 2016–2017 season. WMI’s national and international partnerships, New York City school and community initiatives, innovative offerings at Carnegie Hall, and online curricula, videos, and other resources enriched lives and spread the joy of music throughout the season.
2016–2017 Workshops and Master Classes

Rising young artists were given valuable access to world-class performers and composers who have established themselves on Carnegie Hall’s stages. Participants for these tuition-free opportunities were selected after they responded to open audition calls. Meeting in the Resnick Education Wing’s inspirational spaces, these up-and-coming musicians received coaching and mentoring designed to assist them in reaching their artistic and professional goals.

Joyce DiDonato
In October, mezzo-soprano Joyce DiDonato led three master classes for young professional singers. Four vocalists were coached in opera arias with the master classes webcast on medici.tv, enabling viewers worldwide to gain added insight into the music. Additionally that fall, Ms. DiDonato worked with Count Me In middle school students in two master classes and a culminating concert.

The Tallis Scholars: The Venetian Antiphonal Choral Project
In a February workshop that was part of Carnegie Hall’s citywide La Serenissima: Music and Arts from the Venetian Republic festival, conductor Peter Phillips and The Tallis Scholars worked with 24 young choral singers representing 12 countries in addition to the US in a multi-day workshop, leading to a joint concert at New York’s Church of St. Ignatius Loyola.

Jonathan Biss: The Late Style
In two February master classes, pianist Jonathan Biss shared his knowledge with six young artists who delved into the late solo works of Beethoven, Brahms, and Schubert.

Vienna Philharmonic Orchestra
Members of the Vienna Philharmonic Orchestra led three simultaneous master classes in February for 16 NYO-USA and NYO2 alumni. The classes were led by Dieter Flury (flute), Tamás Varga (cello), and Dietmar Küblböck (trombone).

The Song Continues: Marilyn Horne with Dame Felicity Lott and Margo Garrett
In January, the annual weeklong festival of song founded by great American mezzo-soprano Marilyn Horne nurtured 14 young vocalists and four collaborative pianists in the art of the vocal recital. Soprano Dame Felicity Lott and collaborative pianist Margo Garrett joined Ms. Horne in these inspirational master classes.

PlayUSA
(Grades K–12)
In its second year, PlayUSA supported partner organizations across the nation that offered instrumental music education programs to low-income and underserved K–12 students. Participating organizations received funding, and consulted with Carnegie Hall staff to address challenges, build on best practices, and provide training and professional development for teachers and arts administrators. “The larger benefits of the convening continue to be the ability to meet and interact with the other partners of PlayUSA and to learn from their challenges and successes,” said Amanda Wuerstlin, director of education and community engagement at the Louisiana Philharmonic Orchestra.

PARTNERS
Atlanta Music Project (Georgia)  
Columbus Symphony Orchestra (Georgia)  
Community Music Works (Rhode Island)  
El Paso Symphony Orchestra Association (Texas)  
Louisiana Philharmonic Orchestra (Louisiana)  
Metropolitan Youth Orchestras of Central Alabama (Alabama)  
The People’s Music School (Illinois)  
Youth Orchestra of St. Luke’s (New York)  
Columbus Symphony Orchestra (Georgia)  
Community Music Works (Rhode Island)  
El Paso Symphony Orchestra Association (Texas)  
Louisiana Philharmonic Orchestra (Louisiana)  
Metropolitan Youth Orchestras of Central Alabama (Alabama)  
The People’s Music School (Illinois)  
Youth Orchestra of St. Luke’s (New York)  

PlayUSA: Youth Orchestra of St. Luke’s

Future Music Project
(Ages 14–19)
The second season of the Future Music Project gave New York City teens the opportunity to create, perform, and produce their own original music. Teens participated in Studio 57, a free weekly open studio on Saturdays where they jammed with their peers, worked on independent projects, and attended master classes, including sessions on Arabic music, live-looping, classical/hip-hop fusion, video remixing, and other topics. Some of the professional artists leading Future Music Project sessions included saxophonist Eddie Balliett, who demonstrated how he fuses classical and rap music; obist Hassan Anderson, who showed his interactive approach to chamber music; and more.

Weekly after-school workshops ranged from songwriting and digital music creation to concert production, giving students the chance to craft original lyrics and melodies, make beats and learn technical skills, and explore the lighting, staging, and other behind-the-scenes elements needed to make a performance successful. The Future Music Project Ensemble—a collective of dynamic young musicians—performed together for the first time. “I’m someone who sees the world in a different kind of way, and I don’t usually speak out on it,” says Adriana, an ensemble member from Queens. “I keep coming to this program because I like to challenge myself. I enjoy music because I like the way it makes me feel, and also I feel that this program is a way for me to finally let that out, which I can’t really do anywhere else.” The Future Music Project also includes Count Me In, which gave eighth grade singers the opportunity to prepare for auditions to performing arts high schools in New York City.

FACULTY
Ensemble  
Saskia Lane  
James Shipp  
Maza Swift  
Concert Design  
Justin Gray  
Songwriting  
Sarah Elizabeth Charles  
Chris Washburne  

Digital Music Production  
Gabo Lugo  
Reginald Sinkler  
Studio 57  
 Jascha Hoffman
Musical Connections

Through Musical Connections, people in a range of community settings collaborated with professional artists and each other to create, perform, and produce original music and art. Participants expressed their voices and had new creative opportunities. Their stories connected people to each other, created empathy, informed policy, and strengthened communities.

