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Front cover photo: Béla Fleck, Edgar Meyer, Chris “Critt” Eldridge, and Chris Thile in Live from Here
March 9
Dear Friends,

It is my great pleasure to share with you Carnegie Hall’s 2018–2019 Annual Report. These pages detail the historic work that has been made possible by your support, and further emphasize the extraordinary progress made by this institution to extend the reach of our artistic, education, and social impact programs far beyond our four walls.

Music has the unique ability to unify people in countless ways, and it is our privilege to serve as a central cultural force in making these connections possible.

In 2018–2019, we brought the world’s finest artists from across the globe to our three legendary stages for concerts that both delighted the senses and expanded the minds of audiences from every walk of life. As the world came to Carnegie Hall, so did the magic of this legendary institution extend outward. Exceptional concerts were made available to national and international audiences via webcasting on medici.tv and WQXR. Through Carnegie Hall’s Weill Music Institute (WMI), we have created on-ramps of opportunity for enormous numbers of people, democratizing the power of music with unparalleled programming driven by the core values of artistry, community, and equity. From nurturing the next generation of musicians through our national youth ensembles, to innovative social justice work in correctional facilities, to expanding access to music education with digital curricula, the transformative work of WMI remains absolutely central to our mission as a cultural beacon in the world.

All of this, of course, would not be possible without the tireless dedication of our extraordinary family of supporters. First, I would like to personally thank and congratulate Joan and Sanford I. Weill for becoming the first $100 million lifetime donors in Carnegie Hall’s history. Sandy joined the Carnegie Hall Board of Trustees in 1983, and was elected Chairman in 1991 and President in 2015. For more than three decades, he and his beloved wife Joan have been center stage for each of Carnegie Hall’s major milestones, generously supporting the historic restoration of our main auditorium and recital hall in 1986, the building of our endowment fund in the late 1990s, the construction of Zankel Hall and establishment of the Weill Music Institute in 2003, and the renovation of our Studio Towers in 2014. With their most recent gift from the Weill Family Foundation to Carnegie Hall’s 125th Anniversary Campaign, Joan and Sandy became the first-ever private donors in our history to reach $100 million in lifetime giving. This milestone achievement is truly inspiring, and our gratitude to them cannot be overstated.

I extend my thanks to Maggie and Richard Tsai for joining me in becoming Global Ambassadors in support of our national youth ensembles and Ensemble Connect as they achieve an increasingly international reach, and to all of our Trustees who will forever remain in our hearts as cherished members of the Carnegie Hall family.

In the 12 months since the last publication of this annual report, we have mourned the passing, but equally importantly, celebrated the lives of six beloved trustees who served Carnegie Hall over the years with the utmost grace, dedication, and distinction. Last spring, we lost Charles M. Rosenthal, Senior Managing Director at First Manhattan and a longtime advocate of Carnegie Hall. Charles was elected to the board in 2012, sharing his considerable financial expertise and bringing a deep love of music and an unstinting commitment to helping the aspiring young musicians of Ensemble Connect realize their potential. In August 2019, Kenneth J. Bialkin passed away. A partner at Skadden, Arps, Slate, Meagher & Flom, Ken provided invaluable advice and counsel to the Hall since his election to the board in 1991, including his tireless service as Secretary from 1991 to 2017, thereafter becoming the first Secretary Emeritus in Carnegie Hall’s history.

World-renowned soprano Jessye Norman left us in September. Jessye made her Carnegie Hall debut in 1974 and was elected a Trustee in 2006. Jessye blessed us with her incomparable artistry and commanding presence, gracing our stages with more than 50 unforgettable performances and taking her rightful place among the pantheon of great artists who have shaped Carnegie Hall’s history. In November, we lost Giancarla Berti, former President of the Spoleto Festival USA and a member of Carnegie Hall’s Board of Trustees since 2014. Giancarla will be remembered for her abundant personal warmth, kindness, and generosity.

Most recently, a single day in December marked the passing of two Lifetime Honorary Trustees, Burton P. Resnick and Ambassador Felix G. Rohatyn. Burt joined the board in 1988 and served as a Vice Chairman and Chair of the Hall’s Building Committee, overseeing the construction of Judy and Arthur Zankel Hall, the renovation of Carnegie Hall’s two Studio Towers, and the creation of the Resnick Education Wing, which has since become the iconic home of our music education and community programs. Felix served on the Board of Trustees from 1985–1997 and 2002–2007, stepping down only temporarily to serve as United States Ambassador to France. Felix’s enduring impact on Carnegie Hall, New York City, and indeed the world will not be soon forgotten. We express our sincere condolences to the families of each of these distinguished individuals, who will forever remain in our hearts as cherished members of the Carnegie Hall family.

