MISSION STATEMENT
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.
FROM THE CHAIRMAN OF THE BOARD

Dear Friends,

It is my great pleasure to share with you Carnegie Hall’s 2017–2018 Annual Report. In these pages, you will discover an institution that increasingly extends beyond the walls of our landmark building. We are proudly defined by our heritage but not confined by it. As a cultural beacon, the Hall attracts the world’s finest artists and ensembles. As an engine for innovation and education, we harness technology to maximize our reach into the community.

All that we do is built on our defining belief that music has the power to tear down barriers and bring out the very best in all of us. Driven by this common cause, together, we are redefining what a concert hall can and should be today.

Our 2017–2018 season featured an all-star roster of world-renowned artists who represented virtually every genre, taking audiences on journeys to the crossroads of music, culture, and social change. Through Carnegie Hall’s Weill Music Institute (WMI), we are nurturing the future of music by enabling musicians of all levels to find their voices and strive to be their best. WMI’s national youth ensembles have become shining examples of the power of young talent to shape how we think about music and its ability to connect with people around the world. The Lullaby Project, which works with new and expecting parents to write and sing personal songs for their babies, continues to expand globally through partnerships in Athens, London, and Toronto.

Even as our programs grow and technology broadens our reach, we remain at heart a close-knit community of artists, educators, citizens, philanthropists, artists managers, community leaders, and music lovers. I want to give my personal thanks to Veronica Atkins and to all of our Trustees who have generously supported our 125th Anniversary Campaign: Earle S. Altman, Robert F. Arning / KPMG LLP, Mercedes T. Bass Charitable Corporation, Blavatnik Family Foundation, Nicola Bulgari, Gregory T. Durant / Deloitte LLP, Judith W. Evnin, Stephen R. Howe, Jr. / Ernst & Young LLP, Marina Kellen French / Anna-Maria and Stephen Kellen Foundation, The Kovner Foundation, Lester S. Morse Jr., Charles M. Rosenthal, Suki Sandler, Beatrice Santo Domingo, Dr. Thomas P. Sculco, Tracy Chutorian Semler, Siegel Family Endowment, and Sanford I. Weill / The Weill Family Foundation.

Our work is also made possible by Bank of America, our season sponsor for 13 consecutive years, and Anne M. Finucane, our steward of this partnership. We gratefully acknowledge Breguet as our Exclusive Timepiece, Mastercard as the Official 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.

Just as Carnegie Hall attracts the world’s greatest artists, its aspirational Board of Trustees draws in the world’s greatest leaders. Last season, we were proud to welcome new Trustees Sabrina Fung, Michael ByungJu Kim, Charles B. Ortner, Jean E. Salata, Igor Tulchinsky, Roy Weathers, and David S. Winter. In October 2018, we were glad to welcome new Trustees Giancarla Berti and Emily K. Rafferty, both of whom had previously served as Advisory Directors, and elect new Advisory Directors Jane Chu and John Morning.

We thank longtime Trustees Earle S. Altman and William G. Parrett, who stepped off the Board in October, for their years of dedicated service. We also give special thanks to Laura H. Pomerantz, Burton F. Resnick, and S. Donald Sussman for their decades of distinguished service, and congratulate them on their election as Lifetime Honorary Trustees.

My heartfelt appreciation goes to our Board of Trustees and Executive and Artistic Director Clive Gillinson, as well as to our staff, who inspire me with their tireless commitment to all that the Hall is and can be.

Finally, thank you for being our partner as we imagine and create a Carnegie Hall that is so much bigger than what our walls can hold. I look forward to working alongside you to bring the magic of our stage to more people and communities throughout America and across the world.

Sincerely,

Robert F. Smith
Chairman of the Board

Jane Chu, Executive Director of WMI
On the global stage, among WMI’s accomplishments this season was the highly successful international debut of NYO Jazz—the newest in Carnegie Hall’s trio of acclaimed national youth ensembles—which offered the best teen jazz players from throughout the US the opportunity to learn from top artists and serve as cultural ambassadors for their country, sharing this uniquely American musical genre with enthusiastic music lovers around the world.

Closer to home, Ensemble Connect—the renowned fellowship program established by Carnegie Hall, The Juilliard School, WMI, and the New York City Department of Education—entered its 11th season, supporting some of the finest young professional musicians in the field who have committed themselves to developing careers that encompass excellence in performance, music education, community engagement, and entrepreneurship, making a difference in the communities in which they work and live.

As we look to the future of Carnegie Hall, we see so much potential for growth in support of our mission. This includes the opportunity to deepen our engagement with people throughout New York City in innovative ways while also, through the power of technology, continuing to expand the circle of music lovers worldwide who are increasingly becoming a central part of our audience. As we press onward, it is important to note that our accomplishments to date would not be possible without the collective energy of everyone in the Hall’s extended family—our artists, concertgoers, trustees, supporters, volunteers, partners, and staff. We are grateful for your hard work and commitment to Carnegie Hall and your shared belief in the possibilities ahead, celebrating that the Hall’s most exciting years are still to come.

With all best wishes,

Clive Gillinson
Executive and Artistic Director
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MISSING FROM PHOTO

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As of June 30, 2018

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Roy Weathers
Stanley S. Shuman
Tracy Chutorian
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Artistic luminaries from a wide range of musical genres performed at Carnegie Hall during the 2017-2018 season. The diversity of styles—from 17th-century instrumental music to revolutionary free jazz and innovative multi-media works—confirmed Carnegie Hall’s role as home to great traditions while also being a launch pad for what is new and daring.
Two young superstars—violinist Janine Jansen and pianist Daniil Trifonov—reinforced their reputations as breathtaking virtuosos, selfless musical collaborators, and intriguing thinkers by curating individual Perspectives series. Philip Glass, this season’s Richard and Barbara Debs Composer’s Chair, reaffirmed his place as one of music’s most important musical voices by curating a Perspectives series. Philip Glass, this season’s Richard and Barbara Debs Composer’s Chair, reaffirmed his place as one of music’s most important musical voices by curating a Perspectives series. Philip Glass, this season’s Richard and Barbara Debs Composer’s Chair, reaffirmed his place as one of music’s most important musical voices by curating a Perspectives series. Philip Glass, this season’s Richard and Barbara Debs Composer’s Chair, reaffirmed his place as one of music’s most important musical voices by curating a Perspectives series. Philip Glass, this season’s Richard and Barbara Debs Composer’s Chair, reaffirmed his place as one of music’s most important musical voices by curating a Perspectives series.

Yannick Nézet-Séguin and The Philadelphia Orchestra opened the season performing Bernstein’s On the Waterfront, his most famous and most controversial work, and The Philadelphia Orchestra celebrated its centenary with two concerts featuring the incomparable Martha Argerich at the keyboard in her triumphant return to Carnegie Hall after a nine-year absence. The Cleveland Orchestra celebrated its centenary with two concerts conducted by Franz Welser-Möst, while three appearances by the Israel Philharmonic Orchestra honored Zubin Mehta’s 50th anniversary as the orchestra’s music director. Pianist Maurizio Pollini also celebrated a significant half-century—in April he played a Chopin and Debussy recital that marked the 50th anniversary of his Carnegie Hall debut.

There were many other important Carnegie Hall debuts throughout the season. Kirill Petrenko made his conducting debut with the Bayerisches Staatsorchester and Bayerisches Staatsoper in works by Glass and Revueltas, while the Pacific Symphony, led by Jahja Ling, gave its Carnegie Hall debut. The Cleveland Orchestra celebrates its centenary with two concerts featuring the incomparable Martha Argerich at the keyboard in her triumphant return to Carnegie Hall after a nine-year absence. The Cleveland Orchestra celebrated its centenary with two concerts conducted by Franz Welser-Möst, while three appearances by the Israel Philharmonic Orchestra honored Zubin Mehta’s 50th anniversary as the orchestra’s music director. Pianist Maurizio Pollini also celebrated a significant half-century—in April he played a Chopin and Debussy recital that marked the 50th anniversary of his Carnegie Hall debut.

Leading artists also returned for some extraordinary performances. Mitsuko Uchida launched a four-concert survey of Schubert’s piano music, which will be completed in the 2018–2019 season. For two nights, Riccardo Muti and the Chicago Symphony Orchestra electrified in music by Verdi, Brahms, Stravinsky, Britten, Chausson, and New York premieres of works by Jennifer Higdon and Samuel Adams. Leading artists also returned for some extraordinary performances. Mitsuko Uchida launched a four-concert survey of Schubert’s piano music, which will be completed in the 2018–2019 season. For two nights, Riccardo Muti and the Chicago Symphony Orchestra electrified in music by Verdi, Brahms, Stravinsky, Britten, Chausson, and New York premieres of works by Jennifer Higdon and Samuel Adams. Leading artists also returned for some extraordinary performances. Mitsuko Uchida launched a four-concert survey of Schubert’s piano music, which will be completed in the 2018–2019 season. For two nights, Riccardo Muti and the Chicago Symphony Orchestra electrified in music by Verdi, Brahms, Stravinsky, Britten, Chausson, and New York premieres of works by Jennifer Higdon and Samuel Adams. Leading artists also returned for some extraordinary performances. Mitsuko Uchida launched a four-concert survey of Schubert’s piano music, which will be completed in the 2018–2019 season. For two nights, Riccardo Muti and the Chicago Symphony Orchestra electrified in music by Verdi, Brahms, Stravinsky, Britten, Chausson, and New York premieres of works by Jennifer Higdon and Samuel Adams. Leading artists also returned for some extraordinary performances. Mitsuko Uchida launched a four-concert survey of Schubert’s piano music, which will be completed in the 2018–2019 season. For two nights, Riccardo Muti and the Chicago Symphony Orchestra electrified in music by Verdi, Brahms, Stravinsky, Britten, Chausson, and New York premieres of works by Jennifer Higdon and Samuel Adams. Leading artists also returned for some extraordinary performances. Mitsuko Uchida launched a four-concert survey of Schubert’s piano music, which will be completed in the 2018–2019 season. For two nights, Riccardo Muti and the Chicago Symphony Orchestra electrified in music by Verdi, Brahms, Stravinsky, Britten, Chausson, and New York premieres of works by Jennifer Higdon and Samuel Adams. Leading artists also returned for some extraordinary performances. Mitsuko Uchida launched a four-concert survey of Schubert’s piano music, which will be completed in the 2018–2019 season. For two nights, Riccardo Muti and the Chicago Symphony Orchestra electrified in music by Verdi, Brahms, Stravinsky, Britten, Chausson, and New York premieres of works by Jennifer Higdon and Samuel Adams. Leading artists also returned for some extraordinary performances. Mitsuko Uchida launched a four-concert survey of Schubert’s piano music, which will be completed in the 2018–2019 season. For two nights, Riccardo Muti and the Chicago Symphony Orchestra electrified in music by Verdi, Brahms, Stravinsky, Britten, Chausson, and New York premieres of works by Jennifer Higdon and Samuel Adams. Leading artists also returned for some extraordinary performances. Mitsuko Uchida launched a four-concert survey of Schubert’s piano music, which will be completed in the 2018–2019 season. For two nights, Riccardo Muti and the Chicago Symphony Orchestra electrified in music by Verdi, Brahms, Stravinsky, Britten, Chausson, and New York premieres of works by Jennifer Higdon and Samuel Adams. Leading artists also returned for some extraordinary performances. Mitsuko Uchida launched a four-concert survey of Schubert’s piano music, which will be completed in the 2018–2019 season. For two nights, Riccardo Muti and the Chicago Symphony Orchestra electrified in music by Verdi, Brahms, Stravinsky, Britten, Chausson, and New York premieres of works by Jennifer Higdon and Samuel Adams.

Another eagerly awaited vocal showcase was The English Concert and conductor Harry Bicket continuing their critically acclaimed series of Handel operas and oratorios with counter tenor Iestyn Davies singing the title role in Handel’s Rinaldo.

Stars of pop, world music, gospel, and jazz gave superb performances. Rosanne Cash curated two double bill concerts that showcased American roots music: the first with singers Sara Watkins and Parker Millsap, and the second focusing on blues, gospel, and soul traditions with singer Ruthie Foster and the North Mississippi Allstars. The audience had its turn to raise its voice with Leela James, Belo Winans, and special guests when Ray Chew led them in Sing Along: The Music of Stevie Wonder, and there were exuberant nights of popular classics, featuring Steven Reineke conducting The New York Pops and song favorites with Michael Feinstein. Spanning the musical globe, Amjad Ali Khan returned to Carnegie Hall after a decade-long absence to perform Indian gharana music; Greek vocalist Maria Farantouri performed songs by Mikis Theodorakis, and many other artists took Carnegie Hall audiences on journeys to faraway lands without leaving New York.
SEPTEMBER/OCTOBER

Sunday, September 24 at 12 PM | Resnick
FALL FAMILY DAY

Wednesday, October 4 at 7 PM | Stern/Perelman
THE PHILADELPHIA ORCHESTRA
Yannick Nézet-Séguin, Music Director and Conductor
Lang Lang, Piano
Chick Corea, Piano
with
Maxim Lando, Piano

Friday, October 6 at 7:30 PM | Zankel
L’ARPEGGIATA
Christina Pluhar, Artistic Director and Theorbo
Céline Scheen, Soprano
Giuseppina Bridelli, Mezzo-Soprano

Thursday, October 12 at 7:30 PM | Zankel
TAKÁCS QUARTET
Erika Eckert, Viola

Thursday, October 12 at 8 PM | Stern/Perelman
ORCHESTRA OF ST. LUKE’S
Pablo Heras-Casado, Conductor Laureate
Camilla Tilling, Soprano
Susanna Phillips, Soprano
Thomas Cooley, Tenor
Michael Samuel, Bass-Baritone
Westminster Symphonic Choir
Joe Miller, Conductor

Friday, October 13 at 7 PM | Stern/Perelman
SPHINX VIRTUOSI

Saturday, October 14 at 2 PM | Stern/Perelman
CARNEGIE HALL FAMILY CONCERT
PETER AND THE WOLF AND OTHER STORIES
Orchestra of St. Luke’s
Edwin Outwater, Conductor
John Lithgow, Narrator

Saturday, October 14 at 7:30 PM | Zankel
TAKÁCS QUARTET
Erika Eckert, Viola
David Requiro, Cello