Music Projects in Juvenile Justice Settings

Young people in the juvenile justice system were invited to express themselves through original music in collaboration with Matuto and Brown Rice Family, two bands influenced by musical traditions from around the globe. The program helped young participants connect to additional opportunities in schools, in their neighborhoods, and at Carnegie Hall.

Create Justice

In March 2017, WMI and the Los Angeles–based Arts for Incarcerated Youth Network (AIYN) gathered more than 100 thought leaders, artists, representatives from non-profit and government agencies, and policymakers from across the US at Carnegie Hall to launch Create Justice: A National Discussion on Arts and Youth Justice. The first of three national forums to unfold over the year was designed to generate national dialogue in order to create strategies to inform youth justice through the arts.

Music Residency at Sing Sing Correctional Facility

In the eighth year of this partnership, men incarcerated at Sing Sing Correctional Facility created and performed music side by side with professional artists. Joyce DiDonato, Rhiannon Giddens, Sarah Elizabeth Charles, Jason Marshall, Mazz Swift, and others led workshops and performances. Several concerts for the facility’s population featured original works and performances by participants and the professional artists. An advisory committee was also formed, made up of former participants who have come home to New York City, to help participants support each other, inform the program, and continue to make music.

“Music connects people; it brought me to a wonderful group that not only taught me the value of music, but also showed me that I still had value, regardless of my past,” said Dexter, a composer, trumpet player, and member of the committee. “I was taught that it was my responsibility to learn all I could about music, and that I had a duty to share that knowledge with others.”

NeON Arts

“It sets me free and it feels better to have a group of people around that want to hear what you have to say, so it shows that there is love in many, many places,” says Devonte, an emerging poet who participated in the Free Verse program at the Bronx NeON. “I feel great every time I do it.” NeON Arts, a free program of the Neighborhood Opportunity Network run by the New York City Department of Probation in partnership with Carnegie Hall, is open to the entire city, offering young people the chance to explore the arts through a variety of creative projects in their neighborhoods and at local community-based probation offices called Neighborhood Opportunity Networks (NeONs). WMI managed the program’s grant-making process, coordinated citywide events, and worked 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 2016–2017 season, NeON Arts funded 25 creative projects across the city.

NeON Arts

“NeON Arts provides a meaningful way for youth to connect with the world around them and to make a difference,” said Linda Ebert, NeON director. “The arts can help heal and inspire, and NeON Arts is helping young people find their voice and their path.”
Lullaby Project

Pregnant women, new mothers, and families write a personal lullaby for their babies side by side with professional artists, supporting maternal health, aiding child development, and strengthening the bond between parent and child. The Lullaby Project expanded nationally as it continued to create musical experiences for families in homeless shelters, public hospitals, and correctional facilities, as well as in connection to foster care.

LULLABY PROJECT 2016–2017 ARTISTS
IN NEW YORK CITY
Matt Aronoff
Bridget Barkan
Thomas Cabaniss
John Chin
Rob Curto
Malena Dayen
Emily Eagen
Brian Ellingsen
Frederic Las Fargeas
Pala Garcia
Shelley Monroe Huang
Marika Hughes
Shawana Kemp
Saskia Lane

Daniel Levy
Daniel Linden
Camila Meza
Sofía Ribeiro
Jean Rohe
Clay Ross
Sonia De Los Santos
James Shipp
Deep Singh
Deidre Rodman Struck
LeeAnn Westover

NATIONAL PARTNERS
Austin Classical Guitar (Texas)
Baltimore Symphony Orchestra, Inc. (Maryland)
Bay Chamber Concerts (Maine)
Chicago Symphony Orchestra (Illinois)
El Buen Pastor Latino Community Services (North Carolina)
Flint School of Performing Arts (Michigan)
Hiland Mountain Correctional Facility (Alaska)
Irene Taylor Trust / Royal Philharmonic Orchestra (UK)
Leeward Community College Theatre (Hawaii)
Notes with a Purpose (Nevada)
Old Town School of Folk Music (Illinois)
Palaver Strings Inc. (Massachusetts)
Seattle Symphony (Washington)
The Music Settlement (Ohio)
Vero Beach Museum of Art—Museum Arts School (Florida)
Virginia Commonwealth University School of Arts (Virginia)
VocalEssence (Minnesota)

Family Events

Creativity, imagination, and musical curiosity were stimulated with free and affordable events for children and families. The Resnick Education Wing was home to interactive Family Days, in which entire families spent the day singing, playing, and creating music. The fall focus was jazz, with blues songwriting workshops, introductions to swing music and scat singing, and performances by Brianna Thomas and Sarah Elizabeth Charles. In the spring, families explored the world of classical music, with opportunities to sing opera arias, learn Baroque dances, hear performances by Ensemble Connect, and even conduct members of the National Youth Orchestra of the United States of America (NYO-USA). The Family Concert series featured a holiday celebration in Stern Auditorium / Perelman Stage with a musical tribute to the classic poem ‘Twas the Night Before Christmas with Steven Reineke conducting The New York Pops.

Neighborhood Concerts

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

Carnegie Kids

Children’s ingenuity and inventiveness was kindled in playful and interactive Carnegie Kids concerts. These free events took place in the Resnick Education Wing’s Weill Music Room and featured performances by The Itty Biddies and Polygraph Lounge, as well as OTOTOTOP, an immersive music theater piece for children under three.

For Families and the Community

For Families and the Community

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Link Up: The Orchestra Swings

For National and International Partners
Orchestras across the country and around the world also participated in Link Up. Throughout the 2016–2017 season, the program was implemented by more than 90 partner orchestras in the US and abroad, serving approximately 380,000 students and teachers.