The Carnegie Hall Board of Trustees is a unique and distinguished group of leaders who all believe in the power of music to make a real difference in people’s lives. During the 2018–2019 season, we were proud to welcome new Trustees Olivier Berggruen, Aryeh Bourkoff, and Kelly Griet, as well as Advisory Director David Dwek. In October 2019, we were also pleased to elect new Trustee Philippe Khuang-Hu. We also thank Sherry Liu for her years of dedicated service as an Advisory Director.

Finally, I would like to extend my deepest thanks to Executive and Artistic Director Clive Gillinson, our entire Board of Trustees, and our exceptional staff, all of whom embody the tradition of excellence of Carnegie Hall every day.

Carnegie Hall is far more than a concert hall. It is a representation of all that can be accomplished when we come together for music. I thank you for joining us in this pursuit, and look forward to all that remains for us to accomplish in the United States and around the world, together.

Sincerely,

Robert F. Smith
Chairman of the Board
From the Executive and Artistic Director

Dear Friends,

With its great variety of creative programs showcasing the world’s finest artists, Carnegie Hall's 2018–2019 season invited concertgoers to choose their paths to new musical discoveries. Our citywide festival—Migrations: The Making of America—offered an incredible opportunity for arts lovers to explore how the movement of people to and within this country has helped shape what we consider to be American arts and culture today. Specially curated series by our wonderful Perspectives artists, Michael Tilson-Thomas and Yuja Wang, along with our inventive Debs Composer’s Chair, Chris Thile, provided deeper insights into the work of these remarkable musicians, opening doors to both new and familiar sounds. Throughout the year, concerts spanning genres—from early music to new works just written, from classical to jazz, world, and popular music—were presented at Carnegie Hall and at venues throughout New York City as part of Carnegie Hall Citywide, inspiring our entire community to make deeper connections with music.

Migrations was Carnegie Hall’s largest festival to date, with more than 80 partner organizations coming together over three months to present more than 150 events, including music, exhibitions, dance, talks, films, and digital offerings. As we planned this festival, we were thrilled by the passionate response from partners who wanted to be a part of this project. Their wide participation meant that it truly became a citywide celebration. It was equally moving to speak with those who attended and loved Migrations events. As with all Carnegie Hall festivals, we hope the experience itself will be only the start of their journeys, and that Migrations will encourage people to continue to see links through the arts, exploring the many ways that our country’s shared history has been forged through the amalgamation of so many diverse cultures and traditions.

Carnegie Hall’s broadest mission—across everything that we do—is to bring the incredible power of music to the broadest audience possible, stimulating curiosity and nurturing a philosophy of lifelong learning. Complementing the performances on our stages, we have achieved massive growth over the last decade in the innovative education and social impact programs created by Carnegie Hall’s Weill Music Institute (WMI), initiatives that engage people of all ages, playing a meaningful role in their lives through music. These programs now reach more than 600,000 people every year, and much of this expansion has been accomplished through creative partnerships with other dedicated organizations, enabling us to reach many more people than we ever could by ourselves. Building on the foundation of exciting programs established at the Hall, we are excited that much of what WMI does every day now takes place outside our concert hall, reaching out throughout New York City, across the nation, and around the globe.

On the world stage, WMI’s impact was most visible this year through summer performances by its three acclaimed national youth ensembles—the National Youth Orchestra of the United States of America, NYO2, and NYO Jazz. America’s top teen musicians toured Europe, Miami, and across Asia, enthusiastically serving as cultural ambassadors for their country and enthralled both music lovers and other young musicians wherever they traveled. Across the country and worldwide, partnerships with 115 orchestras brought Link Up, Carnegie Hall’s interactive music education program for elementary students, and quality music education to close to half a million teachers and kids. Looking ahead, new digital resources and expanded training and support for music educators and young musicians across the nation will underpin Carnegie Hall’s continued growth across many WMI programs.

Here in New York City, we welcomed a new group of players this season to Ensemble Connect—the renowned fellowship program created by Carnegie Hall, The Juilliard School, and the New York City Department of Education. This new class began to make its mark through outstanding concerts, ongoing partnerships working with students and teachers in public schools in all five boroughs of New York City, and through their music, connecting with people throughout the community in a variety of ways. Entering the 12th year of the program, this is our most international group of fellows yet, with players coming from six countries in addition to the United States. They join 119 Ensemble Connect alumni as passionate performers, educators, and advocates for music, forging forward-looking careers and making a difference wherever they work and live.