Saturday, October 15 at 7 PM | Zankel
THOMAS ADÉS AND FRIENDS
Sally Matthews, Soprano
Iestyn Davies, Countertenor
Joseph Kaiser, Tenor
Thomas Adams, Piano

Tuesday, October 17 at 7:30 PM | Zankel
ALISA WEILERSTEIN, CELLO
INON BARNATAN, PIANO

Friday, October 20 at 7:30 PM | Weill
BORROMEO STRING QUARTET
Dov Scheindlin, Viola

Friday, October 20 at 8 PM | Stern/Perelman
ORCHESTRA DELL’ACCADEMIA NAZIONALE DI SANTA CECELIA
Sir Antonio Pappano, Music Director and Conductor
Martha Argerich, Piano

Saturday, October 21 at 8 PM | Stern/Perelman
DANIIL TRIFONOV, PIANO

Monday, October 23 at 7:30 PM | Weill
ENSEMBLE CONNECT
NOVEMBER

Wednesday, November 1 at 8 PM | Stern/Perelman

MARC-ANDRÉ HAMELIN, PIANO

Thursday, November 2 at 7:30 PM | Zankel

ENSEMBLE SIGNAL
Brad Lubman, Conductor
with Special Guest Steve Reich

Friday, November 3 at 9 PM | Zankel

CATHERINE RUSSELL
Matt Munisteri, Music Director and Guitar
Mark Shane, Piano
Ted Ronen, Bass
Mark McLean, Drums

Saturday, November 4 at 8:30 PM | Zankel

AMJAD ALI KHAN, SAROD
Anubrata Chatterjee, Tabla
Nilan Chaudhuri, Tabla

Tuesday, November 7 at 8 PM | Stern/Perelman

ISRAEL PHILHARMONIC ORCHESTRA
Zubin Mehta, Music Director and Conductor
Yefim Bronfman, Piano

Wednesday, November 8 at 8 PM | Stern/Perelman

ISRAEL PHILHARMONIC ORCHESTRA
Zubin Mehta, Music Director and Conductor
Mihoko Fujimura, Mezzo-Soprano
MasterVoices
Ted Sperling, Artistic Director
Manhattan Girls Chorus
Michelle Osterle, Artistic Director

Thursday, November 9 at 8 PM | Stern/Perelman

ISRAEL PHILHARMONIC ORCHESTRA
Zubin Mehta, Music Director and Conductor
Gill Shaham, Violin

Friday, November 10 at 7:30 PM | Weill

MODIGLIANI QUARTET

Monday, November 13 at 7:30 PM | Stern/Perelman

THE CHILDREN’S MONOLOGUES
Jason Alexander
McKinley Belcher III
Jessica Chastain
Common
Daveed Diggs
Andrew Garfield
Anne Hathaway
Daniel Kaluuya
Gugu Mbatha-Raw
James McAvoy
Audra McDonald
Sienna Miller
Javier Muñoz
Trevor Noah
Susan Sarandon
Audra McDonald
Sebastian Stan
Lakeith Stanfield
Catherine Zeta-Jones
with Special Guest
Cynthia Erivo
Sheku Kanneh-Mason
Little Simz
Esperanza Spalding
Via Vindal Pansula Dance Crew
New York City Youth Ensemble
Contributing Writers
Nguzi Anyanwu | Yaël Farber | James Graham
Joel Horwood | Amy Jephta | Dennis Kelly
Nell LaBute | Jamie Minoprio | Mongwokhaya
Lynn Nottage | Tom Stoppard | Laura Wade
Visual Artists
Abi Odedina | Tschabalala Self | Lady Skollie
Danny Boyle, Director
Kenny Leon, Co-Director
Jade King Carroll, Associate Director

Tuesday, November 14 at 8 PM | Stern/Perelman

MARIINSKY ORCHESTRA
Valery Gergiev, Music Director and Conductor
Denis Matsuev, Piano

Wednesday, November 15 at 7 PM | Stern/Perelman

MARIINSKY ORCHESTRA
Valery Gergiev, Music Director and Conductor
Daniil Trifonov, Piano

Wednesday, November 15 at 7:30 PM | Zankel

PAUL LEWIS, PIANO

Thursday, November 16 at 7:30 PM | Zankel

TETZLAFF QUARTET

Friday, November 17 at 8 PM | Stern/Perelman

THE NEW YORK POPS
Steven Reinske, Music Director and Conductor
Adam Kantor and Betsy Wolfe, Guest Artists
with Special Guests
Sara Bareilles
Ingrid Michaelson
Georgia Stitt
Shaina Taub

Valery Gergiev and the Mariinsky Orchestra November 15
Violinist Janine Jansen, a charismatic performer of tremendous versatility and virtuosity, placed a special focus on chamber music and concertos with top orchestras during her five-concert Perspectives series. A superb chamber musician, she opened her Perspectives by partnering with esteemed friends with whom she regularly performed during her artistic directorship of the International Chamber Music Festival Utrecht. Her first concert offered music by Bartók, Szymanowski, and Messiaen, including the French composer’s ethereal Quartet for the End of Time; while the second showcased Russian music. In January, she performed two concerts. For the first, she played Bruch’s Violin Concerto No. 1 with the Royal Concertgebouw Orchestra. In the second, she performed with pianist Jean-Yves Thibaudet—in sonatas by Debussy and Grieg—and then was joined by Thibaudet and the Dover Quartet for Chausson’s rarely heard Concert for Violin, Piano, and String Quartet. Jansen concluded her Perspectives in March with The Philadelphia Orchestra conducted by Yannick Nézet-Séguin in the New York premiere of the Violin Concerto—a work written for her—by Michel van der Aa. She also coached young artists in a day of chamber music hosted by the Weill Music Institute.

Wednesday, December 13 at 8 PM | Stern/Perelman
SING ALONG: THE MUSIC OF STEVIE WONDER
Leila James
Belé Winans
Ray Chew, Music Director with Special Guests
Paul Shaffer
Matthew Whitaker
The String Queens

Friday, December 15 at 8 PM
Saturday, December 16 at 8 PM | Stern/Perelman
THE NEW YORK POPS
Steven Reineke, Music Director and Conductor
Megan Hilty, Guest Artist
Essential Voices USA
Judith Clurman, Music Director and Conductor

Saturday, December 16 at 12 PM and 3 PM | Zankel
CARNEGIE HALL FAMILY CONCERT
MY CITY, MY SONG
Sid Solomon, Host
Iluush Tsinadze, Vocals and Guitar
Vitor Gonçalves, Accordion and Vocals
Peter Hess, Clarinet and Vocals
Christopher Tordini, Bass and Vocals
Richie Barnsby, Percussion
Imani Uzuri, Vocals and Tambourine
Charlie Burnham, Accordion and Vocals
Marvin Sewell, Guitar
Emeline Michel, Vocals
Yayoi Ikawa, Piano
Carol Hodge, Percussion and Vocals

Monday, December 18 at 7:30 PM | Zankel
JAMIE BARTON, MEZZO-SOPRANO
KATHLEEN KELLY, PIANO

Sunday, December 24 at 7 PM | Stern/Perelman
NEW YORK STRING ORCHESTRA
Jaime Laredo, Conductor, Violin, and Viola
Pamela Frank, Violin

Thursday, December 7 at 7:30 PM | Stern/Perelman
NEW YORK STRING ORCHESTRA
Jaime Laredo, Conductor
Richard Goode, Piano

DECEMBER

Friday, December 1 at 7:30 PM | Weill
ALEXI KENNEY, VIOLIN
RENAANA GUTMAN, PIANO

Saturday, December 2 at 9 PM | Zankel
PARKER MILLSAP
SARA WATKINS
Rosanne Cash, Creative Partner

Tuesday, December 5 at 7:30 PM | Weill
ENSEMBLE CONNECT

Thursday, December 7 at 7:30 PM | Zankel
JANINE JANSEN AND FRIENDS
Janine Jansen, Violin
Lucas Debergue, Piano
Martin Fröst, Clarinet
Torleif Thedéen, Cello

Thursday, December 7 at 8 PM | Stern/Perelman
ORCHESTRA OF ST. LUKE’S
Bernard Labadie, Principal Conductor Designate
Augustin Hadelich, Violin

Friday, December 8 at 7:30 PM | Weill
ANDREI BONDARENKO, BARITONE
GARY MATTHEWMAN, PIANO

Friday, December 8 at 7:30 PM | Zankel
AMERICAN COMPOSERS ORCHESTRA
George Manahan, Music Director and Conductor
Tim Fain, Violin
Pauchi Sasaki, Electronics and Speaker-Dress

Friday, December 8 at 8 PM | Stern/Perelman
THE PHILADELPHIA ORCHESTRA
Yannick Nézet-Séguin, Music Director and Conductor
Hilary Hahn, Violin

Saturday, December 9 at 7:30 PM | Zankel
JANINE JANSEN AND FRIENDS
Janine Jansen, Violin
Alexander Gavrylyuk, Piano
Torleif Thedéen, Cello

Friday, December 8 at 7:30 PM | Weill
...
JANUARY

Thursday, January 11 at 7:30 PM | Zankel
ROOMFUL OF TEETH
Brad Wells, Artistic Director
Tigran Hamasyan, Piano

Wednesday, January 17 at 8 PM | Stern/Perelman
ROYAL CONCERTGEBOUW ORCHESTRA
Daniele Gatti, Chief Conductor

Thursday, January 18 at 8 PM | Stern/Perelman
ROYAL CONCERTGEBOUW ORCHESTRA
Daniele Gatti, Chief Conductor
Janine Jansen, Violin

Friday, January 19 at 7 PM | Stern/Perelman
DENIS MATSUEV, PIANO

Friday, January 19 at 7:30 PM | Weill
ROBERT MEALY AND FRIENDS
Robert Mealy, Viola
Brilliang Zhu, Viola da Gamba
Ari Stein, Organ and Harpsichord
Charles Weaver, Theorbo and Guitar

Friday, January 19 at 9 PM | Zankel
KRONOS QUARTET
Part of The ‘60s: The Years that Changed America.

Saturday, January 20 at 8 PM | Stern/Perelman
JONAS KAUFMANN, TENOR
HELMUT DEUTSCH, PIANO

Sunday, January 21 at 2 PM | Stern/Perelman
JANINE JANSEN, VIOLIN
JEAN-YVES THIBAUDET, PIANO
Dover Quartet

Tuesday, January 23 at 8 PM | Stern/Perelman
THE CLEVELAND ORCHESTRA
Franz Welser-Möst, Music Director and Conductor

Wednesday, January 24 at 7:30 PM | Resnick
THE SONG CONTINUES: MARILYN HORNE MASTER CLASS
Katerina Burton, Soprano
Lynnesha Crump, Soprano
John ChongYoon Nob, Tenor
Carlos Cárdenas, Tenor
Christina Giuca, Piano
Richard Jerie, Piano
Andrew King, Piano
Cameron Richardson-Eames, Piano

Thursday, January 25 at 8 PM | Stern/Perelman
SNARKY PUPPY
with
David Crosby
Fatoumata Diawara
Laura Mvula
Chris Thile
Part of The ‘60s: The Years that Changed America.

Friday, January 26 at 7:30 PM | Weill
ROBERT MEALY AND FRIENDS
Robert Mealy, Violin
Beiliang Zhu, Viola da Gamba
Avi Stein, Organ and Harpsichord
Charles Weaver, Theorbo and Guitar

Friday, January 26 at 9 PM | Zankel
KRONOS QUARTET
Part of The ‘60s: The Years that Changed America.

Saturday, January 27 at 8 PM | Stern/Perelman
JONAS KAUFMANN, TENOR
HELMUT DEUTSCH, PIANO

Sunday, January 28 at 2 PM | Stern/Perelman
JANINE JANSEN, VIOLIN
JEAN-YVES THIBAUDET, PIANO
Dover Quartet

Tuesday, January 30 at 8 PM | Stern/Perelman
THE CLEVELAND ORCHESTRA
Franz Welser-Möst, Music Director and Conductor

Wednesday, January 31 at 7:30 PM | Resnick
THE SONG CONTINUES: RENÉE FLEMING MASTER CLASS
Katerina Burton, Soprano
Lynnesha Crump, Soprano
John ChongYoon Nob, Tenor
Carlos Cárdenas, Tenor
Christina Giuca, Piano
Richard Jerie, Piano
Andrew King, Piano
Cameron Richardson-Eames, Piano

Thursday, January 31 at 9 PM | Zankel
KRONOS QUARTET
Part of The ‘60s: The Years that Changed America.
FEBRUARY

Friday, February 2 at 8 PM | Stern/Perelman
THE NEW YORK POPS
Steven Reineke, Music Director and Conductor
James Monroe Iglehart and Capathia Jenkins, Guest Artists

Saturday, February 3 at 9 PM | Zankel
RUTHIE FOSTER
NORTH MISSISSIPPI ALLSTARS
Rosanne Cash, Creative Partner

Monday, February 5 at 8 PM | Stern/Perelman
SOUNDS OF CHANGE
Anthony Hamilton
The Hamiltones
Christian McBride
Naturally 7
Phyllis Rasheed
Otis Redding III
Vernon Reid
Sonia Sanchez
Cantor Azi Schwartz
Valerie Simpson
Dionne Warwick
Ray Chew, Music Director
Part of The ’60s: The Years that Changed America.

Tuesday, February 6 at 8 PM | Zankel
MATTHIAS GOERNE, BARITONE
DANIIL TRIFONOV, PIANO

Wednesday, February 7 at 8 PM | Stern/Perelman
JOSHUA BELL, VIOLIN
JEREMY DENK, PIANO

Thursday, February 8 at 7:30 PM | Zankel
NICO MUHLY AND FRIENDS
INVESTIGATE THE GLASS ARCHIVE
Nico Muhly, Piano
Estelí Gomez, Soprano
Caroline Shaw, Vocals and Violin
Nadia Sirota, Viola
Alex Sopp, Flute
Chris Thompson, Percussion

Friday, February 9 at 8 PM | Stern/Perelman
CHICAGO SYMPHONY ORCHESTRA
Riccardo Muti, Music Director and Conductor

Saturday, February 10 at 7:30 PM | Zankel
MÚM
Part of The ’60s: The Years that Changed America.