Adrian Symphony Orchestra (Michigam)
Aiken Symphony Guild (South Carolina)
Akron Symphony Orchestra (Ohio)
Albany Symphony Orchestra (Georgia)
Amarillo Symphony (Texas)
Ann Arbor Symphony Orchestra (Michigan)
Arkansas Philharmonic Orchestra (Arkansas)
Art of Music Foundation (Kenya)
Artis—Naples (Florida)
Binghamton Philharmonic (New York)
Buffalo Philharmonic Orchestra (New York)
Carnegie Hall–Lewisburg (West Virginia)
Carolton Phiharmonic (North Carolina)
Central Ohio Symphony (Ohio)
Charleston Symphony Orchestra (South Carolina)
Charlotte Symphony Orchestra (North Carolina)
Colorado Springs Philharmonic (Colorado)
Columbus Symphony (Ohio)
Corporacion de las Artes Musicales (Puerto Rico)
Dorothy Delson Kahn Music Institute (New York)
East Texas Symphony Orchestra (Texas)
El Paso Symphony Orchestra (Texas)
Enid Symphony Orchestra (Oklahoma)
Eugene Symphony (Oregon)
Flagstaff Symphony Orchestra (Arizona)
Fort Wayne Philharmonic (Indiana)
Fort Worth Symphony Orchestra (Texas)
Fresno Philharmonic (California)
Great Falls Symphony (Montana)
Gulf Coast Symphony Orchestra (Mississippi)
Harristown Symphony Orchestra (Pennsylvania)
Hartford Symphony Orchestra (Connecticut)
Honeywell Center (Indiana)
Juneau Symphony (Alaska)
Kansas City Symphony (Missouri)
Kenai Peninsula Orchestra (Alaska)
Kinggelee Symphony Orchestra (Texas)
Kitchener-Waterloo Symphony (Canada)
Lansing Symphony Orchestra (Michigan)
Louisiana Philharmonic Orchestra (Louisiana)
Madison Symphony Orchestra (Wisconsin)
Mankato Symphony Orchestra (Minnesota)
Maryland Symphony Orchestra (Maryland)
Yucatan Symphony Orchestra (Mexico)
Meridian Symphony Orchestra (Mississippi)
Milwaukee Symphony Orchestra (Wisconsin)
Mississippi Symphony Orchestra (Mississippi)
Modesto Symphony Orchestra (California)
Music in the Mountains (California)
New Hampshire Music Festival (New Hampshire)
New West Symphony Orchestra (California)
North Mississippi Symphony Orchestra (Mississippi)
Northwest Florida Symphony Orchestra (Florida)
Oklahoma City Philharmonic (Oklahoma)
Omaha Symphony (Nebraska)
Oregon Symphony (Oregon)
Orquesta Sinfonica de Navarra (Spain)
Orquesta Sinfonica del Principado de Asturias (Spain)
Pacific Music Festival (Japan)
The Philadelphia Orchestra (Pennsylvania)
Regina Symphony Orchestra (Canada)
Reno Philharmonic (Nevada)
Rhode Island Philharmonic Orchestra & Music School (Rhode Island)
Rockford Symphony Orchestra (Illinois)
Rogue Valley Symphony (Oregon)
Sacramento Philharmonic & Opera (California)
St. Louis Symphony (Missouri)
San Antonio Symphony Orchestra (Texas)
Saratoga Orchestra of Whidbey Island (Washington)
Seattle Symphony (Washington)
Sinfonia Gulf Coast (Florida)
South Carolina Philharmonic (South Carolina)
South Dakota Symphony Orchestra (South Dakota)
Stantonburg Philharmonic Orchestra (South Carolina)
Spokane Symphony (Washington)
Springfield Symphony Orchestra (Ohio)
Stamford Symphony (Connecticut)
Symphony New Hampshire (New Hampshire)
Symphony Nova Scotia (Canada)
Symphony Tacoma (Washington)
Tallahassee Symphony Orchestra (Florida)
The Florida Orchestra (Florida)
The Venice Symphony (Florida)
Thunder Bay Symphony Orchestra (Canada)
Tulsa Symphony Orchestra (Oklahoma)
University of Alabama (Alabama)
Vermont Youth Orchestra Association (Vermont)
Virginia Symphony Orchestra (Virginia)
VIT Academy (California)
Walla Walla Symphony (Washington)
West Michigan Symphony (Michigan)
Winston-Salem Symphony (North Carolina)

For Students and Teachers

May 25
Link Up: The Orchestra Swings

This program for students in grades 3–5 gave participants the opportunity to join the orchestra by teaching them to sing and play an instrument in the classroom. In culminating concerts, students performed with a professional orchestra from their seats.

In New York City
During the 2016–2017 season, New York City students participated in the world premiere of The Orchestra Swings, a new Link Up curriculum that explored the intersection of jazz, swing, and orchestral repertoire, including Duke Ellington’s “It Don’t Mean a Thing (If It Ain’t Got That Swing)” ; Gershwin’s “I Got Rhythm” Variations; “Riffs” from Bernstein’s Prelude, Fugue, and Riffs; and the world premiere of “Do Your Thing” by Courtney Bryan, commissioned for Link Up by Carnegie Hall as part of the Hall’s 125 commissions Project.