In the coming years, Carnegie Hall’s commitment to the future of music and the role it can play in transforming people’s lives will continue to develop not only with the increasing breadth of the Hall’s programming on its stages, but ever more extensively in reaching music lovers around the world: leveraging the reach of WMI’s programs and online resources to serve more people through education; partnering with relevant streaming and broadcasting platforms to share content and tell stories about music and the musicians with whom we engage; and developing a role as an online curator to parallel the Hall’s curatorial role within its iconic building. Capitalizing on thrilling advances in technology, we recognize the huge opportunity that Carnegie Hall has to serve audiences everywhere as a truly international concert hall of the 21st century.

As we celebrate Carnegie Hall’s many accomplishments from the past year, it is with great appreciation that we thank Carnegie Hall’s entire extended family—our artists, concertgoers, trustees, supporters, volunteers, partners, and staff—for their hard work and dedication to make all of this possible. Together, we are building on the strong legacy of this great institution, ensuring that the Hall continues to be the aspirational destination for the best in music, long into the future.

Thank you for your committed stewardship, generous support, and everything that you do, day in and out, for Carnegie Hall.

With all best wishes,

Clive Gillinson
Executive and Artistic Director
Board of Trustees

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Carnegie Hall is owned by the City of New York, and its operation is made possible, in part, by public funds provided through the New York City Department of Cultural Affairs.

*In memoriam

As of June 30, 2019
As ever, Carnegie Hall was home to performances by the world’s most brilliant artists in masterfully crafted programs that were unparalleled in their range and musical diversity. The 2018–2019 season invited audiences to make discoveries and gain fresh insights in series curated by Michael Tilson Thomas, Yuja Wang, and Chris Thile. Audiences and performers also shared powerful journeys of exploration embodied in Migrations: The Making of America, the largest citywide festival ever produced by Carnegie Hall.
Michael Tilson Thomas conducted the San Francisco Symphony with sopranos Renée Fleming and Audra McDonald to open the season with a gala concert of Broadway favorites; music by Liszt, Villa-Lobos, and Gershwin; and a stirring arrangement by Tilson Thomas of Laura Nyro’s classic “Save the Country.” It was the second of seven concerts with four orchestras led by Tilson Thomas during his season-long Perspectives series, one of many that highlighted Carnegie Hall’s stature as a home for the world’s finest orchestras. The West-Eastern Divan Orchestra, led by its founder, Daniel Barenboim, returned after a five-year absence for the Annual Isaac Stern Memorial Concert, while Sir John Eliot Gardiner and the Orchestre Révolutionnaire et Romantique made their first appearance in six years in two all-Berlioz concerts. There were also visits by the Vienna Philharmonic Orchestra, Czech Philharmonic, Budapest Festival Orchestra, Marinsky Orchestra, Royal Concertgebouw Orchestra, and Mahler Chamber Orchestra featuring pianist Mitsuko Uchida playing and leading music by Mozart from the keyboard. Great American orchestras also made their mark with the returns of the National Symphony Orchestra, The MET Orchestra, the Boston Symphony Orchestra, and The Philadelphia Orchestra.

There were additional 2018–2019 milestones. The New York Philharmonic Orchestra, The MET Orchestra, the Boston Symphony Orchestra, and The Philadelphia Orchestra marked its 50th anniversary with a March concert in Zankel Hall, and returned in June for a March 12 concert marking the 50th anniversary of the Apollo 11 moon landing, historian John Monsky curated We Chose to Go to the Moon, a program featuring historic video footage and music of the period. There were also notable rental performances, including the Dafnis Prieto Big Band, Anat Cohen Tentet, and Nicholas Payton headlined the powerhouse series lineup. Senegalese superstar Youssou NDOUR returned to Carnegie Hall after a nine-year absence to lead a parade of great artists from around the globe.

Carnegie Hall is rooted in the nation’s history, and it honored some momentous moments in America’s past. To celebrate the 50th anniversary of the Apollo 11 moon landing, historian John Monsky curated We Chose to Go to the Moon, a program featuring historic video footage and music of the period. There were also notable rental performances, including the Juneteenth All American Freedom Day celebration and the New York City Gay Men’s Chorus concert marking the 50th anniversary of the Stonewall uprising.