Tuesday, February 13 at 7:30 PM | Zankel
DOROTHEA RÖSCHMANN, SOPRANO
MALCOLM MARTINEAU, PIANO
Carnegie Hall honored iconic composer Philip Glass, who also celebrated his 80th birthday year, as the 2017–2018 Richard and Barbara Debs Composer’s Chair. In December, violinist Tim Fain performed Glass’s Violin Concerto No. 2, “The American Four Seasons,” with the American Composers Orchestra. Glass’s lesser-known music was reimagined in world premiere arrangements by composer-pianist Nico Muhly and a community of his musical friends in a February concert. In that same month, the Philip Glass Ensemble returned to Carnegie Hall—a long absence—to perform his groundbreaking Music with Changing Parts. As part of his residency, Glass wanted American orchestras to submit engaging programs that included his music. Two orchestras that have displayed a long-time affinity for his music did. The Louisiana Philharmonic Orchestra gave rousing performances of his Days and Nights in Rocinha, Concerto Fantasy for Two Timpanists and Orchestra, and music by Mexican composer Silvestre Revueltas. In April, the Pacific Symphony had its turn with a program that recalled Glass’s collaborations with sitar master Ravi Shankar, including “Meetings Along the Edge” from Passages (based on a Shankar theme), with Anoushka Shankar as soloist, and the New York premiere of the complete version of The Passion of Ramakrishna. There was also the US premiere of his String Quartet No. 8, a work co-commissioned by Carnegie Hall and performed by the JACK Quartet.
MARCH

Thursday, March 1 at 7:30 PM | Zankel
DANIL TRIFONOV, PIANO
SERGEI BABAYAN, PIANO

Friday, March 2 at 8 PM | Stern/Perelman
MITSUKO UCHIDA, PIANO

Sunday, March 4 at 2 PM | Stern/Perelman
ANNE-SOPHIE MUTTER, VIOLIN
LAMBERT ORKIS, PIANO

Tuesday, March 6 at 7 PM | Zankel
SŌ PERCUSSION
JACK QUARTET

Thursday, March 8 at 8 PM | Stern/Perelman
PIERRE-LAURENT AIMARD, PIANO

Friday, March 9 at 7:30 PM | Weill
ELIAS STRING QUARTET

Friday, March 9 at 8 PM | Stern/Perelman
THE NEW YORK POPS
Steven Reineke, Music Director and Conductor

Saturday, March 10 at 8 PM | Zankel
BHI BHIMAN, LEAD VOCALS AND RHYTHM GUITAR
Damien Verrett, Lead Guitar and Keyboards
Aki Berman, Keyboards
Oscar Westesson, Bass
Atita Clifton, Drums
Port of The '60s: The Years that Changed America

Sunday, March 11 at 3 PM | Stern/Perelman
A TIME LIKE THIS: MUSIC FOR CHANGE
Lemon Andersen, Poet and Emcee
Bhiannon Giddens, Vocals
Toshi Reagon, Vocals
Young Paris, Vocals
Carrie Compere, Vocals
Bo James, Vocals
Sarah Elizabeth Charles, Vocals
Emily Eagen, Vocals
Emeline Michel, Vocals
Roya Marsh, Poet
Kenny Seymour, Music Supervisor, Director, and Arranger
with Special Guests
Noga Cabo, Songwriter and Vocals
Hannah Coleman, Songwriter and Vocals
Robert Pollock, Songwriter and Vocals
Emma Thompson-Haye, Songwriter and Vocals
Port of The '60s: The Years that Changed America

For the first time, Carnegie Hall turned to a figure outside the music world—Pulitzer Prize–winning writer and historian Robert A. Caro—for inspiration in creating a citywide festival. The '60s: The Years that Changed America was one of Carnegie Hall’s largest festivals, running 10 weeks, featuring more than 35 partner organizations, and presenting more than 50 concerts, films, panel discussions, and exhibitions in New York City. The festival recalled the turbulent decade and the issues that defined it: the struggle for social justice, fight for civil rights, resistance to the war in Vietnam, the empowerment of a younger generation, and the rise of a radical new aesthetic.

The Kronos Quartet opened the festival at Carnegie Hall with a program that celebrated American mavericks Terry Riley, John Cage, and Janis Joplin, as well as world premieres of works by Stacy Garrop and Zachary Watkins. There were other groundbreakers celebrated throughout the festival. The Matthew Shipp Trio and saxophonist Roscoe Mitchell paid tribute to the seismic shift that shook the world of jazz in a concert devoted to The Free Jazz Movement; Icelandic group múm’s pop experimentalism put a contemporary stamp on ‘60s era psychedelia; and the Philip Glass Ensemble returned to Carnegie Hall after more than a decade to perform the composer’s early masterpiece Music with Changing Parts.

Eclectic band Snarky Puppy was joined by ‘60s icon David Crosby, vocalists Fatoumata Diawara and Laura Mvula, and mandolinist Chris Thile in a lively evening of protest music from and inspired by the ‘60s. The rebellious spirit also rang out in Sounds of Change, a multimedia concert of folk songs, R&B classics, and popular hits of the period; A Time Like This: Music for Change, a stirring program performed by young performers from the Weill Music Institute and award-winning Broadway, blues, hip-hop, and Americana stars showcasing music’s power to bring people together to fight for change; and singer-songwriter Bhi Bhiman’s soulful pop-folk songs that combined the personal and the political. Politics, protest, and passion were also at the core of The Vietnam War: At Home and Abroad, historian John Monsky’s multimedia show that used live performances of pop and folk music from the 1960s coupled with photographs and film footage to capture the intense emotions surrounding the war. A performance by the Friction Quartet of George Crumb’s amplified string quartet Black Angels, a searing response to the conflict, opened the program.
Tuesday, March 13 at 7:30 PM | Zankel
QUATUOR EBÈNE

Tuesday, March 13 at 8 PM | Stern/Perelman
THE PHILADELPHIA ORCHESTRA
Yannick Nézet-Séguin, Music Director and Conductor
Janine Jansen, Violin

Friday, March 16 at 7:30 PM | Zankel
ALARM WILL SOUND
Alan Pierson, Artistic Director, Conductor, and Co-Host
Nadia Sirossa, Viola and Co-Host
John Orfe, Piano
Steven Beck, Harpsichord

Saturday, March 17 at 8 PM | Stern/Perelman
ANDALUSIAN VOICES: CARMEN LINARES, MARINA HEREDIA, AND ARCÁNGEL
Miguel Ángel Cortés, Guitar
José Quevedo “Bolita,” Guitar
Paquito González, Percussion
Ana Morales, Dancer
Isidro Muñoz, Music Director

Wednesday, March 21 at 7:30 PM | Zankel
STANDARD TIME WITH MICHAEL FEINSTEIN
Michael Feinstein, Artistic Director
with Special Guests
Corey Cott
Nick Ziobro

Thursday, March 22 at 7:30 PM | Zankel
APOLLO’S FIRE
Jeannette Sorrell, Artistic Director, Conductor, and Harpsichord

Thursday, March 22 at 8 PM | Stern/Perelman
ITZHAK PERLMAN, VIOLIN
PINCHAS ZUKERMAN, VIOLIN AND VIOLA
ROHAN DE SILVA, PIANO

Friday, March 23 at 7:30 PM | Weill
MICHAIL LIFITS, PIANO

Saturday, March 24 at 2 PM | Zankel
THE VIETNAM WAR: AT HOME AND ABROAD
FRICTION QUARTET
John Monsky, Creator and Speaker
Shonica Gooden, Crystal Kellogg, Kelvin Moon Loh, and Justin Sargent, Vocalists
Peter Flynn, Director
Richard Danley, Music Director
Kay Matschullat, Co-Producer
Part of ‘The 60s: The Years that Changed America’

Sunday, March 25 at 2 PM | Stern/Perelman
THE ENGLISH CONCERT
Harry Bicket, Artistic Director and Conductor
Iestyn Davies, Countertenor
Jane Archibald, Soprano
Joélle Harvey, Soprano
Luca Pisaroni, Bass-Baritone
Sasha Cooke, Mezzo-Soprano
Jakub Józef Orlinski, Countertenor
James Hall, Countertenor

Wednesday, March 28 at 8 PM | Stern/Perelman
BAYERISCHES STAATSORCHESTER
Kirill Petrenko, Music Director and Conductor
Julia Fischer, Violin
Daniel Müller-Schott, Cello

Thursday, March 29 at 7 PM | Stern/Perelman
BAYERISCHE STAATSOPER
Kirill Petrenko, Music Director and Conductor
Adrianne Pieczonka, Soprano
Angela Brower, Mezzo-Soprano
Hanna-Elisabeth Müller, Soprano
Peter Rose, Bass
Markus Eiche, Baritone
Lawrence Brownlee, Tenor
Choir of the Bayerische Staatsoper
Sören Eckhoff, Chorus Master
Bayerisches Staatsorchester

Friday, March 30 at 7:30 PM | Zankel
ALARM WILL SOUND
Alan Pierson, Artistic Director, Conductor, and Co-Host
Nadia Sirossa, Viola and Co-Host
John Orfe, Piano
Steven Beck, Harpsichord

Wednesday, March 28 at 8 PM | Stern/Perelman
BAYERISCHES STAATSORCHESTER
Kirill Petrenko, Music Director and Conductor
Julia Fischer, Violin
Daniel Müller-Schott, Cello

Thursday, March 29 at 7 PM | Stern/Perelman
BAYERISCHE STAATSOPER
Kirill Petrenko, Music Director and Conductor
Adrianne Pieczonka, Soprano
Angela Brower, Mezzo-Soprano
Hanna-Elisabeth Müller, Soprano
Peter Rose, Bass
Markus Eiche, Baritone
Lawrence Brownlee, Tenor
Choir of the Bayerische Staatsoper
Sören Eckhoff, Chorus Master
Bayerisches Staatsorchester

Friday, March 30 at 7:30 PM | Zankel
THE PHILADELPHIA ORCHESTRA
Yannick Nézet-Séguin, Music Director and Conductor
Janine Jansen, Violin

Saturday, March 31 at 8 PM | Stern/Perelman
THE ENGLISH CONCERT
Harry Bicket, Artistic Director and Conductor
Iestyn Davies, Countertenor
Jane Archibald, Soprano
Joélle Harvey, Soprano
Luca Pisaroni, Bass-Baritone
Sasha Cooke, Mezzo-Soprano
Jakub Józef Orlinski, Countertenor
James Hall, Countertenor

Sunday, March 31 at 2 PM | Stern/Perelman
THE ENGLISH CONCERT
Harry Bicket, Artistic Director and Conductor
Iestyn Davies, Countertenor
Jane Archibald, Soprano
Joélle Harvey, Soprano
Luca Pisaroni, Bass-Baritone
Sasha Cooke, Mezzo-Soprano
Jakub Józef Orlinski, Countertenor
James Hall, Countertenor

Monday, April 1 at 7:30 PM | Zankel
ALARM WILL SOUND
Alan Pierson, Artistic Director, Conductor, and Co-Host
Nadia Sirossa, Viola and Co-Host
John Orfe, Piano
Steven Beck, Harpsichord

Tuesday, April 2 at 7:30 PM | Zankel
ALARM WILL SOUND
Alan Pierson, Artistic Director, Conductor, and Co-Host
Nadia Sirossa, Viola and Co-Host
John Orfe, Piano
Steven Beck, Harpsichord

Wednesday, April 3 at 7:30 PM | Zankel
ALARM WILL SOUND
Alan Pierson, Artistic Director, Conductor, and Co-Host
Nadia Sirossa, Viola and Co-Host
John Orfe, Piano
Steven Beck, Harpsichord

Thursday, April 4 at 7:30 PM | Zankel
ALARM WILL SOUND
Alan Pierson, Artistic Director, Conductor, and Co-Host
Nadia Sirossa, Viola and Co-Host
John Orfe, Piano
Steven Beck, Harpsichord

Friday, April 5 at 7:30 PM | Zankel
ALARM WILL SOUND
Alan Pierson, Artistic Director, Conductor, and Co-Host
Nadia Sirossa, Viola and Co-Host
John Orfe, Piano
Steven Beck, Harpsichord

Saturday, April 6 at 8 PM | Zankel
ALARM WILL SOUND
Alan Pierson, Artistic Director, Conductor, and Co-Host
Nadia Sirossa, Viola and Co-Host
John Orfe, Piano
Steven Beck, Harpsichord

Sunday, April 7 at 2 PM | Stern/Perelman
THE ENGLISH CONCERT
Harry Bicket, Artistic Director and Conductor
Iestyn Davies, Countertenor
Jane Archibald, Soprano
Joélle Harvey, Soprano
Luca Pisaroni, Bass-Baritone
Sasha Cooke, Mezzo-Soprano
Jakub Józef Orlinski, Countertenor
James Hall, Countertenor
CANDIDE
Starring
Paul Appleby
Erin Morley
Patricia Racette
William Burden
and
John Lithgow
with
Ryan Silverman
Bryonha Marie Parham
Orchestra of St. Luke’s
Mansfield University Concert Choir
Rob Fisher, Musical Director and Conductor
Joshua Bergasse, Choreographer
Scott Lehrer, Sound Designer
Tracy Christensen, Costume Designer
Alan Adelman, Lighting Designer
Wendall K. Harrington, Projections Designer
Casting by Telsey + Company / Rachel Hoffman, CSA

Thursday, April 19 at 7:30 PM | Zankel
ANDREI IONIŢĂ, CELLO
NAOKO SONODA, PIANO

Thursday, April 19 at 7:30 PM | Weill
ENSEMBLE CONNECT

Friday, April 20 at 7:30 PM | Weill
JULIA BULLOCK, SOPRANO
JOHN ARIDA, PIANO

Saturday, April 21 at 4 PM
Sunday, April 22 at 4 PM
Monday, April 23 at 4 PM
Resnick
JOYCE DIDONATO MASTER CLASS
Francesca Chigi, Soprano
And Pretorious, Mezzo-Soprano
Jose Simerilla Romero, Tenor
Germán Enrique Alcántara, Baritone
Justina Lee, Piano
Shannon McGinnis, Piano