May 23–25 | Stern/Perelman
The Orchestra Swings
Orchestra of St. Luke’s
Rosenn Milanov, Conductor
Thomas Cahalan, Host
Chris Washburne and The Bags and Roots Band
Tali Rubinstein, Recorder
Christian Figueras, Vocals
Shanna Lesslak, Vocals
Alee Reed, Dancer and Choreographer
Bay Davis, Dance
Students of the Dancing Classrooms
Youth Dance Company
Susan Fenichell, Director
Dan Scully, Visuals Designer
Mary Louise Geiger, Lighting Designer
Townsend Ollcott, Production Stage Manager
Nevin Steinberg, Sound Designer
Victoria Rck, Wardrobe Designer

For National and International Partners
Orchestras across the country and around the world also participated in Link Up. Throughout the 2016–2017 season, the program was implemented by more than 90 partner orchestras in the US and abroad, serving approximately 380,000 students and teachers.
Basic music skills were developed in classrooms as younger students learned songs from different cultures reflected on their own communities, and developed singing and listening skills. Students explored a diverse range of musical genres found in their New York City neighborhoods. During the fall, students learned about bluegrass with Michael Daves, Chinese traditional music with Qian Yi, and Sudanese celebration songs with Alsarah. In the spring, there was calypso with Etienne Charles, Armenian folk with the vocal trio Zulal, and hip-hop with Circa ’95.

**Musical Explorers**

(Grades K–2)

Basic music skills were developed in classrooms as younger students learned songs from different cultures reflected on their own communities, and developed singing and listening skills. Students explored a diverse range of musical genres found in their New York City neighborhoods. During the fall, students learned about bluegrass with Michael Daves, Chinese traditional music with Qian Yi, and Sudanese celebration songs with Alsarah. In the spring, there was calypso with Etienne Charles, Armenian folk with the vocal trio Zulal, and hip-hop with Circa ’95.

**May 9–12 | Zankel**

Sid Solomon, Host

Etienne Charles, Trumpet, Vocals

Kareem Thompson, Steel Pan, Vocals

Alex Wintz, Guitar, Vocals

Russell Hall, Bass, Vocals

John Davis, Drums, Vocals

Anais Teferian, Vocals

Teni Apelian, Vocals

Yeraz Markarian, Vocals

Ara Dinkjian, Oud

Martin Haroutunian, Woodwinds, Percussion

Reph, Vocals

Patty Dukes, Vocals

Freddy Sepulveda, DJ

Zaccai Curtis, Keyboard

Emmanuel Washington, Bass

Camilo Molina, Drums

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**Music Educators Workshop**

Music teachers in community and school settings who work with students in grades 6–12 strengthened their skills in a series of professional training and musical activities in the Resnick Education Wing. From September to June, New York City music teachers at all stages of their careers had the opportunity to participate in workshops with student ensembles and visiting faculty, learn from professional artists, and attend Carnegie Hall concerts. Nate Sutton, a middle school teacher for a public school in New York City’s Chinatown, said of the experience, “I’ve been able to make better lesson plans, think about creativity in a new way, and allow kids to work through their most natural creative desires without being afraid. Being able to talk to someone else who does the same thing you do, and to learn from people who themselves are from a music education background, is invaluable.” In July 2017, the National Summer Music Educators Workshop included four days of intensive workshops on building a culture of creativity in music classrooms, and a performance by the National Youth Orchestra of the United States of America (NYO-USA) at Carnegie Hall. The teachers also formed ensembles, refined their performance skills, and played side by side with the young musicians of NYO-USA in a joyous pop-up concert in Times Square.
Map of WMI Programs

Each dot on the map represents the site of a WMI program held during the 2016–2017 season.

Programs of the Weill Music Institute reached teachers, students, and community members during the 2016–2017 season in the following states and countries:

- Alabama
- Alaska
- Arizona
- Arkansas
- California
- Colorado
- Connecticut
- Florida
- Georgia
- Hawaii
- Idaho
- Illinois
- Indiana
- Kansas
- Louisiana
- Maine
- Maryland
- Massachusetts
- Michigan
- Minnesota
- Mississippi
- Missouri
- Montana
- Nebraska
- Nevada
- New Hampshire
- New Jersey
- New York
- North Carolina
- Ohio
- Oklahoma
- Oregon
- Pennsylvania
- Puerto Rico
- Rhode Island
- South Carolina
- South Dakota
- Tennessee
- Texas
- Vermont
- Virginia
- Washington
- West Virginia
- Wisconsin
- Canada
- England
- Japan
- Kenya
- Spain
Now in its fifth year, the National Youth Orchestra of the United States of America’s (NYO-USA) July performance at Carnegie Hall was once again one of the summer’s most eagerly anticipated events. Carnegie Hall’s Weill Music Institute brought together 115 of the brightest young players, ages 16–19, from 33 US states to form the orchestra. After a rigorous audition process and three-week training period with leading orchestral musicians—extended from prior years’ two-weeks—these remarkable teenagers embarked on NYO-USA’s first-ever tour to Latin America, where they served as dynamic music ambassadors.

The orchestra, conducted by Marin Alsop, performed Mahler’s Symphony No. 1, John Adams’s *Short Ride in a Fast Machine*, and the premiere of *Apu: Tone Poem for Orchestra*—commissioned by Carnegie Hall from composer Gabriela Lena Frank—at Carnegie Hall before its tour of Latin American cultural capitals. Matthew Garcia, a violist from Harlingen, Texas, and a first-generation Mexican immigrant who was accepted to NYO-USA in 2017 after participating in NYO2 in 2016, said of the experience performing in Mexico and South America: “In my community—the Rio Grande Valley of South Texas—exposure to the global world of classical music is absent. But exposure to programs like NYO2 and NYO-USA is bringing light to the possibilities of a world unknown to students like me. I am absolutely ecstatic to immerse myself in the culture of my ancestors while sharing my love for classical music with the world.”