Music on a more intimate scale generated tremendous excitement. Uchida completed her two-season survey of Schubert’s piano sonatas, while Evgeny Kissin, Daniil Trifonov, Igor Levit, Sir András Schiff, and others returned for thrilling recitals. The finest vocalists in the world dazzled all season. There were also the eagerly awaited solo recital of Anna Netrebko, fireworks from tenor Juan Diego Flórez, and a delightful evening of German operetta and film music from the 1920s and 1930s with Jonas Kaufmann. In what has become a beloved annual tradition, The English Concert and conductor Harry Bicket continued their series of Handel operas and oratorios with soprano Brenda Rae singing the title role of Semele.

The color and passion of early music was showcased in performances of French works by Jordi Savall and Le Concert des Nations, Bach’s Mass in B Minor with Bernard Labadie conducting Les Violons du Roy and La Chapelle de Québec, harpsichordist Jean Rondeau, and more. While audiences looked back to the Baroque era, they also enjoyed the visionary music of the present day and beyond with newly commissioned works by Terence Blanchard, Valerie Coleman, David Lang, Daniel Bernard Roumain, Marc Bamuthi Joseph, Chris Thile, Jörg Widmann, Julia Wolfe, and others. Music from both the past and present was in great hands when Ensemble Connect and Decoda each curated and performed their own Weill Recital Hall series.

No Carnegie Hall season is complete without performances from leading pop, jazz, and world music stars, and the 2018–2019 season presented some of the finest. Ray and Laura Nyro’s classic “Save the Country.” It was the second of seven concerts with four orchestras led by Tilson Thomas during his season-long Perspectives series, one of many that highlighted Carnegie Hall’s stature as a home for the world’s finest orchestras. The West-Eastern Divan Orchestra, led by its founder, Daniel Barenboim, returned after a five-year absence for the Annual Isaac Stern Memorial Concert, while Sir John Eliot Gardiner and the Orchestre Révolutionnaire et Romantique made their first appearance in six years in two all-Berlioz concerts. There were also visits by the Vienna Philharmonic Orchestra, Czech Philharmonic, Budapest Festival Orchestra, Marinsky Orchestra, Royal Concertgebouw Orchestra, and Mahler Chamber Orchestra featuring pianist Mitsuko Uchida playing and leading music by Mozart from the keyboard. Great American orchestras also made their mark with the returns of the National Symphony Orchestra, The MET Orchestra, the Boston Symphony Orchestra, and The Philadelphia Orchestra.

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September/October

Sunday, September 23 at 12 PM | Resnick
Fall Family Day

Wednesday, October 3 at 7 PM | Stern/Perelman
San Francisco Symphony
Michael Tilson Thomas, Music Director and Conductor
Renée Fleming, Soprano
Audra McDonald, Soprano

Thursday, October 4 at 8 PM | Stern/Perelman
San Francisco Symphony
Michael Tilson Thomas, Music Director and Conductor
Leonidas Kavakos, Violin

Friday, October 5 at 8 PM | Stern/Perelman
Jonas Kaufmann, Tenor
Orchestra of St. Luke’s
Jochen Rieder, Conductor

Thursday, October 11 at 6 PM | Stern/Perelman
Sphinx Virtuosi

Sunday, October 14 at 3 PM | Stern/Perelman
Orchestre Révolutionnaire et Romantique
Sir John Eliot Gardiner, Artistic Director and Conductor
Lucile Richardot, Mezzo-Soprano
Antoine Tamestit, Viola

Monday, October 15 at 8 PM | Stern/Perelman
Orchestre Révolutionnaire et Romantique
Sir John Eliot Gardiner, Artistic Director and Conductor
Simon Callow, Narrator
Michael Spyres, Tenor
Ashley Riches, Bass-Baritone
National Youth Choir of Scotland
Christopher Bell, Artistic Director

Thursday, October 18 at 7:30 PM | Zankel
Belcea Quartet

Friday, October 19 at 7:30 PM | Zankel
Igor Levit, Piano

Friday, October 19 at 8 PM | Stern/Perelman
The New York Pops
Steven Reineke, Music Director and Conductor
Frankie Moreno, Guest Artist

Saturday, October 20 at 8 PM | Stern/Perelman
Youssou NDOUR

Sunday, October 21 at 10 AM and 11:15 AM | Resnick
OTOYOTYO!