Wednesday, April 18 at 7 PM | Stern/Perelman
CANDIDE
Starring
Paul Appleby
Erin Morley
Patricia Racette
William Burden
and
John Lithgow
with
Ryan Silverman
Bryonha Marie Parham
Orchestra of St. Luke’s
Mansfield University Concert Choir
Rob Fisher, Musical Director and Conductor
Joshua Bergasse, Choreographer
Scott Lehrer, Sound Designer
Tracy Christensen, Costume Designer
Alan Adelman, Lighting Designer
Wendall K. Harrington, Projections Designer
Casting by Telsey + Company / Rachel Hoffman, CSA

Thursday, April 19 at 7:30 PM | Zankel
ANDREI IONIŢĂ, CELLO
NAOKO SONODA, PIANO

Thursday, April 19 at 7:30 PM | Weill
ENSEMBLE CONNECT

Friday, April 20 at 7:30 PM | Weill
JULIA BULLOCK, SOPRANO
JOHN ARIDA, PIANO

Saturday, April 21 at 4 PM
Sunday, April 22 at 4 PM
Monday, April 23 at 4 PM
Resnick
JOYCE DIDONATO MASTER CLASS
Francesca Chigi, Soprano
And Pretorious, Mezzo-Soprano
Jose Simerilla Romero, Tenor
Germán Enrique Alcántara, Baritone
Justina Lee, Piano
Shannon McGinnis, Piano

Wednesday, April 11 at 7:30 PM | Stern/Perelman
BOSTON SYMPHONY ORCHESTRA
Andris Nelsons, Music Director and Conductor
Jean-Yves Thibaudet, Piano

Wednesday, April 11 at 8 PM | Stern/Perelman
BOSTON SYMPHONY ORCHESTRA
Andris Nelsons, Music Director and Conductor
Jean-Yves Thibaudet, Piano

Thursday, April 12 at 8 PM | Stern/Perelman
BOSTON SYMPHONY ORCHESTRA
Andris Nelsons, Music Director and Conductor
Jonas Kaufmann, Tenor
Camilla Nybend, Soprano
Mihoko Fujimura, Mezzo-Soprano
Georg Zeppenfeld, Bass
Andrew Rees, Tenor
David Kravitz, Baritone

Friday, April 13 at 8 PM | Stern/Perelman
BOSTON SYMPHONY ORCHESTRA
Andris Nelsons, Music Director and Conductor
Yo-Yo Ma, Cello

Saturday, April 14 at 8:30 PM | Zankel
OMAR FARUK TEKBILEK, NEY, VOCALS, BAGLAMA, ZURNA, AND PERCUSSION
Hasan Isakkaet, Kanun and Violin
Iłamar Erez, Acoustic Guitar and Piano
Rivers Gueguerian, Drums and Percussion
Murat Tekbilek, Percussion
with Special Guests
Brian Keane, Guitar
Ara Dinkjian, Oud

Tuesday, April 10 at 7:30 PM | Zankel
ARTERIS QUARTET

Tuesday, April 10 at 8 PM | Stern/Perelman
THE PHILADELPHIA ORCHESTRA
Yannick Nézet-Séguin, Music Director and Conductor
Westminster Symphonic Choir
Joe Miller, Director
Keystone State Boychoir
Pennsylvania Girlchoir
Steve M. Fisher, Artistic Director
Sister Cities Girlchoir
Alyssa Lee, Artistic Director

Wednesday, April 11 at 7:30 PM | Weill
ROBIN BLAZE, COUNTERENOR
ELIZABETH KENNY, LUTE
Simon Jones, Actur

The worldwide celebration of the Leonard Bernstein centenary by arts institutions was a major yearlong event that encompassed performances, talks, exhibitions, and more. At Carnegie Hall, the master’s works appeared on a number of programs. The Philadelphia Orchestra conducted by Yannick Nézet-Séguin featured Bernstein’s music on three of its programs, including opening the season with the On the Waterfront Symphonic Suite and Symphonic Dances from West Side Story, returning in December with Hilary Hahn as soloist in the Serenade (after Plato’s Symposium) and in April with the Chichester Psalms. That same month, Jean-Yves Thibaudet and the Boston Symphony Orchestra conducted by Andris Nelsons performed Bernstein’s Symphony No. 2, “The Age of Anxiety.” A star-studded performance of Candide brought the festivities to a close. Paul Appleby, Erin Morley, and John Lithgow—with special appearances by Danny Burstein, Len Cariou, and Marilyn Horne—romped in a joyous performance that was enhanced by charming visual effects.
The youngest Perspectives artist to date, pianist Daniil Trifonov displayed his insatiable musical curiosity with a seven-concert series that showcased his talents as a magnificent solo artist, champion of the concerto repertoire, generous collaborator in chamber music and song, and daring composer. He opened his series with a recital focusing on Chopin and music the Polish master inspired. In November, he displayed his skill as both composer and performer in the New York premiere of his Piano Concerto with the Mariinsky Orchestra conducted by Valery Gergiev. Creative collaborations were hallmarks of his Perspectives. In February, he partnered with baritone Matthias Goerne in an intense recital of songs by Schumann, Brahms, Wolf, and Shostakovich; while in March, he teamed with his mentor Sergei Babayan in a program of two-piano music by Mozart, Rachmaninoff, and others. April saw Trifonov and the Kremerata Baltica perform back-to-back Chopin programs, including a concert in which the pianist was joined by Gautier Capuçon in the Cello Sonata. In a unique May recital, which concluded the series, Trifonov performed a seminal work from each decade of the 20th century.

Perspectives: DANIIL TRIFONOV

Saturday, April 21 at 8 PM | Stern/Perelman
PACIFIC SYMPHONY
Carl St.Clair, Music Director and Conductor
Anoushka Shankar, Sitar
Elissa Johnston, Soprano
Christopher Nomura, Baritone
Donovan Singletary, Bass-Baritone
I-Chin Lee, Alto
Nicholas Preston, Tenor
Pacific Chorale
Robert Istad, Artistic Director

Tuesday, April 24 at 7:30 PM | Zankel
LAWRENCE BROWNFLE, MYRA HUANG, TYSHEWAN SOREY, AND FRIENDS
Lawrence Brownfle, Tenor
Myra Huang, Piano
Randall Goosby, Violin
Khari Joyner, Cello
Alexander Laing, Clarinet
Kevin Miller, Piano
Tyshawn Sorey, Conductor

Wednesday, April 25 at 8 PM | Stern/Perelman
DANIIL TRIFONOV, PIANO
KREMERATA BALITICA
with
Gidon Kremer, Violin
Giedri Dirvanauskaité, Cello

Thursday, April 26 at 8 PM | Stern/Perelman
DANIIL TRIFONOV, PIANO
GAUTIER CAPUÇON, CELLO
KREMERATA BALITICA

Friday, April 27 at 8 PM | Stern/Perelman
EVLGENY KISSIN, PIANO
EMERSON STRING QUARTET

Saturday, April 28 at 9 PM | Zankel
JOHN PATITUCCI ELECTRIC GUITAR QUARTET
John Patitucci, Electric Bass
Brian Blade, Drums
Adam Rogers, Guitar
Steve Cardenas, Guitar

Sunday, April 29 at 2 PM | Stern/Perelman
MAURIZIO POLLINI, PIANO

Tuesday, May 1 at 7:30 PM | Weill
MAHAN ESFAHANI, HARPSICHORD

Thursday, May 3 at 7:30 PM | Zankel
LAUREATES OF THE SPHINX COMPETITION
Elena Urioste, Violin
Gabriel Cabezas, Cello
Xavier Foley, Bass
Tom Poster, Piano

Friday, May 4 at 7:30 PM | Zankel
DANIIL TRIFONOV, PIANO

Friday, May 4 at 8 PM | Stern/Perelman
BAVARIAN RADIO SYMPHONY ORCHESTRA
Mariss Jansons, Chief Conductor
Frank Peter Zimmermann, Violin

Saturday, May 5 at 7:30 PM | Zankel
LES VIOLONS DU ROY
Bernard Labadie, Founding Conductor
Isabelle Faust, Violin

Saturday, May 5 at 8 PM | Stern/Perelman
BAVARIAN RADIO SYMPHONY ORCHESTRA
Mariss Jansons, Chief Conductor
Wednesday, May 30 at 8 PM | Stern/Perelman
THE MET ORCHESTRA
Gianandrea Noseda, Conductor
James Ehnes, Violin

Sunday, May 20 at 2 PM | Stern/Perelman
EVGENY KISSIN, PIANO

Friday, May 18 at 8 PM | Stern/Perelman
THE MET ORCHESTRA
Mirga Gražinytė-Tyla, Conductor
Anita Rachvelishvili, Mezzo-Soprano

Friday, May 18 at 8 PM | Stern/Perelman
MARIA FARANTOURI
Achilleas Wastor, Music Director and Piano
David Lynch, Saxophone and Flute
Hercules Zakas, Bouzouki and Mandolin
Alexandros Botinis, Cello
Petros Klaumpas, Bass
Christos Rafalides, Vibraphone
Engin Kaan Gunaydin, Percussion
with Archdiocesan Cathedral of the Holy Trinity Choir
Evey Simon, Director

Tuesday, June 5, 2018 at 8 PM | Stern/Perelman
THE MET ORCHESTRA
Michael Tilson Thomas, Conductor
Pretty Yende, Soprano

Thursday, July 19 at 7:30 PM | Stern/Perelman
NATIONAL YOUTH ORCHESTRA OF THE UNITED STATES OF AMERICA
Michael Tilson Thomas, Conductor
Jean-Yves Thibaudet, Piano

Friday, July 27 at 8 PM | Stern/Perelman
NYO JAZZ
Sean Jones, Bandleader and Trumpet
with Special Guests
Dianne Reeves, Vocals
Wycliffe Gordon, Trombone

Thursday, July 24 at 7:30 PM | Stern/Perelman
NYO2
Carlos Miguel Prieto, Conductor
Gil Shaham, Violin
with Fellows of the New World Symphony,
America’s Orchestral Academy

Thursday, May 10 at 8 PM | Stern/Perelman
EMANUEL AX, PIANO

Saturday, May 12 at 8 PM | Stern/Perelman
MARIA FARANTOURI
Achilleas Wastor, Music Director and Piano
David Lynch, Saxophone and Flute
Hercules Zakas, Bouzouki and Mandolin
Alexandros Botinis, Cello
Petros Klaumpas, Bass
Christos Rafalides, Vibraphone
Engin Kaan Gunaydin, Percussion
with Archdiocesan Cathedral of the Holy Trinity Choir
Evey Simon, Director

Thursday, May 17 at 8 PM | Stern/Perelman
YUJA WANG, PIANO

Friday, May 18 at 8 PM | Stern/Perelman
THE MET ORCHESTRA
Mirga Gražinytė-Tyla, Conductor
Anita Rachvelishvili, Mezzo-Soprano

Sunday, May 20 at 2 PM | Stern/Perelman
EVGENY KISSIN, PIANO

Wednesday, May 30 at 8 PM | Stern/Perelman
THE MET ORCHESTRA
Gianandrea Noseda, Conductor
James Ehnes, Violin

Tuesday, May 24 at 7:30 PM | Stern/Perelman
NYO2
Carlos Miguel Prieto, Conductor
Gil Shaham, Violin
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Michael Tilson Thomas, Conductor
Jean-Yves Thibaudet, Piano
Now in its third year, Carnegie Hall’s 125 Commissions Project honors the present and looks to the future. By its completion in 2020, the five-year project will have commissioned at least 125 new works from leading composers—both established and emerging—and premiered them at Carnegie Hall. During the 2017–2018 season, notable premières included Philip Glass’s String Quartet No. 8 with the JACK Quartet, Tyshawn Sorey’s Cycles of My Being performed by tenor Lawrence Brownlee and friends, Gabriel Kahane’s Bright and Fair performed by Ensemble Connect, Tigran Hamasyan’s Serenade performed by Roomful of Teeth in their Carnegie Hall debut with the composer at the piano, and many others.

Lead support for the 125 Commissions Project is provided by The Andrew W. Mellon Foundation. Additional funding is provided by members of Carnegie Hall’s Composer Club.
During the 2017–2018 season, Carnegie Hall’s mission of bringing extraordinary music to the widest possible audience was supported through a wide range of digital initiatives. Music lovers outside Carnegie Hall’s walls were invited to explore, engage, and be entertained on a range of digital platforms.

**DIGITAL INITIATIVES**

Staying on the cutting edge of both accessibility and technology is essential to Carnegie Hall’s digital programming, and a core tool for achieving this is the Hall’s virtual front door: carnegiehall.org. After extensive planning, production, and testing—involving a wide range of staff who brought their particular skills and dedication to the project—the new Carnegie Hall website was unveiled in November 2017. For the first time, carnegiehall.org is mobile-responsive and accessible to people with disabilities. Additionally, the website’s new, more robust content management system is expandable to support future innovation and technology—all vital to creating a more personal customer experience.

The new site deftly supports ticket sales on desktop, tablet, and mobile platforms and handles the complexities of sales for the new Create Your Own subscription series. The financial rewards have been evident with a marked increase in online ticket sales, including mobile subscription renewals. The new website has also received its share of public praise, earning two Webby Award nominations from the Academy of Digital Arts and Sciences.

Once again, music making from Carnegie Hall was shared with a vast global audience via live radio broadcasts and webcasts. Carnegie Hall and WQXR-FM, in partnership with WFMT Radio Networks, launched the seventh year of the Carnegie Hall Live series with a broadcast of the Opening Night Gala featuring Yannick Nézet-Séguin conducting The Philadelphia Orchestra. The series continued with L’Arpeggiata in a Luigi Rossi program, Sir Antonio Pappano conducting the Orchestra dell’Accademia Nazionale di Santa Cecilia with pianist Martha Argerich, Mahler’s Third Symphony with the Israel Philharmonic Orchestra conducted by Zubin Mehta, violinist Joshua Bell and pianist Jeremy Denk in recital, Gustavo Dudamel on the podium leading the Vienna Philharmonic Orchestra, and more.

More than a dozen concerts were broadcast with WQXR and Carnegie Hall hosting live conversations on Twitter with participants joining in using the hashtag #CHLive. The Hall’s partnership with medici.tv entered its fourth year. In addition to the Orchestra dell’Accademia Nazionale di Santa Cecilia concert, there were webcasts of the Philip Glass Ensemble performing Glass’s Music with Changing Parts, master classes with mezzo-soprano Joyce DiDonato, and summertime webcasts of National Youth Orchestra of the United States of America in Beijing, NYO2 in Miami, and NYO Jazz in Berlin.