**NYO-USA 2017 Tour**

- **July 19**: Performing Arts Center, Purchase College, SUNY (Purchase, New York)
- **July 21**: Stern Auditorium / Perelman Stage, Carnegie Hall (New York, New York)
- **July 26**: Auditorio Telmex (Guadalajara, Mexico)
- **July 30**: Teatro Nacional Sucre (Quito, Ecuador)
- **August 3**: Teatro Mayor Julio Mario Santo Domingo (Bogotá, Colombia)
NYO2
(Ages 14–17)

For its second season, Carnegie Hall’s Weill Music Institute brought together the best teen musicians to form NYO2, a unique orchestral training program for younger instrumentalists (ages 14–17) with a particular focus on attracting talented players from communities that have traditionally been underserved by the classical orchestral field. In July, 80 outstanding young musicians from 24 US states, plus Puerto Rico, began their intensive three-week training residency, sharing the campus of Purchase College, State University of New York (SUNY) with the members of NYO-USA. As part of their training, NYO2 members had the opportunity to work closely with select members of The Philadelphia Orchestra, an organization with its own deep commitment to education and artist training.

NYO2 made its Carnegie Hall debut in July with conductor Giancarlo Guerrero, who returned to conduct the orchestra for the second straight season. In a side-by-side concert with members of The Philadelphia Orchestra, they performed Copland’s *Billy the Kid* Suite, Stravinsky’s *Firebird* Suite, and a set with special guest vocalist and bassist Esperanza Spalding. Two days prior to their Carnegie Hall debut, this program was presented at the Kimmel Center for the Performing Arts, part of NYO2’s three-day Philadelphia residency.

NYO2 with members of The Philadelphia Orchestra | July 20

Side-by-Side Performances

Throughout the summer, NYO-USA and NYO2 participated in a number of side-by-side concerts that encouraged peer mentorship. During their Purchase residency, NYO-USA and NYO2 members joined hundreds of New York City area music students at the intermediate and advanced level for NYO in NYC, a collaborative musical celebration on New York’s Upper East Side. James Ross, NYO-USA’s orchestra director, and NYO2 conductor Giancarlo Guerrero led the combined forces in a rehearsal and mega-orchestra performance. The following day, NYO-USA was back at Purchase to host the visiting NYO-China for a barbecue and side-by-side rehearsal.

During its Latin American tour, NYO-USA interacted with local teen musicians and served as cultural ambassadors for their country, collaborating with the US Department of State and government partners in Ecuador, Colombia, and Mexico. The day after their own performance at the Auditorio Telmex in Guadalajara, Mexico, the musicians collaborated with the Orquesta Sinfónica Juvenil de Guadalajara in a side-by-side concert featuring American and Latin American works. Musicians also visited a State Department–run English class for local children, filling the morning with new friends and lively conversations. The orchestra’s next tour stop was the Teatro Nacional Sucre in Quito, Ecuador, where, in addition to its concert, it performed a pop-up chamber concert in Quito’s La Floresta neighborhood. Other members of NYO-USA journeyed to the Ecuadorian coastal city of Guayaquil for music making with area young musicians. Bogotá, Colombia was the orchestra’s final tour destination and the location for a multi-day residency. Alongside its own concert at the Teatro Mayor Julio Mario Santo Domingo, NYO-USA participated in an intensive week of rehearsals and joint performance with students from Batuta, a national music education program, and the Bogotá Youth Philharmonic.

July 27
Auditorio Telmex, Guadalajara, Mexico
Orquesta Sinfónica Juvenil de Guadalajara (OSJLG)

August 4
Teatro Mayor, Bogotá, Colombia
Orquesta Batuta Bogotá
Orquesta Filarmónica Prepjuvenil (OFP)
Orquesta Filarmónica Infantil (OFI)