Monday, October 22 at 7:30 PM | Weill
Ensemble Connect
The 2018–2019 Richard and Barbara Debs Composer’s Chair: CHRIS THILE

Composer, mandolin virtuoso, and singer Chris Thile was honored by Carnegie Hall as the 2018–2019 Richard and Barbara Debs Composer’s Chair. Thile opened his residency in October, collaborating with his Live from Here radio colleagues, singer-mandolinist Sarah Jarosz and vocalist Aoife O’Donovan, in a Zankel Hall program that featured favorites from the program’s popular “Song of the Week” segment. In November, he gave back-to-back solo concerts in Weill Recital Hall on the same night, premiering a new work commissioned by Carnegie Hall and more. He opened Carnegie Hall’s Migrations: The Making of America festival in March, exploring the ways Scottish and Irish traditions helped shape American folk music. He performed with guest artists who included longtime colleagues Béla Fleck and Edgar Meyer in a Live from Here program that was broadcast nationwide from Stern Auditorium / Perelman Stage. Thile’s residency culminated in May when he brought together his bands Nickel Creek and Punch Brothers, who appeared together in their first double-bill.
November

Thursday, November 1 at 8 PM | Stern/Perelman
Mariinsky Orchestra
Valery Gergiev, Music Director and Conductor
Nelson Freire, Piano

Friday, November 2 at 7:30 PM | Zankel
American Composers Orchestra
George Manahan, Music Director and Conductor
Imani Winds
Meaghan Burke, Vocalist

Saturday, November 3 at 9 PM | Zankel
Anna & Elizabeth
The Low Anthem
Rosanne Cash, Creative Partner

Thursday, November 8 at 7:30 PM | Weill
St. Lawrence String Quartet
Inon Barnatan, Piano

Thursday, November 8 at 8 PM | Stern/Perelman
West-Eastern Divan Orchestra
Daniel Barenboim, Music Director and Conductor
Miriam Manasherov, Viola
Kian Soltani, Cello

Friday, November 9 at 7:30 PM | Weill
Michelangelo Quartet
Stephen Waarts, Violin

Friday, November 9 at 8 PM | Stern/Perelman
Denis Matsuev, Piano

Saturday, November 10 at 9 PM | Zankel
Dafnis Prieto Big Band

Tuesday, November 13 at 8 PM | Stern/Perelman
The Philadelphia Orchestra
Yannick Nézet-Séguin, Music Director and Conductor
Joyce DiDonato, Mezzo-Soprano

Wednesday, November 14 at 7:30 PM | Weill
Decoda

Thursday, November 15 at 8 PM | Stern/Perelman
Marc-André Hamelin, Piano

Friday, November 16 at 8 PM | Stern/Perelman
The New York Pops
Steven Reineke, Music Director and Conductor
New York Theatre Ballet
Diana Byer, Founder and Artistic Director
Essential Voices USA
Judith Clurman, Music Director and Conductor

Saturday, November 17 at 8:30 PM | Zankel
Stelios Petrakis Cretan Quartet

Sunday, November 18 at 2 PM | Stern/Perelman
Juan Diego Florez, Tenor
Vincenzo Scalera, Piano

December

Saturday, December 1 at 9 PM | Zankel
Julia Wolfe: Anthracite Fields
Bang on a Can All-Stars
The Choir of Trinity Wall Street
Julian Wachner, Director
Jeff Sugg, Scenography and Projection Design

Wednesday, December 5 at 7:30 PM | Weill
Ensemble Connect
Jane Kim, Conductor

Sunday, December 9 at 2 PM | Stern/Perelman
Anna Netrebko, Soprano
Malcolm Martineau, Piano
Jennifer Johnson Cano, Mezzo-Soprano
David Chan, Violin

Tuesday, December 11 at 7:30 PM | Weill
Rolston String Quartet

Wednesday, December 12 at 7:30 PM | Weill
Amandine Beyer, Violin
Pierre Hantaï, Harpsichord

Monday, November 19 at 8 PM | Stern/Perelman
Boston Symphony Orchestra
Andris Nelsons, Music Director and Conductor
Håkan Hardenberger, Trumpet

Wednesday, November 28 at 6:30 PM and 9:30 PM | Weill
Chris Thile, Mandolin and Vocals

Friday, November 30 at 7:30 PM | Zankel
Bach Collegium Japan
Masaaki Suzuki, Conductor and Harpsichord
Joanne Lunn, Soprano

Additional Performances:

Thursday, December 13 at 7:30 PM | Weill
J’Nai Bridges, Mezzo-Soprano
Mark Markham, Piano

Saturday, December 15 at 8 PM | Stern/Perelman
A Night of Inspiration
Lukas and Katia Bartunek
Regina Belle
Shirley Caesar
J. J. Hairston
Koryn Hawthorne
Adrienne Bailon Houghton
Israel Houghton
Kenny Lattimore
Ledisi
Patricia Molina
Kammi Peterson
Cantor Azi Schwartz
Richard Smallwood
Iyana Vanzant
Bishop Hezekiah Walker
BeBe Winans
The String Queens
Ray Chew, Music Director