For the third season, Carnegie Hall was an Apple Music curator. Apple Music subscribers listened to dynamic playlists that explored Carnegie Hall programming, including Perspectives artists Janine Jansen and Daniil Trifonov, Debs Composer’s Chair Philip Glass, The 60s: The Years that Changed America festival, the Leonard Bernstein centenary, and more.

Carnegie Hall programming was featured in a number of virtual exhibits on the Google Cultural Institute. A major online exhibition honoring Leonard Bernstein’s West Side Story was particularly relevant in the Bernstein centenary year. This brilliant collaboration with the New York Public Library for the Performing Arts, the Museum of the City of New York, the National Museum of American Jewish History, and Google Arts & Culture brought together artifacts and mementos from the making of the Broadway musical and movie, behind-the-scenes photographs, and extensive written and video features that explored the history, artistic value, and social relevance of this landmark work.

Carnegie Hall’s YouTube channel, with over 46,000 subscribers, offered a window into a wide range of Carnegie Hall offerings. There were videos showcasing the season’s concert programming, including The 60s: The Years that Changed America, Perspectives artists Janine Jansen and Daniil Trifonov, and more. Additionally, master classes, moving performances from the Lullaby Project, and other initiatives of the Weill Music Institute were showcased.

DIGITAL INITIATIVES
More than a half 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 the Weill Music Institute (WMI) during the 2017–2018 season. WMI’s national and international partnerships, New York City initiatives, innovative offerings at Carnegie Hall, and online curricula, videos, and other resources enriched lives and spread the joy of music throughout the season.
In March, a remarkable culminating concert of a citywide creative learning project showcased original music written by New Yorkers of all ages, inspired by the protest songs of the 1960s and the social issues of today, performed alongside covers of influential songs from that turbulent decade. A Time Like This: Music for Change presented 13 original songs created in songwriting workshops across the city. Taking inspiration from artists such as Bob Dylan, Aretha Franklin, Marvin Gaye, Jimi Hendrix, and others, young people took the stage, collaborating with professional artists, to raise their voices in a rallying cry for unity and the power of music to fight for change.

The concert was hosted by Def Poetry Jam’s Lemon Andersen and featured Rhiannon Giddens, Toshi Reagon, Ro James, Carrie Compere, and many others. In an interview with Afropop, Young Paris, who performed “Let ‘Em Say” alongside two teen songwriters from Brooklyn, said, “I was excited to work with the kids and see how we could use a platform as prestigious as Carnegie Hall to showcase not only their work but how to bring community together and put them on the same stage.” Since the 1960s and long before, the Carnegie Hall stage has been a platform for the voices and causes that shape our world. A Time Like This: Music for Change built upon that legacy and delivered a powerful message. The concert also opened the third Create Justice forum, a national initiative led by Carnegie Hall and the Arts for Incarcerated Youth Network in Los Angeles that focused on the intersection of arts and juvenile justice reform. Rob Pollock, a songwriter who wrote and performed an original song entitled “Testify,” about finding the bravery to stand up for justice, reflected on the program’s timely message: “I’m going to support the people who talk and find the courage to do more of it myself. That’s what gives impetus for change.”
Programs of the Weill Music Institute reached teachers, students, and community members during the 2017–2018 season in the following states and countries:

- Alabama
- Alaska
- Arizona
- Arkansas
- California
- Colorado
- Connecticut
- Delaware
- Florida
- Georgia
- Idaho
- Illinois
- Indiana
- Iowa
- Louisiana
- Maine
- Maryland
- Massachusetts
- Michigan
- Minnesota
- Mississippi
- Missouri
- Nevada
- New Hampshire
- New York
- North Carolina
- Ohio
- Oklahoma
- Oregon
- Pennsylvania
- Puerto Rico
- South Carolina
- South Dakota
- Texas
- Vermont
- Virginia
- Washington
- West Virginia
- Wisconsin
- Canada
- Japan
- Spain
- Kenya
- Greece
- United Kingdom
The 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. The program was implemented by more than 100 partner orchestras in the US and abroad, serving approximately 400,000 students and teachers across the country and around the globe. The program was a part of the ongoing Link Up initiative, which has been in place since 2007.

For National and International Partners:

Link Up: The Orchestra Sings
May 24–26

Adrian Symphony Orchestra (Michigan)
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 (Keny)
Artis–Naples (Florida)
Baton Rouge Symphony Orchestra (Louisiana)
Binghamton Philharmonic (New York)
Calgary Philharmonic Orchestra (Canada)
Cape Symphony (Massachusetts)
Carnegie Hall–Lewisburg, West Virginia (West Virginia)
Carolina Philharmonic (North Carolina)
Central Ohio Symphony (Ohio)
Charleston Symphony Orchestra (South Carolina)
Charlotte Symphony Orchestra (North Carolina)
Colorado Springs Philharmonic (Colorado)
Columbus Symphony (Ohio)
Conservatorio Profesional de Música de Menorca (Spain)
Corporación de las Artes Musicales (Puerto Rico)
Dallas Symphony Orchestra (Texas)
Delaware Symphony Orchestra (Delaware)
East Texas Symphony Orchestra (Texas)
El Paso Symphony Orchestra (Texas)
Einrid Symphony Orchestra (Oklahoma)
Eugene Symphony (Oregon)
Fairfax Symphony Orchestra (Virginia)
Flagstaff Symphony Orchestra (Arizona)
Fort Wayne Philharmonic (Indiana)
Fort Worth Symphony Orchestra (Texas)
Fresno Philharmonic Orchestra (California)
Grand Junction Symphony Orchestra (Colorado)
Gulf Coast Symphony (Mississippi)
Harvard Symphony Orchestra (Pennsylvania)
Hartford Symphony Orchestra (Connecticut)
Honeywell Center (Indiana)
Idaho State Civic Symphony (Idaho)
Juneau Symphony (Alaska)
Kansas City Symphony (Missouri)
Kenai Peninsula Orchestra (Alaska)
Kingville Symphony Orchestra (Texas)
Kitchener-Waterloo Symphony (Canada)
Lansing Symphony (Michigan)
Longview Symphony (Texas)
Louisiana Philharmonic Orchestra (Louisiana)
Madison Symphony Orchestra (Wisconsin)
Mankato Symphony Orchestra (Minnesota)
Maryland Symphony Orchestra (Maryland)
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 Sinfónica de los Conservatorios de Almendralejo y Mérida (Spain)
Orquesta Sinfónica del Principado de Asturias (Spain)
Pacific Music Festival (Japan)
The Philadelphia Orchestra (Pennsylvania)
Plano Symphony Orchestra (Texas)
Plymouth Philharmonic Orchestra (Massachusetts)
Regina Symphony Orchestra (Canada)
Reno Philharmonic Orchestra (Nevada)
Rhode Island Philharmonic Orchestra & Music School (Rhode Island)
Rogue Valley Symphony (Oregon)
Sacramento Philharmonic & Opera (California)
San Antonio Symphony (Texas)
Santa Cruz Symphony (California)
Saratoga Orchestra of Whidbey Island (Washington)
Seattle Symphony (Washington)
Shreveport Symphony Orchestra (Louisiana)
Sinfonia Gulf Coast (Florida)
Sioux City Symphony (Iowa)
South Bend Symphony Orchestra (Indiana)
South Carolina Philharmonic (South Carolina)
South Dakota Symphony Orchestra (South Dakota)
Spartanburg Philharmonic Orchestra (South Carolina)
Spokane Symphony (Washington)
Springfield Symphony Orchestra (Ohio)
St. Louis Symphony (Missouri)
Stamford Symphony (Connecticut)
Starkville–Mississippi State University Symphony Association (Mississippi)
Symphony Nova Scotia (Canada)
Symphony Tacoma (Washington)
Tallahassee Symphony Orchestra (Florida)
The Florida Orchestra (Florida)
The Venice Symphony Orchestra (Florida)
Thunder Bay Symphony Orchestra (Canada)
Tulsa Symphony Orchestra (Oklahoma)
Vermont Youth Orchestra Association (Vermont)
Virginia Symphony Orchestra (Virginia)
Walla Walla Symphony (Washington)
West Michigan Symphony (Michigan)
Winston-Salem Symphony (North Carolina)

For Students and Teachers:

May 22–24 | Stern/Perelman THE ORCHESTRA SINGS
Orchestra of St. Luke’s
Rosen Milanov, Conductor
Thomas Cabaniss, Host
Sarah Elizabeth Charles, Vocals
Christian Figueroa, Vocals
Shanna Lesniak, Vocals
Tali Rubinstein, Recorder
Brandon Ray Maxwell, Dancer
MARCUS SAINTUS & GROIERSITY, Percussion Ensemble
Students from PS 100Q, Bank Street School for Children, and PS 165Q, Ensemble
Melissa Rae Mahon, Director
Dan Scully, Visuals Designer
Stacey Rogos, Lighting Designer
Nevin Steinberg, Sound Designer

IN NEW YORK CITY
During the 2017–2018 season, New York City students participated in The Orchestra Sings, an exploration of melody through orchestral repertoire that included Dvořák’s “New World” Symphony, Beethoven’s “Ode to Joy,” and Stravinsky’s Firebird Suite. Nearly 15,000 New York City students and teachers traveled to Carnegie Hall for the six culminating concerts performed by the Orchestra of St. Luke’s, conducted by Rosen Milanov and hosted by Thomas Cabaniss.

FOR NATIONAL AND INTERNATIONAL PARTNERS

Orchestras across the country and the globe also participated in Link Up. Throughout the 2017–2018 season, the program was implemented by more than 100 partner orchestras in the US and abroad, serving approximately 400,000 students and teachers.
MUSIC EDUCATORS WORKSHOP

Music teachers in community and school settings strengthened their skills in a series of professional training and musical activities in Carnegie Hall’s Resnick Education Wing. From September to June, New York City educators 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. And in July, music teachers from across the country visited Carnegie Hall for two intensive weeklong sessions. The first session, You Are What You Play, explored methods to open students’ hearts and minds to the power of artful and engaging repertoire. David Herskovitz, founding artistic director of the Target Margin Theater in Brooklyn, launched the session with a powerful keynote address. The message resonated with Regina Jimenez, an educator at Abraham Lincoln Middle School in Selma, California: “Before my Carnegie Hall experience, I was teaching notes on a page and proper techniques, which are important, but I am excited to teach my students that there is more than just that—there is a humanistic connection to music.” Teachers also enjoyed an opportunity to meet and play with members of NYO2—one of Carnegie Hall’s free orchestral programs for some of the most promising young instrumentalists from across the nation—and also play and rehearse together in ensembles throughout the week, which culminated in an informal concert. The second week of sessions, Dare to Create, focused on ways to use composition and improvisation to inspire students. Apropos of the topic, the sessions began with a sketch comedy and improvisation workshop led by members of the Upright Citizens Brigade. The educators worked with jazz trombonist Wycliffe Gordon and attended the Carnegie Hall debut of NYO Jazz—the third in a trio of Carnegie Hall’s national youth ensembles. They finished off their week with a joyous pop-up performance in Times Square conducted by Steven Reineke, music director of The New York Pops.

FACULTY

Thomas Cahanius
Eric Dulo
Joyce DiDonato
Rajeeyah Finnie-Meyers
Wycliffe Gordon
Lisa Green
Michael Haithcock
Margaret Jenke
Shanna Lenniak Whitney
Richard Mannoia
Nicole Mitchell
Alice Parker
Reggie Thomas

MUSICAL EXPLORERS

(Grades K–2)

Basic music skills were explored in classrooms as children learned songs from different cultures, reflected on their own communities, and developed singing and listening skills. Students discovered a diverse range of musical genres found in their New York City neighborhoods. In the fall, the curriculum focused on Georgian folk with Ilusha Tsindaze, Freedom Songs with Imani Uzuri, and Haitian music with Emeline Michel. During the spring, students learned about Argentine folk with Sofia Rei and Sofia Tosello, Native American with Martha Redbone, and South African Zulu music with Shongiseni Duma and Tshidi Manye.

December 12–15
Zankel
Sid Solomon, Host
Ilusha Tsindaze, Vocals and Guitar
Vitor Gonçalves, Accordion and Vocals
Peter Hess, Clarinet and Vocals
Christopher Tordini, Bass and Vocals
Richie Barshay, Percussion
Imani Uzuri, Vocals and Tambourine
Charlie Burnham, Violin and Vocals
Marvin Sewell, Guitar
Emeline Michel, Vocals
Yayoï Ikawa, Piano
Calvin Jones, Bass
Jean Guy Rene, Tanbou, Congas and Vocals
Carol Hodge, Percussion and Vocals

May 8–11
Zankel
Sid Solomon, Host
Sofia Rei, Vocals, Charango, Caja Vidalera, and Bombo
Sofia Tosello, Vocals
Eric Kurimski, Guitar
Jorge Roeder, Bass
Tupac Mantilla, Percussion
Martha Redbone, Vocals and Hand Percussion
Soní Moreno, Vocals and Hand Percussion
Charlie Burnham, Violin and Vocals
Charlie Parker, Saxophone
Reggie Thomas, Percussion

Mudzuri Madela, Guitar

NATIONAL PARTNERS

Omaha Performing Arts
(Savannah, Georgia)
The Broad Stage
(Santa Monica, California)

Musical Explorers
May 10

Musical Explorers
December 14

Summer Music Educators Workshop
July 28

2017 | 2018 ANNUAL REPORT

WEILL MUSIC INSTITUTE
FAMILY EVENTS

During the 2017–2018 season, creativity, imagination, and musical curiosity were stimulated with free and affordable events for children and families. The October Family Concert in Stern Auditorium / Perelman Stage focused on musical storytelling with Prokofiev’s Peter and the Wolf and premiers of works by Robert Xavier Rodriguez and Caroline Shaw. John Lithgow narrated, and the Orchestra of St. Luke’s was conducted by Edwin Outwater. Zankel Hall was home to My City, My Song concerts held in December and May, in which children had the opportunity to discover music from different parts of the world found right in their own city. The Rosnick Education Wing was also home to Family Days, in which entire families enjoyed live performances, built handmade instruments, and sang and danced with professional musicians. The Fall Family Day was a journey through Latin American music, while the spring celebration was inspired by The 60s: The Years that Changed America festival and showed the ways music creates change in our world.