NYO2 members in Philadelphia | July 19

Esperanza Spalding with NYO2 and members of The Philadelphia Orchestra | July 19

Side-by-side rehearsal at 538 Park Avenue | July 5

Photos by Jessica Griffin and Chris Lee.
With the start of the 2016–2017 season, 18 young professional musicians selected by competitive audition joined Ensemble Connect—formerly known as Ensemble ACJW—to begin their two-year fellowship. They performed at a number of New York venues, including Carnegie Hall, The Juilliard School’s Paul Hall, Arthur Zankel Music Center, Helen Filene Ladd Concert Hall at Skidmore College in Saratoga Springs, New York, Roulette in Brooklyn, and Our Saviour’s Atonement Lutheran Church as part of the Weill Music Institute’s free Neighborhood Concerts series. Their season showcased an extensive range of repertoire, spanning music of 17th-century Venice to works by such living composers as Osvaldo Golijov, Anna Clyne, and Ingram Marshall. Ensemble Connect’s annual residencies at Skidmore College anchored its season, and in February, the ensemble gave the world premiere there of Caroline Shaw’s Stucco & Brocatelle, a work commissioned by Carnegie Hall. Days later, the new piece by Shaw received its New York premiere at Weill Recital Hall in a concert that was part of La Serenissima, Carnegie Hall’s festival of music and arts from the Venetian Republic, with Shaw joining the musicians for both concerts. In May, Ensemble Connect made a different kind of Carnegie Hall appearance, performing an in-concert pops program outside the building on the traveling stage that unfolded from Yellow Barn’s Music Haul truck. The truck also made its way to JHS 185 Edward Bleeker School in Flushing, where the fellows performed for elementary and middle-school students, and also made a stop at Boulevard Family Residence, a homeless shelter for families in Elmhurst. The Ensemble Connect fellows worked closely with partner music teachers in residencies at New York City public schools in all five boroughs and gave interactive performances in assembly-style concerts that encouraged students to engage with the musicians; additionally, there were interactive performances at community venues across the city. Ensemble Connect videos have been hits in past seasons and seven members collaborated with YouTube stars Brooklyn Duo in a cover arrangement of “Take on Me” by the 1980s band a-ha. The video has had nearly two million views to date.
10th Anniversary
The 2016–2017 season marked the 10th anniversary of Ensemble Connect, and, befitting the occasion, there were special celebrations. The celebrations honored the ensemble’s tremendous achievement of serving over 56,000 New York City public school students, giving over 600 performances, and having more than seven million views on YouTube. The anniversary season began with the launch of a new name—Ensemble Connect—that reflects the program and ensemble’s core values of establishing new connections to schools, students, communities, audiences, and each other through advocacy, entrepreneurship, and leadership. Throughout the year, birthday wishes, videos, and photos submitted by students, teachers, artistic partners, and alumni poured in. The milestone was celebrated in June with a party that included a performance of L’histoire de l’art by Olivier Messiaen conducted by Jean-Christophe Rambaud.

Ensemble Connect launched its Carnegie Hall series and 10th-anniversary season with a performance of Schubert’s Winterreise—A Composed Interpretation for Tenor and Small Orchestra by composer Hans Zender. The performance was led by Perspectives artist Sir Simon Rattle and featured tenor Mark Padmore. Rattle had collaborated with ensemble fellows in prior years and has been a great advocate for the program, so it was especially meaningful that he chose to open the concluding year of his Perspectives residency leading them. The memorable concert was also streamed on medici.tv.

Paris Residency
In December, Ensemble Connect traveled to Paris for a weeklong residency in cooperation with The Edmond de Rothschild Foundations. The musicians gave interactive performances in Paris schools and performed in three concerts. The first featured music by Debussy and Fauré with soprano Natalie Dessay at the Salle de répétition at Philharmonie de Paris. They also performed a concert for students from multiple area schools at the Conservatoire de Paris, and concluded their residency with a performance at the Conservatoire conducted by Jean-Christophe Vervoitte, a horn player with France’s Ensemble intercontemporain, in works by Boulez, Michael Jarell, and Philippe Leroux.

Alumni Activity
Ensemble Connect alumni continued to make their mark globally. A survey administered to the alumni indicated that over the course of its first decade, former fellows became members of over 102 ensembles, and performed, taught, and engaged communities in 53 countries. Twenty-three alumni are currently teaching at the university level, and many have founded or co-founded independent projects, including Decoda, an affiliate ensemble of Carnegie Hall; Notes with a Purpose; Musicambia; and New Docta International Music Festival.

Audience Engagement Institute
In June, Ensemble Connect launched its first Audience Engagement Institute. Chamber ensembles from around the country were invited to apply to participate in an eight-day, tuition-free series of professional development workshops with Ensemble Connect alumni and fellows and a wide range of artists and educators. The workshops helped ensembles strengthen their artistic portfolios and think broadly about audience engagement as it relates to concert hall performances. Ensembles were also coached by Decoda members on how to construct interactive performances and then put what they learned to use with performances in public schools and community venues around the city during the last two days of workshops. The ensembles selected were Additive Color Ensemble (Kansas), Heart and Sole Trio (Michigan), Marquee Brass (Maryland), and the Puck Quartet (New York).

Chronological Listing of Ensemble Connect Events

- October 16: Zankel Hall, NYC
- November 15: Our Saviour’s Atonement Lutheran Church
- December 6: Weill Recital Hall
- December 12: Philharmonie de Paris
- December 15: Salle de Répétition No. 1
- December 17: Salle de Répétition No. 1
- December 22: Salle de Répétition No. 1
- December 23: Salle de Répétition No. 1
- January 5: Our Saviour’s Atonement Lutheran Church
- February 17: Arthur Zankel Music Center, Hall at Skidmore College
- February 18: Zankel Hall
- March 7: Paul Hall, The Juilliard School
- April 25: Weill Recital Hall
- May 23: Lutheran Church
- May 24: Roulette
- May 25: Morse Music Hall
- May 26: Roulette
- May 27: Roulette
- May 28: Roulette
Carnegie Hall was born of the vision of a great philanthropist, and to this day the generosity of our donors is the bedrock of its continued success. We thank our generous Trustees and the nearly 11,000 donors who contributed more than $27 million for the Annual Fund during the 2016–2017 season, enabling Carnegie Hall to continue the expansion of its artistic and education programs and strengthen its capacity to serve broad new audiences for years to come.
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Brilliant music, cocktails, and food were in abundance when the sensational Sō Percussion, with special guests Steven Mackey and Bobby Previte, performed a private concert as a Notables Exclusive Event on December 15. Sō Percussion and the guest artists performed music by Andrea Mazzariello, Previte, Caroline Shaw, and Mackey for the Notables in Zankel Hall. The festivities then moved to the Weill Terrace Room and Weill Music Room atop Carnegie Hall, where musicians Brad Stanley and Nicole Zuralis, along with ikebana artist Yuki Tsuji and DJ Robin Sato, provided entertainment. The evening was generously underwritten by Linda and Stuart Nelson. Additional support was provided by Michael Bretholz, Alexander Goldberg, Lee Hallman, Adriana Herrera, Hinoki Co., Ltd., Matthew Holtzman, Grace Kim, Jinseo Ro, Géraldine and Stephen Rutenberg, and Pia and Jimmy Zankel.