Sunday, December 16 at 3 PM | Zankel
Jeremy Denk and Friends
Benjamin Beilman, Violin
Pamela Frank, Violin
Stefan Jackiw, Violin
Jeremy Denk, Piano

Friday, December 21 at 8 PM
Saturday, December 22 at 8 PM | Stern/Perelman
The New York Pops
Steven Reineke, Music Director and Conductor
Ashley Brown, Guest Artist
Essential Voices USA
Judith Clurman, Music Director and Conductor

Monday, December 24 at 7 PM | Stern/Perelman
New York String Orchestra
Jaime Laredo, Conductor
Jinjoo Cho, Violin
Pamela Frank, Violin
Bella Hristova, Violin
Kyoko Takezawa, Violin
Yefim Bronfman, Piano

Friday, December 28 at 8 PM | Stern/Perelman
New York String Orchestra
Jaime Laredo, Conductor
Joshua Bell, Violin
with
Karina Canellakis, Guest Conductor

Saturday, January 19 at 12 PM and 3 PM | Zankel
Carnegie Hall Family Concerts
My City, My Song
L. Steven Taylor, Host
Magda Giannikou
Falu Shah
Yacouba Sissoko

Monday, January 21 at 7:30 PM | Resnick
SongStudio: What Composers Want
Reneé Fleming, Host
John Musto, Paola Prestini, Chris Thile, and Dawn Upshaw, Panelists
with
Zachary James, Bass
Jeffrey Zeigler, Cello
Madgalena Kuzma, Soprano
Ekaterina Chayka-Rubinstein, Mezzo-Soprano
Ana Mazaeva, Piano
William Woodward, Piano

Tuesday, January 22 at 7:30 PM | Resnick
SongStudio: Reneé Fleming Master Class
Axelle Fany, Soprano
Coraine Tate, Soprano
James Ley, Tenor
Enrico Lagasca, Bass-Baritone
Michael Hey, Piano
Seoyon MacDonald, Piano
Adriano Spampamato, Piano

Tuesday, January 22 at 8 PM | Stern/Perelman
Seong-Jin Cho, Piano

Wednesday, January 23 at 7:30 PM | Weill
Decoda

Thursday, January 24 at 7:30 PM | Weill
SongStudio: Nico Muhly—Composer in Residence
Nico Muhly, Speaker
Reneé Fleming, Speaker
Coraine Tate, Soprano
Kayleigh Decker, Mezzo-Soprano
James Ley, Tenor
Enrico Lagasca, Bass-Baritone
Michael Hey, Piano
Seoyon MacDonald, Piano
Peyson L. Moss, Piano
Madeline Slettedahl, Piano
Thursday, January 24 at 8 PM | Stern/Perelman
Jonathan Biss, Piano

Friday, January 25 at 4 PM | Resnick
SongStudio: Hartmut Höll Master Class
Axelle Fanyo, Soprano
Álfiður Eísla Gúlmundsdóttir, Soprano
Kayleigh Decker, Mezzo-Soprano
William Guanbo Su, Bass
Richard Yu Fu, Piano
Kunal Lahiry, Piano
Madeline Slettedahl, Piano
Adriano Spampanato, Piano

Friday, January 25 at 7:30 PM | Resnick
SongStudio: Piotr Beczała Master Class
Magdalena Kuźma, Soprano
Álfiður Eísla Gúlmundsdóttir, Soprano
Ekaterina Chayka-Rubinstein, Mezzo-Soprano
Jose Simerilla Romero, Tenor
Andrew King, Piano
Kunal Lahiry, Piano
Ana Mazaeva, Piano
William Woodard, Piano

Saturday, January 26 at 7:30 PM | Resnick
SongStudio: Young Artist Recital
Renée Fleming, Host
Axelle Fanyo, Soprano
Álfiður Eísla Gúlmundsdóttir, Soprano
Magdalena Kuźma, Soprano
Coraine Tate, Soprano
Ekaterina Chayka-Rubinstein, Mezzo-Soprano
Kayleigh Decker, Mezzo-Soprano
James Ley, Tenor
Jose Simerilla Romero, Tenor
Enrico Layasca, Bass-Baritone
William Guanbo Su, Bass
Richard Yu Fu, Piano
Michael Hoy, Piano
Andrew King, Piano
Kunal Lahiry, Piano
Seonyn MacDonald, Piano
Ana Mazaeva, Piano
Peysyn L. Moss, Piano
Madeline Slettedahl, Piano
Adriano Spampanato, Piano
William Woodard, Piano