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 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.

LULLABY PROJECT

Through the Lullaby Project, expectant women, new mothers, and their families work with professional artists to write and sing personal lullabies for their babies, supporting maternal health, aiding child development, and strengthening the bond between parent and child. In New York City, this program reaches mothers in schools, foster care facilities, healthcare settings, homeless shelters, and Riverbank Correctional Facility. Song circles across the city give New Yorkers the chance to sing lullabies and create songs of their own. Extending across the country, the Lullaby Project enables partner organizations to support families in their own communities. Livestreams of Lullaby Project concerts at Carnegie Hall are also available online to share with families and the world.

LULLABY PROJECT 2017–2018 ARTISTS

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<tr>
<th>Eleni Arapoglou</th>
<th>Frederic LasFargeas</th>
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<td>Bridget Barkan</td>
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<td>Melanie Swift</td>
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<td>Marika Hughes</td>
<td>Chris Washburne</td>
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NATIONAL PARTNERS

Oregon Symphony (Oregon)
Palaver Strings Inc. (Massachusetts)
Reno Philharmonic Orchestra (Nevada)
Seattle Symphony (Washington)
The Corporation of Massey Hall & Roy Thomson Hall (Canada)
The Irene Taylor Trust (United Kingdom)
Vocal Essence (Minnesota)
Wesleyan University (Connecticut)

April saw the release of the recording Hopes and Dreams: The Lullaby Project on the Decca Gold label. The album featured 15 lullabies written by Lullaby Project parents from across New York City performed by an honor roll of great artists. Performers included Fiona Apple, the Brentano String Quartet, Lawrence Brownlee, Rosanne Cash, Joyce DiDonato, Janice Freeman, Rhissannon Giddens, Angélique Kidjo, Patti LaBelle, Natalie Merchant, Diann Reeves, Gilberto Santa Rosa, Bettye LaVette, and Catherine Zeta-Jones. DiDonato, who sings the title track “Hopes and Dreams” with the Brentano String Quartet, has been involved with the Lullaby Project for over five years and had the opportunity to meet the song’s composer Elsa Negron. Negron reflected on her experience: “The message I wanted to send to my daughter and future children is that you can do anything you set your mind to do.” The album was an instant hit, climbing the Billboard, Amazon, and iTunes charts.
MUSICAL CONNECTIONS

Men incarcerated at Sing Sing Correctional Facility created and performed music with visiting artists. A series of 50 workshops focused on developing composition and instrumental skills, while four concerts for the facility’s general population featured original works written and performed by the artistic community. After returning home to New York City, men met regularly to support each other, inform the program as an advisory committee, and continue to make music. The A Time Like This: Music for Change concert in March featured songs written by men in Musical Connections.

CREATE JUSTICE

In September, WMI and the Los Angeles–based Arts for Incarcerated Youth Network (AIYN) gathered a cross-section of more than 100 thought leaders and young people for the second of three national Create Justice forums. The Los Angeles forum brought policymakers, artists, funders, activists, researchers, and leaders from non-profit organizations and government agencies together to work with young people to further refine ideas for leveraging the power of the arts for youth justice and reform. The September forum brought participants to Los Angeles’s new youth detention center—Campus Kilpatrick—to explore the issues raised in the forum alongside the youth who are directly impacted. Additionally, there was a Youth Leadership Workshop at the Armory Center for the Arts in Pasadena. Young people gathered, supported by artists, advocates, and Carnegie Hall stakeholders, to reflect and articulate their priorities. Youth leaders and national stakeholders met on the second day of the forum to create a collective action plan. A rallying cry was sounded: “This is ground zero for the next biggest reform for our justice system. It’s going to be an art attack,” said Hasan Davis, a Create Justice participant and juvenile justice advocate from Kentucky, in an interview with the Juvenile Justice Information Exchange. In March, the third forum was held in the Resnick Education Wing at Carnegie Hall, opening with a powerful concert titled A Time Like This: Music for Change.

NEON ARTS

“Art saved my life, so if I can show somebody else how to take a struggle and do something that they’re passionate about and make a living with it, it’s a win-win all around,” said Danny Cross, a NeON Arts teaching artist and founder of Fame Airbrush. His student, Dylan, is now building an artistic career from his artwork and passing those skills on to other teens. “I really want to start my own business. I want to make and promote my shirts and wear them to get people to buy them. Art is like music: You paint it and see different expressions. It’s like a vision in your head and you can make that vision real.” Dylan is one of many young artists inspired by NeON Arts. This free program of the New York 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). The Weill Music Institute 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 2017–2018 season, NeON Arts funded 25 creative projects across the city.

NEON ARTS GRANTEES

Fame Airbrush
Projectivity
Building Beats
Free Verse
Cobra Marching Band
Thrive Collective
The International Child Program
Green Earth
Poets Café
Free a Voice
Flex Program

NEON ARTS GRANDEES

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The third season of the Future Music Project gave New York City teens the opportunity to create, perform, and produce their own original music. There were weekly afterschool workshops on songwriting, digital music, and concert design for young people across New York City, including at Carnegie Hall as well as the Bronx Hope, Belmont, Crossroads, and Horizons juvenile detention centers. The Future Music Project also included Count Me In, which gave eighth-grade singers the opportunity to prepare for auditions to Horizon juvenile detention centers. The Future Music Project Ensemble, an audition-based group made up of teens from across New York City, met multiple times a week to write original music, rehearse, and perform. Young people from across Future Music Project performed with celebrated artists on Carnegie Hall’s mainstage as part of March’s A Time Like This: Music for Change creative learning project. Young people also took part in Studio 57, a free drop-in space on Saturdays for any teen across New York City. Studio 57 gave them the opportunity to collaborate, jam, attend Meet the Pros master classes, and perform in monthly Studio 57 Live open-mic concerts for family, friends, and fellow musicians in the Resnick Education Wing.

Throughout the spring, the ensemble members had the opportunity to work with the great jazz pianist and composer Fred Hersch in a series of workshops. In June, they performed with Hersch at SubCulture on the Lower East Side and at a second concert at El Museo del Barrio. Together, they performed a new arrangement of Hersch’s “Good Things Happen Slowly” alongside new music inspired by the 1960s.

### Future Music Project

#### (AGES 14–19)

The Future Music Project is a non-profit organization that provides year-round tuition-free music programs to low-income and underserved youth across the nation. Each program is led by a professional music faculty and focuses on a wide range of composers, including Rossini, Mozart, Saint-Saëns, Debussy, and Giordano.

### Workshops and Master Classes

**Artists on the rise were given valuable access to world-class performers and composers who have established themselves on Carnegie Hall stages. Participants for these tuition-free opportunities were selected after responding to open audition calls. Gathering in the Resnick Education Wing, these up-and-coming musicians received coaching and mentoring that assisted them in reaching their artistic and professional goals.**

**The Song Continues: Marilyn Horne**

“I wouldn’t have had a career without her. She’s my ‘opera mom,’ and everything I’m about to do—new roles, new songs—I always look to her for coaching and advice. She has such great ears and a knowledge of the repertoire that not many possess now,” said Lester Lynch, a baritone who was mentored by legendary mezzo-soprano Marilyn Horne. January marked the end of an era as Horne marked her final season as artistic adviser of The Song Continues, the annual festival of song she founded in 1997 and for which she led a public master class in the Resnick Education Wing. Following the Horne master class, there were classes led by collaborative pianist Graham Johnson and soprano Renée Fleming. In addition, the 12 young vocalists and four pianists participated in private coaching sessions with either Ken Noda or Warren Jones, and had the opportunity to attend a Career Resources Session, as well as the culminating Marilyn Horne Song Celebration concert.

**Joyce DiDonato**

In April, mezzo-soprano Joyce DiDonato led three public master classes for young singers in the Resnick Education Wing, each video-streamed to music lovers worldwide via medici.tv. Four singers were coached in opera arias by a wide range of composers, including Rossini, Mozart, Giordano, Gounod, Korngold, Massenet, Puccini, and Debussy.

**Orchestra Master Classes**

Members of the Vienna Philharmonic Orchestra, Chicago Symphony Orchestra, and Royal Concertgebouw Orchestra all led master classes for young musicians in the Resnick Education Wing. Perspectives artist violinist Janine Jansen also coached string players from the National Youth Orchestra of the United States of America in Mendelssohn’s Octet.

**PlayUSA**

In its third year, PlayUSA supported 13 partner organizations across the nation that offered instrumental music education programs to low-income and underserved K–12 students. Participating organizations received funding, consulted with Carnegie Hall staff to address challenges, built on best practices, and trained and provided professional development for teachers and arts administrators.

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<th>Program</th>
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<td>Kalamazoo Symphony Orchestra (Michigan)</td>
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<td>Louisiana Philharmonic Orchestra (Louisiana)</td>
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<td>El Paso Symphony Orchestra Association (Texas)</td>
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<td>Community MusicWorks (Rhode Island)</td>
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<td>Enriching Lives Through Music (California)</td>
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<td>The People’s Music School (Illinois)</td>
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<td>Metropolitan Youth Orchestras of Central Alabama (Alabama)</td>
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<td>Atlanta Music Project (Georgia)</td>
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<td>El Sistema Oklahoma (Oklahoma)</td>
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<td>INTEMPO (Connecticut)</td>
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<td>Kidznotes (North Carolina)</td>
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**Faculty**

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<th>Name</th>
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<td>Bridget Barkan</td>
<td>Instructor</td>
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<td>Orson Benjamin</td>
<td>Instructor</td>
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<td>Brown Rice Family</td>
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<td>Sarah Elizabeth Charles</td>
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<td>Janell Cherner</td>
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<td>Nick Demeris</td>
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<td>Justin Grey</td>
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<td>Saskia Lane</td>
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<td>Frankie Leroux</td>
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<td>Gabo Lugo</td>
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<td>Ricky Nigaglioni</td>
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<td>Aynsley Powell</td>
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<td>Jean Rohe</td>
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<td>Clay Ross</td>
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<td>Falu Shah</td>
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<td>James Shipp</td>
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<td>Reginald “P.U.D.G.E.” Sinkler</td>
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<td>Skye Steele</td>
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<td>Mazz Swift</td>
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**FACULTY**

**Future Music Project Ensemble**

**June 16**

**Photos:** Future Music Project Ensemble participants by Fadi Kheir; Master Class by Chris Lee.
“I’ve already met so many great musicians my age I didn’t know existed,” said alto saxophonist Kevin Oliver, Jr. of Atlanta, Georgia. “This has been more than I could have imagined.”

Oliver was speaking as one of 22 inaugural members of NYO Jazz. These outstanding players, representing 16 US states, were selected after a competitive audition process to train under the leadership of trumpeter and educator Sean Jones. They had the once-in-a-lifetime opportunity to work with some of America’s top jazz artists, including drummer Obed Calvaire, trumpeter Etienne Charles, pianist Gerald Clayton, trombonist Wycliffe Gordon, flutist and saxophonist Erica von Kleist, bassist Mimi Jones, guitarist Matthew Stevens, and pianist and ensemble coach Reggie Thomas during their residency at Purchase College, SUNY.

The hard work paid off. They made their Carnegie Hall debut led by Jones and joined by special guests Dianne Reeves and Wycliffe Gordon. They played big band standards, as well as the first Carnegie Hall-commissioned works for NYO Jazz—a new piece by saxophonist Miguel Zenón and several new arrangements from bassist John Clayton—and other contemporary pieces that explored jazz’s influence on hip-hop, R&B, and pop music. The members of NYO Jazz then had the unforgettable experience of spreading good will through their blend of quintessentially American music when they embarked on their first-ever international tour with visits to Europe’s great musical capitals.

The ensemble traveled first to England for a performance in Bury St. Edmunds at The Apex and Cadogan Hall in London, as well as a side-by-side rehearsal with the UK’s National Youth Jazz Orchestra (NYJO). The tour continued with a concert at the Concertgebouw in Amsterdam as part of the Robeco SummerNights series, and a performance at Usher Hall for the Edinburgh International Festival. In its five-star review of the concert, The Telegraph reflected that “this young players’ tour, which they executed with such brilliance and heart-warming generosity, has come not a moment too soon.” The tour concluded with performances in Kassel, Germany, at Kultursommer Nordhessen and in Berlin at the Young Euro Classic Festival at the Konzerthaus, a performance streamed worldwide via medici.tv. Reflecting on the youthful energy of the ensemble, Sean Jones stated after the final concert: “You have to use that energy to better the world, and that is exactly what these young men and women are doing by exporting one of the United States’s greatest treasures—jazz music.”

NYO Jazz Carnegie Hall Concert July 27

NYO Jazz at the Concertgebouw August 2

NYO Jazz at Edinburgh August 5

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

Major support has been provided by the Doris Duke Charitable Foundation and Clive Gillinson.

Additional support has been provided by Sarah Arison, Bank of America, and The Netherland-America Foundation.

NYO JAZZ 2018 TOUR

July 31
The Apex
Bury St. Edmunds, England

August 1
Cadogan Hall
London, England

August 2
Concertgebouw
Amsterdam, Netherlands

August 5
Usher Hall
Edinburgh, Scotland

August 8
Kongress Palais Kassel
Kassel, Germany

August 10
Konzerthaus Berlin
Berlin, Germany

Photos by Todd Rosenberg.
In its sixth year, the National Youth Orchestra of the United States of America (NYO-USA) made July a month of unforgettable music making. Carnegie Hall’s Weill Music Institute brought together the brightest young players, ages 16–19, from 28 US states plus Puerto Rico to form this year’s orchestra.

The roster included 36 musicians from previous NYO-USA seasons and 18 musicians who gained training and experience in NYO2. After a rigorous audition process, the young musicians trained with principal players from the nation’s leading orchestras at Purchase College, SUNY, under the direction of James Ross. Violist Sophie Choute, from Provo, Utah, raved about her participation in “a program that is not only incredible but also constantly evolving for the better. The number of times I had to pinch myself this year to remember that I wasn’t dreaming—in the midst of traveling across the world, sharing the passion that I have for this art along with so many talented colleagues from across the country, all without paying a cent—that is a testament to the incredible faith you have in the young musicians of this country.”