Notables Japan, Carnegie Hall’s first-ever overseas membership and philanthropic group, enjoyed special events in Tokyo this year, including an exclusive performance by award-winning violinist Fumiaki Miura and a cocktail and hors d’oeuvres reception at Bulgari Ginza Tower. This marvelous gathering was graciously underwritten by Carnegie Hall Trustee Nicola Bulgari and Veronica Bulgari, Co-Chair of the Notables program.
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VALVATNIK FAMILY FIRST TIER

Robert F. Smith, Len Blavatnik, Sanford I. Weill, and Clive Gillinson

Prior to the season’s Opening Night concert, Carnegie Hall unveiled the newly named Blavatnik Family First Tier in recognition of a leading gift of $25 million to the Hall’s 125th Anniversary Campaign from Len Blavatnik and the Blavatnik Family Foundation. The Hall’s first-level seating tier in its historic main auditorium was named the Blavatnik Family First Tier from the start of the 2016–2017 season. The tier will hold this special name and designation for the next 50 years.

Valery Gergiev
Wilma L. Hill Jr.
Judith Jamison
Lang Lang
Joseph W. Polisi
Hunter Rawlings III
Susan W. Rose
Thomas J. Schwarz
Larry Scripp
Robert F. Smith (ex officio)
Catherine Stevens
S. Donald Sussman
Diane Ushak
Sanford I. Weill
Judy Francis Zankel

As of June 30, 2017
Carnegie Hall maintained its strong financial position in fiscal year 2017, a season filled with extraordinary performances by the world’s finest artists and a range of innovative music education and social impact programs that engaged audiences throughout New York City and around the globe. The Hall presented approximately 170 performances in the 2016–2017 season, complemented by close to 500 performances and events presented by outside producers. Leveraging partnerships and technology, education and social impact programs created by Carnegie Hall’s Weill Music Institute reached more than a half million people last season—including families, students, educators, aspiring young musicians, and community members—with most programs offered for free or at low cost.

Exceptional charitable giving in fiscal year 2017 provided a solid financial foundation for this impressive portfolio of activities, fueling Carnegie Hall’s ability to expand the reach and impact of a number of new programs, particularly in the area of education. Contributions supporting annual operations increased to $41.1 million—a 20% increase from fiscal year 2016—results achieved with consistently low cost to raise each dollar. Carnegie Hall’s overall operating expenses stood at $101.9 million in fiscal year 2017, compared to $102.3 million in fiscal year 2016. With operating expenditures and earned income remaining relatively level compared to the previous fiscal year and with increased contributions to the annual fund and multi-year 125th Anniversary Campaign tracking ahead of the year’s planned budget, the Hall achieved a $2.5 million operating surplus in fiscal year 2017.

Overall, net assets increased to $508 million as of June 30, 2017, from $482 million in the previous year, buoyed largely by strong investment returns. Investments totaled $330 million at June 30, 2017, of which $317 million in endowment net assets was invested in accordance with the long-term investment policy, resulting in a 15% return on the portfolio in fiscal year 2017. Having successfully completed its comprehensive Studio Towers Renovation Project—to create newly renovated spaces for music education on the Hall’s upper floors—in fiscal 2015 and further establishing operations of the new education wing in fiscal year 2016, the institution transitioned to a planned change in its established spending policy for fiscal year 2017, appropriating a reduced endowment distribution of 5%, calculated on a preceding 20-quarter moving average of the fair value of the endowment investments, compared to a distribution of 6% in the previous four years. As a result, Carnegie Hall’s endowment draw for fiscal year 2017 was $15 million, compared to $17.5 million in fiscal year 2016. In spring 2017, Standard and Poor’s completed a review of Carnegie Hall’s overall financial standing and affirmed the Hall’s A+ (positive) long-term debt rating.

Carnegie Hall’s artistic achievements in the past season and these excellent fiscal results would not be possible without the generosity and dedication of its donors, trustees, and audience members; the expert work of its staff; and the deep commitment to the Hall’s mission by the entire extended Carnegie Hall family. We are very grateful for your support as we look to the future, working to ensure that Carnegie Hall continues to flourish as one of the greatest concert halls and centers for music education, serving people through inspiring music for generations to come.