Monday, January 28 at 7:30 PM | Resnick
Ensemble Connect
Wilden Dannenberg, Conductor

Thursday, January 31 at 7:30 PM | Weill
Jakub Józef Orliński, Countertenor
Members of New York Baroque Incorporated

February

Friday, February 1 at 8 PM | Stern/Perelman
Jeremy Denk, Piano

Tuesday, February 5 at 7:30 PM | Zankel
Leon Fleisher and Friends
Jonathan Biss, Piano
Yefim Bronfman, Piano
Leon Fleisher, Piano
Dover Quartet
Rachel Calin, Bass

Wednesday, February 6 at 7:30 PM | Zankel
Standard Time with Michael Feinstein
Michael Feinstein, Artistic Director
with Special Guests
Elizabeth Stanley
Tony Yazbeck

Wednesday, February 6 at 8 PM | Stern/Perelman
Leonidas Kavakos, Violin
Yuja Wang, Piano

Friday, February 8 at 7:30 PM | Weill
Heath Quartet
Natalie Klouda, Violin

Friday, February 8 at 8 PM | Stern/Perelman
The New York Pops
Steven Reineke, Music Director and Conductor
Nikki Renée Daniels and Ryan Shaw, Guest Artists

Perspectives: YUJA WANG

Pianist Yuja Wang’s five-concert Perspectives was a series defined by creative collaborations—reuniting with musical partners who have influenced her and creating new relationships—all reflecting her tremendous versatility and curiosity. The opening concert of her series was an energetic partnership with a quartet of percussionists led by Martin Grubinger featuring an arrangement of Stravinsky’s Le sacre du printemps along with other works. In February, she teamed up with longtime duo partner violinist Leonidas Kavakos for music by Brahms, Prokofiev, Bartók, and Richard Strauss. Her sense of fun was on display later in the month when she joined the irrepressible classical music comedy team Igudesman & Joo for an evening of virtuoso music and big laughs. Wang returned in April to perform with another esteemed colleague, cellist Gautier Capuçon, in music by Franck, Chopin, and Rachmaninoff. A great advocate for new music, she appeared in two May concerts with composer-conductor Michael Tilson Thomas and the New World Symphony, performing works by the maestro himself.

Jakub Józef Orliński with Members of New York Baroque Incorporated

March

Saturday, March 2 at 8 PM | Stern/Perelman
Vienna Philharmonic Orchestra
Ádám Fischer, Conductor

Sunday, March 3 at 2 PM | Stern/Perelman
Vienna Philharmonic Orchestra
Ádám Fischer, Conductor
Leonidas Kavakos, Violin

Monday, March 4 at 7:30 PM | Zankel
Chiascuro Quartet
Kristian Bezuidenhout, Fortepiano

Tuesday, March 5 at 8 PM | Stern/Perelman
Vienna Philharmonic Orchestra
Michael Tilson Thomas, Conductor

Tuesday, March 5 at 6:30 PM | Zankel
The Just and the Blind
Marc Bamuthi Joseph, Spoken Word
Daniel Bernard Roumain, Violin and Piano
Drew Dollar, Choreographer and Dancer
Soni, Vocalist
Michael John Garcés, Director
David Szlasa, Projection Designer
Stacey Boggs, Lighting Designer
Xia Gordon, Animator
Brittsense, Photographer
Lisa Armstrong, Journalist

Thursday, March 7 at 7:30 PM | Weill
Jean Rondeau, Harpsichord

Thursday, March 7 at 8 PM | Stern/Perelman
Sir András Schiff, Piano

Friday, March 8 at 8 PM | Stern/Perelman
The Philadelphia Orchestra
Yannick Nézet-Séguin, Music Director and Conductor
Jan Lisiecki, Piano

Saturday, March 9 at 5:45 PM | Stern/Perelman
Live from Here with Chris Thile
Chris Thile, Host, Mandolin, and Vocals
Béla Fleck, Edgar Meyer, Julie Fowlis, and Aoife O’Donovan, Guest Artists
Part of Migrations: The Making of America.