The orchestra took the stage for its annual July Carnegie Hall concert with Michael Tilson Thomas on the podium, launching his season-long Perspectives series. The concert opened with the world premiere of Ted Hearne’s Bruss Tacks, a work commissioned by Carnegie Hall. Pianist Jean-Yves Thibaudet then joined the orchestra for Gershwin’s jazzy Piano Concerto, followed by a masterful performance of Sibelius’s grand Symphony No. 2. There were effervescent encores, including Copland’s “Hoe-Down” from Rodeo and, with Tilson-Thomas watching from the wings with a delighted smile, the orchestra players set down their instruments and rhythmically chanted, clapped, and shouted Meredith Monk’s “Panda Chant II” from The Games: a science fiction opera. It brought the “richly imagined, fully professional performance” (The New York Times) to a jubilant conclusion and set the stage for the orchestra’s Asian tour and the musicians’ ongoing experience as cultural ambassadors.

The tour kicked off the orchestra’s first-ever performance at Taipei’s National Concert Hall and cultural exchange activities organized by the American Institute in Taiwan, including pop-up performances on the high-speed rail line, a side-by-side rehearsal with teens in the Taipei Wind Orchestra & Symphonic Band, and a panel discussion with local young students. The orchestra then headed to Shanghai for a sightseeing day on the Bund, a visit to the Shanghai Symphony Hall. The tour continued in Beijing, with a performance at the National Centre for the Performing Arts that was streamed live around the globe via medici.tv. The orchestra also had the opportunity to visit the Forbidden City and Great Wall, as well as perform chamber music at the US Embassy’s Beijing American Center with members of NYO-USA’s 2018 Tour,

NYO-USA 2018 TOUR

July 24
National Concert Hall
Taipei

July 25
NYO-USA backstage following NYO-USA’s performance in Taipei

July 29
National Centre for the Performing Arts
Beijing

August 3
Daejeon Arts Center
Daejeon

July 27
Shanghai Symphony Hall
Shanghai

August 1
LOTTE Concert Hall
Seoul

Eighteen musicians from previous NYO-USA seasons and 18 musicians who gained training and experience in NYO2 joined the orchestra for Gershwin’s jazzy Piano Concerto, followed by a masterful performance of Sibelius’s grand Symphony No. 2. There were effervescent encores, including Copland’s “Hoe-Down” from Rodeo and, with Tilson-Thomas watching from the wings with a delighted smile, the orchestra players set down their instruments and rhythmically chanted, clapped, and shouted Meredith Monk’s “Panda Chant II” from The Games: a science fiction opera. It brought the “richly imagined, fully professional performance” (The New York Times) to a jubilant conclusion and set the stage for the orchestra’s Asian tour and the musicians’ ongoing experience as cultural ambassadors.

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NYO2 (AGES 14–17)

For the third consecutive year, Carnegie Hall’s Weill Music Institute invited 80 of the best teen musicians from across the country to form NYO2, a unique orchestral training program for younger instrumentalists with a particular focus on attracting talented players from communities that have traditionally been underserved by the classical orchestral field. Twenty-two musicians returned to NYO2 from past summers, with NYO2 musicians joining their colleagues from NYO-USA on the campus of Purchase College, SUNY, and training under resident conductor Joseph Young, artistic director of ensembles at the Peabody Institute.

As part of their residency, the members of NYO2 joined forces with NYO-USA and local young musicians from the New York area for NYO in NYC, a side-by-side rehearsal and performance on the Upper East Side. The massive ensemble played excerpts from Shostakovich’s Symphony No. 5 and Saint-Saëns’s “Organ” Symphony, as well as “America the Beautiful,” led by Young and NYO-USA Orchestra Director James Ross.

For the first time, NYO2 musicians traveled to Miami Beach for a six-day residency as part of a new partnership with the New World Symphony, America’s Orchestral Academy (NWS). NYO2 players enjoyed an opportunity to work with NWS fellows and alumni as prelude to a packed concert at the New World Center led by acclaimed conductor Carlos Miguel Prieto. The Miami community even had the opportunity to experience the performance for free as a WALLCAST® concert in which performances inside the New World Center are projected outdoors on the 7,000-square-foot eastern façade of the building for viewing in adjacent Soundscape Park, which is equipped with more than 160 speakers for an immersive sound experience. During their time in Miami, NYO2 members also played and learned in side-by-side events with local young musicians from a summer camp run by the Greater Miami Youth Symphony.

NYO2 returned to Carnegie Hall with Maestro Prieto on the podium, joined onstage by NWS fellows. The ensemble performed Revueltas’s Suite from Redes, was joined by Gil Shaham for Prokofiev’s Violin Concerto No. 1, and concluded with Shostakovich’s Symphony No. 5. Rousing encores followed, including Giménez’s Intermezzo from La boda de Luis Alonso, and Ginastera’s “Malambo” from Estancia. Violinist Jaycee Cardoso, of Huntington Station, New York, said of the transformative experience: “Not only has NYO2 changed me as a musician, but it has transformed me as a person as well. From all the friends I have made from around the country—to the staff, faculty, New World fellows, and even Gil Shaham—I have never felt more inspired and motivated, and will continue to inspire myself with the memories I have made this summer.”

Lead Donors: Hope and Robert F. Smith, Marina Kellen French and the Anna-Maria and Stephen Kellen Foundation, and Beatrice Santo Domingo.
Leadership support for NYO2 is provided by The Andrew W. Mellon Foundation.

Founder Patron: Beatrice Santo Domingo.

With additional funding provided by Sarah Arison and Ernst & Young LLP.

Public support is provided by the National Endowment for the Arts.
With the conclusion of its 11th season, Ensemble Connect said farewell to the 18 talented young musicians who were members of the class of 2016–2018. During the 2017–2018 season, they performed at a number of New York City venues, including Carnegie Hall, The Juilliard School’s Paul Hall, Governor’s Island, and Our Saviour’s Atonement Lutheran Church as part of Carnegie Hall’s free Neighborhood Concert series. The range of repertoire they performed was vast, spanning Mozart to such living composers as Steve Reich, Missy Mazzoli, Stephen Hartke, Caroline Shaw, and others. A commitment to the music of the present day is an Ensemble Connect cornerstone.

In February, the ensemble gave the world premiere of Gabriel Kahane’s song cycle Bright & Fair, a work commissioned by Carnegie Hall, at Skidmore College. Days later, the work received its New York premiere as part of Ensemble Connect’s four-concert Weill Recital Hall series. Kahane performed with them in both concerts. Andy Akiho’s Cobalt Canvas—a work commissioned by Carnegie Hall—was developed with the ensemble during a September residency at The Pocantico Center in Tarrytown, New York. Ensemble Connect gave its world premiere at the Center in June and then its New York premiere at the Rite of Summer Music Festival on Governor’s Island a few days later. As always, Ensemble Connect played a vibrant role in the community. The program partnered with instrumental music teachers in 20 New York City public schools and brought interactive programs to community venues such as correctional facilities, senior centers, homeless shelters, and organizations serving people with special needs.

The ensemble’s alumni continued to make significant contributions globally, as members in over 102 ensembles, and performing, teaching, and interacting with communities in over 53 countries. Once again, an Ensemble Connect video proved to be a hit. In early January, the ensemble rolled out its New Year’s ReSOULution in a video in which they performed musical favorites in a SoulCycle spin class. The music was lively, the cyclists determined, and the video garnered more than 138,000 views on Carnegie Hall’s social media channels.

Rebecca Anderson, Violin
Oliver Barrett, Trombone
Lizzie Burns, Bass
Lee Dionne, Piano
Madeline Fayette, Cello
Rosie Gallagher, Flute
Andrew Gonzalez, Viola
Brandon Ilaw, Percussion
Bixby Kennedy, Clarinet
Yoonah Kim, Clarinet
Nicole Kuester, Horn
Mari Lee, Violin
Adelya Nartadjieva, Violin
Brian Olson, Trumpet
Maren Rothfritz, Viola
Mika Sasaki, Piano
Remy Taghavi, Bassoon
Julia Yang, Cello

ENSEMBLE CONNECT
ROSS PERFORMING ARTS. the John F. Kennedy Center for the Performing Arts, and Deborah Rutter, president of the New York Philharmonic, Borda, president and chief executive officer of the New York Philharmonic; Deborah curated and led a series of sessions in the Resnick Education Wing covering 150 hours of professional development. Connect fellows participated in over such topics as performance, education, in the first of its two five-day residencies. These were interactive performances in Saratoga Springs schools and social service centers, visits to Skidmore College classes, and a culminating performance of music by Bernstein, Reich, Missy Mazzoli, and Steve. A moving highlight saw audience members sing, dance, clap along to the music, and even conduct the ensemble. A moving highlight saw audience members singing the bass line of Pachelbel’s Canon while ensemble members embellished melody lines.

AHRC INTERACTIVE PERFORMANCE DAY

Ensemble Connect has a longstanding partnership with AHRC—an organization committed to assisting adults with intellectual and developmental delays—by bringing interactive performances to residents at AHRC centers. Following a series of visits to four New York City AHRC sites, an interactive concert was held in the Resnick Education Wing on May 25, 2018. Ensemble members Yoonsah Kim, clarinet; Adelya Yartadjieva, violin; Mari Lee, violin; Andrew Gonzalez, viola; and Madeline Fayette, cello, explored the different ways audiences can experience music. Audience members were encouraged to sing, dance, clap along to the music, and even conduct the ensemble.

PROFESSIONAL DEVELOPMENT SESSIONS

Throughout the year, Ensemble Connect fellows participated in over 150 hours of professional development in the Resnick Education Wing covering such topics as performance, education, entrepreneurship, interactive performance, and leadership. As part of the leadership strand of professional development, Carnegie Hall’s executive and artistic director, Clive Gillinson, curated and led a series of sessions with soprano Renée Fleming; Deborah Borda, president and chief executive officer of the New York Philharmonic; and Deborah Rutter, president of the John F. Kennedy Center for the Performing Arts.

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We thank our Trustees and donors for their extraordinary dedication and tremendous generosity during the 2017–2018 season. By providing the foundation for Carnegie Hall to achieve its mission of bringing music to the widest possible audience, they honored Andrew Carnegie’s philanthropic vision. This year, more than 11,000 donors contributed over $28 million towards our Annual Fund and special projects, sustaining the growth of Carnegie Hall’s artistic and educational programs.
Carnegie Hall’s 2017–2018 season was launched in grand style on October 4, 2017, with a concert that featured The Philadelphia Orchestra conducted by Yannick Nézet-Séguin performing music by Bernstein as well as Gershwin’s Rhapsody in Blue featuring Lang Lang assisted by his protégé, 14-year-old Maxim Lando, and jazz icon Chick Corea. The festivities continued at Cipriani 42nd Street for a post-concert dinner. Carnegie Hall donors showed their support by raising over $4.6 million as part of the Opening Night Gala celebration. We send our gratitude and deepest thanks to all who participated, including Gala Lead Chairmen Mercedes T. Bass and Hope and Robert F. Smith, and Gala Chairmen Committee Len and Emily Blavatnik, Aisha and Gbenga Oyebode, Annette de la Renta, Sana H. Sabbagh, Sangreal Foundation, Beatrice Santo Domingo, Brian and Adria Sheth, David M. Siegel and Dana Matushita, lan and Margaret Smith, and Joan and Sanford I. Weill. We also extend our great appreciation to PwC, Opening Night Gala Lead Sponsor for the 14th consecutive season, and Corporate Chairman Dennis M. Nally.
On November 13, 2017, one of the major theatrical events of the New York season took place on the Carnegie Hall stage. The Children’s Monologues featured a starry cast of Oscar, Tony, and Emmy award winners including Jessica Chastain, Daveed Diggs, Anne Hathaway, and Trevor Noah, among others, bringing the powerful words of children growing up in rural and remote African townships to life. Following the performance, there was a gala after-party with members of the cast. Over $1.5 million was raised in support of Dramatic Need and Carnegie Hall. We are deeply grateful to Clarissa and Edgar Bronfman, Jr., and the entire Co-Chair Committee, including Blavatnik Family Foundation, Valentino Foundation, and Clarissa Bronfman.”

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Gloria and Bert Abrams
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Charles R. Bronfman and Rita Mayo
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Ms. Lorraine Buch
Mr. and Mrs. Leslie Buckland
Dr. and Mrs. Humberto F. Bauta

Amber Sainsbury, John McGregoric, Anna Hathaway, and playwright Njoko Anyanwu.

Trevor Noah and Gugu Mbatha-Raw.

Mr. Antonio Bechara
Ms. Lisa G. Beckerman
Ms. Albert Behler
Mr. Joseph Bell and Mr. Peter Longo
Dr. Thomas J. Beltzaia and Mr. John T. Jensen
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Ms. Lorraine Buch
Mr. and Mrs. Leslie Buckland
Dr. and Mrs. Humberto F. Bauta

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Mr. Brian M. Cohen and
Ms. Elana Kaminetzky
Mrs. Betsy Cohn
Mr. Lewis G. Cole
Dr. Robert Reed Cole
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A one-night-only benefit concert performance of Bernstein’s sparkling Candide on April 18, 2018 brought the tangible electric sensibility of live theater with an astounding cast that included Paul Appleby, Elinor Morley, John Lithgow, and surprise guests to the Carnegie Hall stage. The celebratory evening began with gala guests enjoying cocktails at a private party in the ROYH Room and concluded with a festive post-concert dinner in a candletíll Terrace Room and Weill Music Room. Over $1.6 million was raised, and we thank the Gala Co-Chairs Sana H. Sabbagh and Andrew J. Martin-Weber, as well as The Alice Tully Foundation, for making the evening such a success.

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A new gala experience, The Stage of Legends, took place June 13, 2018, on Carnegie Hall’s legendary stage. The cocktail reception and black-tie dinner offered guests a rare opportunity to step onto the stage and feel the thrill experienced by the greatest artists. Gala guests also enjoyed a musical performance by I’m With Her, a dynamic band of singer-songwriters. Over $1 million was raised at this remarkable event.