Treasurer’s Review

Consolidated Balance Sheet

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

<table>
<thead>
<tr>
<th>June 30, 2017</th>
<th>June 30, 2016</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
<td><strong>Assets</strong></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$19,687,777</td>
</tr>
<tr>
<td>Contributions receivable, net</td>
<td>49,788,441</td>
</tr>
<tr>
<td>Prepaid expenses and other assets</td>
<td>4,537,899</td>
</tr>
<tr>
<td>Funds held by trustee</td>
<td>452,312</td>
</tr>
<tr>
<td>Investments</td>
<td>329,484,341</td>
</tr>
<tr>
<td>Fixed assets, net</td>
<td>265,880,655</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td><strong>Total Assets</strong></td>
</tr>
<tr>
<td></td>
<td>$669,831,425</td>
</tr>
<tr>
<td><strong>Liabilities</strong></td>
<td><strong>Liabilities</strong></td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>$8,579,184</td>
</tr>
<tr>
<td>Advance sale of tickets and other deferred revenue</td>
<td>12,752,505</td>
</tr>
<tr>
<td>Accrued pension benefit obligation</td>
<td>26,729,248</td>
</tr>
<tr>
<td>Loans payable</td>
<td>137,002,957</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td><strong>Total Liabilities</strong></td>
</tr>
<tr>
<td></td>
<td>$612,276,352</td>
</tr>
<tr>
<td><strong>Net Assets</strong></td>
<td><strong>Net Assets</strong></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>$149,844,920</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>170,189,910</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>187,520,043</td>
</tr>
<tr>
<td><strong>Total Net Assets</strong></td>
<td><strong>Total Net Assets</strong></td>
</tr>
<tr>
<td></td>
<td>$507,554,873</td>
</tr>
<tr>
<td><strong>Total Liabilities and Net Assets</strong></td>
<td><strong>Total Liabilities and Net Assets</strong></td>
</tr>
<tr>
<td></td>
<td>$669,831,425</td>
</tr>
</tbody>
</table>

Operating Revenues by Percentage, FY17

- Ticket Revenues: 15%
- Performance (Space) Revenue: 16%
- Real Estate Operations and Other: 12%
- Contributions: 16%
- Endowment Support: 16%

Operating Expenses by Percentage, FY17

- Carnegie Hall Presents Concerts: 22%
- Hall Rental Operations: 4%
- Real Estate Operations: 19%
- Well Music Institute Education Programs: 16%
- General and Administrative: 12%
- Fundraising Expenses: 6%
- Interest Expense: 6%
- Other Operations: 4%
Music Ambassadors

Special thanks to the Music Ambassadors who each gave over 80 hours of their time during the 2016–2017 season.

Jeffrey Albert
Andrea Becker
Connie Cardillo
Andrea Collins-Halpern
Peter Edelman
Jacqueline Fisher
Renata Frenkel
Anna Fridman
Paul Hiltun
Joyce Houliin
Genny Imas
Natalia Kramer
Galina Kudinokaya
Michael Naess
Emily Palmer
Miguel Beik
Lotte Rosenthal
Judy Rubin
Nancy Rubinger
Joellen Schumacher
Lee Solomon
Jerome Straus
Aguste Tijen
Raisa Teytelman
Rosily Vogelgesang
Miyako Yamaguchi
Gloria Young

We salute our Music Ambassadors who gave at least 20 hours during the 2016–2017 season.

Robert Allyn
Linda Amster
Lorenz Arfsten
Diane Arfsten
Kyle Athayde
Haruyo Bonnell
Nadisa Bracco
Robert Braff
Rita Brandt
Geraldine Brioso
Gamel Browin
Leslie Burgin
Fred Conroy
Carolyn Conway
Leslie Burjin
Frederick Conroy
Cheryl-Gene Cournoyer
Kathy Dean
Isabelle Dejean
Nadia Debra
Janis Joplin
Linda Fabian
Maria Fisch
Polina Ezrokh
Catherine Fabian
Marla Fisch
Eugenia Fortoz
Clarice Freimann
Harrison Fong
William Gerdes
Sarah Giller
John Gillespie
Rita Greenspan
Lenore Grossman
Xian Gu
Paul Hiltun
John Hirsch
Sophia Huang
Isabella Jorkins
Helen Jew
Bebe Kamerling
Bela Kaplan
David Kinne
Ruth Klein
Daniel Linares
Steven Lasker
Kunal Mahajan
George Mandelbaum
Jean Maccia
Mary Maxmen
Ken McCoy
Kendra McDaniel
Kirsten Mesier
Joyciette Mitchell
Dexter Muntzno
Ira Nadler
Sheila Navarro
Vincent Navarro
Gloria Neimark
Lilya Nirenberg
Alain Ober
Emilo Okawa
Lyoa Page
Beatrice Parades
Hema Patel
Judith Perlman
Eugenia Perzner
Gary Portadin
Daphne Prior
Magda Ramirez
Karen Rautenberg
Bernice Rastiz
Carl Raymond
Andrea Reinholtz
Bohdan Rekshynskyj
Janie Robe
Jesse Rosen
Arthur Rubright
Bruce Safran
Shane Scott
Giulia Scavacca
Nadia Severina
Nadia Shabat
Jan Shi
Emily Simeo
Evelyn Simon
Maria Sonoa
Lila Steinger
Norman Strauss
Mert Sucaz
Rosa Beth Sydelle
John Taia
Constance Testa
Miyu Tan
Xiaolian Tian
Alleyne Toppin
Elaine Uassin
Fumi Usaki
Genrikh Vapne
Gretchen Viederman
Sheila Vincent
Min Wang
Xinyu Wang
Jonathan Wang
Ann Weissmann
Donna Wolicky
Marlyn Wonder
Arthur White
Irwin Wolin
Ouida Wyatt
Xinhua-Jane Zhang
Donny McCaslin
SEMDwelf
Greta Sercarz
Nadim Symons
Lina Zhang
Manana Zonen
Ilona Zuckerberg

Richard and Barbara Debs Composer’s Chair

As of June 30, 2017

Special thanks to the Music Ambassadors who each gave over 80 hours of their time during the 2016–2017 season.
Carnegie Hall’s mission is to present extraordinary music and musicians on the three stages of this legendary hall, to bring the transformative power of music to the widest possible audience, to provide visionary education programs, and to foster the future of music through the cultivation of new works, artists, and audiences.