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Photos: Nallys by Julie Skarratt; Amias, Maheras, Weill, and Utendahl by Fadi Kheir; Carranza by Chris Lee; Smiths, Batiste, and Abramo by Julie Skarratt.
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84 | 2017 | 2018 ANNUAL REPORT
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Tina and Terry J. Lundgren, Henry Kissinger, Paul Zahn, and Mercedes T. Bass

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Photos: Lundgrens, Kissinger, Zahn, and Bass by Chris Lee; Mirels, Freeman, Fisher, Mirels, Mosse, and guest by Julie Skarratt.

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The Isaac Stern Society honors those individuals who have included Carnegie Hall in their long-range financial plans.

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Tina and Terry J. Lundgren, Henry Kissinger, Paul Zahn, and Mercedes T. Bass

Pam Mirels, Danny Freeman, Wendy/Robert Linda Mirels, David Holuba, and guest

Photos: Lundgrens, Kissinger, Zahn, and Bass by Chris Lee; Mirels, Freeman, Fisher, Mirels, Mosse, and guest by Julie Skarratt.

As of June 30, 2018

Charles and Jane Goldman
Miriam Goldman
Dalia Carmel Goldstein
Adelle Mary Grossman
Jacquelyn C. Harvey
Dr. Gerhard Hess
Fred Holtz
Julie Holtzman
Mr. W. E. H. Hutchison-Hall IV
Karim Jacobs
William Josephson
Theodore D. Karchuta
Dr. Robert A. Kavosh
Madeline Kerns
Lisa C. Kolinsky
Dr. Jamie Koufman
June T. Leaman
Russell V. Lee
Linda Leven
Howard K. Lipan
A. Michael and Ruth C. Lipper
Eileen Lubars
Archie Mac Gregor
Thomas G. Maheras
William M. and Jacqueline Marks
Charles F. McCown
Christine McKeon
Phyllis Melhado
Michelle M. Miles
Andrew Miller
Mr. and Mrs. Patrick Molloy
Dena Simone Moss
Dr. Teresa Molar
Sarah L. Nolin
Emiko Okawa
Antonia Pew
Burton Vales Pines and Helene Brenner
William Raff
William R. Reader, in memory of Lester Bowman and Albert
Bruce Connor
David L. Rhody
Susan W. Rose
Jay and Gladys Rowenthal
Carol and Daniel Ruffo
Ralph N. Sansbury
Karin C. Schiavone
Patrick J. Schiavone
Sue A. Schiller
Steven Schmidt
Hynda Schneizweiss
Myrna Schore
Carol Shedlin
Beverly and Arthur Shawin
Dr. and Mrs. A. J. S. Smith
Edwin and Ruby Smith
Dr. and Mrs. Peter Som
Edward P. Spearin
Amy R. Sperling
Donald Spoto
Gregory St. John and Gary McKay
Jan Stuart
Kenneth Sugarman
Dr. Stewart Taubkin
Barbara Tomchin
Dr. Jeffrey H. Toney
Donna Jeanne Turnell, in memory of John C. Hamell
Eleanor Dublin Unger
Mr. and Mrs. Ronald B. Vogel
Joan and Sanford I. Weill
Marshall W. Weinberg
Neil P. Westreich
In memory of Rowenna Wight White
Jeffrey Deane Williams
Eileen and Irving Wullron
Peter G. Wolff
Debbie Madesker Wolleman
Judy Francis Zankel
Jonas Zweig
Anonymous (21)
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Sana H. Sabbagh
Sir Martin Sorrell

*non-voting

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Emanuel Ax
Renée Fleming
Lang Lang
Isabel Leonard
Yo-Yo Ma
Audra McDonald
Jessye Norman
Don M. Randel
James Taylor

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CHAIR
Thomas G. Maheras

DEVELOPMENT SUBCOMMITTEES

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His Excellency Cui Tiankai, Ambassador Extraordinary and Plenipotentiary of the People’s Republic of China to the US
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The Honorable Henry A. Kissinger, Chairman, Kissinger Associates, Inc.; Former US Secretary of State, Nixon Administration
The Honorable Gary F. Locke, Former US Ambassador to the People’s Republic of China
The Honorable Winston Lord, Former US Ambassador to the People’s Republic of China
Senator Jim Sasser, Former US Ambassador to the People’s Republic of China
Anla Cheng, Senior Partner, Sino-Century China Private Equity, LLC; Trustee, Committee 100; Trustee, China Institute
Tan Dun, Artist

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Cody Franchetti, Co-Chair Emeritus

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Kenta Koga
Reiri Kojima, Ph.D.
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Sanford I. Weill
Judy Francis Zankel

As of June 30, 2018
TREASURER’S REVIEW

Carnegie Hall sustained its strong financial position in fiscal year 2018, a season packed with exceptional performances by internationally renowned artists. Close to 170 performances were presented by Carnegie Hall in the 2017–2018 season, alongside approximately 500 events presented at the Hall by outside producers. Complementing this was an extraordinary range of music education and social impact programs created by Carnegie Hall’s Weill Music Institute that engaged more than half a million people in New York City, across the United States, and internationally. The considerable reach of this work was made possible through partnerships with organizations and artistic partners around the globe. This included more than 150 schools and performance and community venues that served audiences in all five boroughs of New York City, as well as more than 100 orchestras that took part in Carnegie Hall’s Link Up program, connecting with hundreds of thousands of students and educators worldwide.

Strong fundraising in fiscal year 2018 provided a sound financial foundation for Carnegie Hall’s wide swath of programmatic activities—results achieved with consistently low cost to raise each dollar. Contributions supporting the Hall’s annual operations totaled an impressive $41.1 million, remaining steady with funds raised in the previous fiscal year. Carnegie Hall’s overall operating expenses grew slightly to $102.9 million in fiscal year 2018, compared to $101.9 million in fiscal year 2017. With some operational savings realized throughout the season and contributions to the Hall’s multi-year 125th Anniversary Campaign tracking ahead of the year’s planned budget, the Hall reported a $4.5 million operating surplus in fiscal year 2018.

Overall, net assets increased to $519 million as of June 30, 2018, from $508 million in the previous year, reflecting strong investment returns. Investments totaled $334 million at June 30, 2018, of which $225 million in endowment net assets was invested in accordance with the long-term investment policy, resulting in a 7% return on the portfolio in fiscal year 2018. The Hall’s endowment draw supporting operations for fiscal year 2018 was $14.6 million, compared to $15 million in fiscal year 2017, following the institution’s established spending policy, which appropriates a distribution of 5%, calculated on a preceding 20-quarter moving average of the fair market value of endowment investments. In summer 2018, Standard and Poor’s completed a review of Carnegie Hall’s overall financial standing and affirmed the Hall’s A+ (stable) long-term debt rating.

The many accomplishments detailed in this report are directly related to the remarkable generosity of the Hall’s donors, trustees, and audience members, the commitment of the Hall’s staff, and the stewardship of Carnegie Hall’s entire extended family. We deeply appreciate this wonderful show of support as we continue to work together to build on Carnegie Hall’s successes, looking ahead to many more years of great music to come.

Thomas G. Maheras
Treasurer

CONSOLIDATED BALANCE SHEET

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>June 30, 2018</th>
<th>June 30, 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$17,941,604</td>
<td>$19,168,777</td>
</tr>
<tr>
<td>Contributions receivable, net</td>
<td>67,246,352</td>
<td>49,788,441</td>
</tr>
<tr>
<td>Prepaid expenses and other assets</td>
<td>3,744,949</td>
<td>4,537,899</td>
</tr>
<tr>
<td>Funds held by trustee</td>
<td>452,312</td>
<td>452,312</td>
</tr>
<tr>
<td>Investments</td>
<td>334,016,512</td>
<td>329,484,341</td>
</tr>
<tr>
<td>Fixed assets, net</td>
<td>253,253,792</td>
<td>265,880,655</td>
</tr>
<tr>
<td>Total Assets</td>
<td>$676,657,701</td>
<td>$669,831,425</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LIABILITIES</th>
<th>June 30, 2018</th>
<th>June 30, 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>$7,719,394</td>
<td>$5,791,842</td>
</tr>
<tr>
<td>Advance sale of tickets and other deferred revenue</td>
<td>11,198,194</td>
<td>12,752,505</td>
</tr>
<tr>
<td>Accrued pension benefit obligation</td>
<td>24,131,749</td>
<td>26,729,248</td>
</tr>
<tr>
<td>Loans payable</td>
<td>112,495,484</td>
<td>117,002,957</td>
</tr>
<tr>
<td>Total Liabilities</td>
<td>$410,773,482</td>
<td>$402,276,352</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NET ASSETS</th>
<th>June 30, 2018</th>
<th>June 30, 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>$141,073,944</td>
<td>$149,844,920</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>184,804,469</td>
<td>170,189,910</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>193,134,467</td>
<td>187,520,043</td>
</tr>
<tr>
<td>Total Net Assets</td>
<td>$519,012,880</td>
<td>$507,554,873</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Total Liabilities and Net Assets</th>
<th>June 30, 2018</th>
<th>June 30, 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Liabilities and Net Assets</td>
<td>$676,657,701</td>
<td>$669,831,425</td>
</tr>
</tbody>
</table>

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

In addition, Carnegie Hall files annual financial statements with the Municipal Securities Rulemaking Board for its bonds issued through The Trust for Cultural Resources of the City of New York (Series 2009A—Carnegie Hall). Information is available at http://emm.msrb.org.
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Manager
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Carpenter
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Electro nician
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A program of Carnegie Hall, The Juilliard School, and the Weill Music Institute

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Rio Vander Stahl Manager, Engagement and Digital Operations

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Anouska Swaray
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Cydne Gray
Assistant Director, Youth Programs
Tiffany Ortiz
Caitlin Arias
Associate, Future MusicProject
Margaret Fortunato
Associate, Youth Programs
Kate Pfaﬄ
Associate, Social Impact Programs
LeBrandon Smith
Associate, NetX Arts

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Vincent Carbome
Assistant Director
Siobhan Palanga
Amanda Fischer
Associated
Nicolas Johnson
Coordinator

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Philip Glass
As of June 30, 2018

MUSIC AMBASSADORS

During the 2017–2018 season, a dedicated team of 145 Music Ambassadors expressed their love of Carnegie Hall by providing more than 7,000 hours of service. Music Ambassadors led over 950 tours, staﬁed the Box Ofﬁce lobby information desk and answered questions from more than 12,000 visitors, assisted in over a half million dollars of sales in the gift shop, and prepared nearly 62,000 mailings. They also assisted outside the Hall, distributing Carnegie Hall materials to over 100 hotel concierges; in addition, they greeted ticket holders outside the Hall—a kind of weather—for 135 concerts, helped audiences at nearly 30 Neighborhood Concerts in all ﬁve boroughs, and provided support for a host of other programs, including Family Day. We send our heartfelt thanks to these remarkable volunteers.

100+ HOURS

Special thanks to the Music Ambassadors who each gave more than 100 hours of their time during the 2017–2018 season.

100+ HOURS

Jeffrey Albert
Connie Cudillo
Andrea Colle-Hapern
Jacqueline Fisher
Renata Frenkel
Anna Fridman
Leila Hanlon
Paul Hillein
Joyce Houlin
Genny Imas
Natalia Kramer
Galina Kudinskiaya
Steven Lasker
Michael Nass
Migino Reik
Lotta Rosenthal
Judy Rubin
Nancy Rubinger
Arthur Rubright
Lee Solomon
Jerry Strauss
Angelo Tepfen
Rosely Vogelsgang
Miyako Yamaguchi
Gloria Young
We salute our Music Ambassadors who gave at least 20 hours during the 2017–2018 season.

Roberta Allyn
Linda Amster
Larry Arlsten
Diane Arlsten
Kyle Abiady
Andrea Becker
Ina Belina
Mildred Biervort
Haruyo Bonnell
Nadina Bracco
Bob Braff
Gerri Brisco
Leslie Burgin
David Chapman
Kathy Dean
Isabella Dejou
Malika Djanaynaya
Cheryl Ann Ediss
Peter Edelman
Natalie Elias
Polina Evrokh
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Marta Fisch
Janelle Francisco
Clarre Freiman
Bill Geddes
John Gillispie
Rita Greenstein
Lenore Grossman
Steffi Grossman
Xian Gu
Vladimir Gutkin
Pamela Haft
Francine Hasselkorn
Ma Henderson
John Hirsh
Sophia Huang
Isabella Itakovich
Helen Jew
Bebe Kamerling
Bela Kaplan
David Kinne
Beth Klein
Elisabetta Kopeck-Schrader
Enrico Koppelman
Marissa Leopoldi
Daniel Linare
Kosal Mahajan
George Mandelbaum
Gary Markowitz
Jean Mascia
Mimi Maxson
Ken McCoy
Kendra McDaniel
Kirsten Mossier
Joellette Mitchell
Shirley Mow
Deezer Mantuane
Avni Nahar
Ketty Nau
Sheila Navarro
Vincent Navarro
Gloria Neimek
Lilya Nirensberg
Atsumi Nishimura
Alain Ober
Enako Okawa
Keri Omar
Shaun Ormiston
Christopher Owens
Ee So Owens
Lydia Page
Beatrice Paris
Hema Patel
Eugenia Permuter
Gary Portaldin
Magda Ramirez
Karen Rautenberg
Bernice Ravitz
Carl Raymon
Peter Rechikovsky
Bette Rice
Janie Rober
Jesse Rosen
Bruce Sufan
Ralph Saulnier
Dan Schieben
Shane Scott
Gisela Sercarz
Nadia Severina
Nadia Shypets
Jeanna Short
Judy Siegel
Emily Simeo
Evelyn Simon
Irina Sobolinsky
Norm Strauss
Lilia Streiniger
Mert Sucaz
Risa Ruth Rydell
Wayne Tape
John Tara
Laurent Tarneaud
Carolyn Taylor
Constanza Testa
Raisa Teytelman
Mya Then
Vivian Tian
Allayna Tenpin
Elaine Urenkin
Fumi Ushki
Giovanni Vigna
Gretchen Viederman
Sheila Vincent
Connie Wang
Ann Weissman
Donna Welicky
Marilyn Wonder
Arthur White
Irwin Witten
Xinhan-Jane Zhang
Manana Zenon
Dona Zuckerborg

MISSION STATEMENT
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.