Tuesday, March 12 at 7:30 PM | Zankel
Beatrice Rana, Piano

Photos: Trifonov by Fadi Kheir, Kavakos and Fischer by Chris Lee.
Tuesday, March 12 at 8 PM | Stern/Perelman
Anne-Sophie Mutter, Violin
Lambert Orkis, Piano
with
Daniel Müller-Schott, Cello

Wednesday, March 13 at 7:30 PM | Zankel
Thomas Adès, Piano
Kirill Gerstein, Piano

Thursday, March 14 at 7 PM | Zankel
Andy Statman Trio
Andy Statman, Clarinet and Mandolin
Jim Whitney, Bass
Larry Eagle, Drums and Percussion
Part of Migrations: The Making of America

Friday, March 15 at 8 PM | Stern/Perelman
The New York Pops
Steven Reineke, Music Director and Conductor
Mykal Kilgore, Storm Large, Laura Osnes, and Ryan Silverman, Guest Artists

Saturday, March 16 at 9 PM | Zankel
Nicholas Payton, Trumpet
with
Lady Fingaz, DJ
Burniss Travis, Bass
Jonathan Barber, Drums
Daniel Sadownick, Percussion
Part of Migrations: The Making of America

Tuesday, March 19 at 8 PM | Stern/Perelman
Boston Symphony Orchestra
Andris Nelsons, Music Director and Conductor
Renee Fleming, Soprano

Wednesday, March 20 at 7:30 PM | Zankel
Teatro di Migración
Paul Hillier, Conductor
with
Christopher Bowers-Broadbent, Organ and Piano
Yale Vostell
James Taylor, Director

Wednesday, March 20 at 8 PM | Stern/Perelman
Boston Symphony Orchestra
Thomas Adès, Conductor
Kirill Gerstein, Piano

Friday, March 22 at 7:30 PM | Zankel
Hagen Quartet
Jörg Widmann, Clarinet

Saturday, March 23 at 9 PM | Zankel
Karine Polwart
Kaia Kater
Resanne Cash, Creative Partner
Part of Migrations: The Making of America

Wednesday, March 27 at 7:30 PM | Zankel
Standard Time with Michael Feinstein
Michael Feinstein, Artistic Director
Guest Artists
Danny Bacher
Alexandra Silber
with Special Guest
Sheldon Harnick
Part of Migrations: The Making of America

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

Thursday, March 28 at 8:30 PM | Zankel
Hagen Quartet

Friday, March 29 at 8 PM | Stern/Perelman
Mahler Chamber Orchestra
Mitsuko Uchida, Piano and Director
Matthew Truscott, Concertmaster and Leader

Saturday, March 30 at 8 PM | Stern/Perelman
Two Wings: The Music of Black America in Migration
Jason Moran and Alicia Hall Moran, Producers
Jason Moran, Piano
Alicia Hall Moran, Mezzo-Soprano
featuring
Isabel Wilkerson, Author
Lawrence Brownlee, Tenor
Pastor Smokie Norful, Vocals
Toshi Reagon, Guitar and Vocals
Rev. James A. Forbes Jr., Speaker
Hilda Harris, Speaker
with
Rebecca L. Hargrove, Soprano
Steven Herring, Baritone
Harriet Tubman: The Band
Imani Winds
James Carter, Saxophone
Marcus Printup, Trumpet
Thomas Flippin, Guitar
Joseph Joubert, Piano
The Harlem Chamber Players
Tania Leon, Conductor
Part of Migrations: The Making of America

April

Wednesday, April 3 at 7:30 PM | Zankel
The Knights
Colin Jacobsen and Eric Jacobsen, Artistic Directors
Kinan Azmeh, Clarinet

Wednesday, April 3 at 7:30 PM | Weill
Cristina Gómez Godoy, Oboe
Michail Lifits, Piano

Thursday, April 4 at 8 PM | Stern/Perelman
Yefim Bronfman, Piano

Friday, April 5 at 7:30 PM | Weill
Arod Quartet
Friday, April 5 at 8 PM | Stern/Perelman
Budapest Festival Orchestra
Iván Fischer, Music Director and Conductor
Dénes Szabó, Choir Master

Saturday, April 6 at 8 PM | Stern/Perelman
Budapest Festival Orchestra
Iván Fischer, Music Director and Conductor
Márta Sebestyén, Vocalist
Ildikó Komlósi, Mezzo-Soprano
Krisztián Cser, Bass

Saturday, April 6 at 8 PM | Zankel
The Gloaming
Martin Hayes, Fiddle
Caoimhín Ó Raghallaigh, Hardanger d'amore
Iarla Ó Lionáird, Vocals
Thomas Bartlett, Piano
Dennis Cahill, Guitar
Part of Migrations: The Making of America.

Sunday, April 7 at 12 PM | Resnick
Spring Family Day
Part of Migrations: The Making of America.

Sunday, April 7 at 12 PM | Resnick
Joyce DiDonato Master Classes
Alexandra Nowakowski, Soprano
Maya Amir, Mezzo-Soprano
Keymon Murrah, Countertenor
Aaron Crouch, Tenor
Justina Lee, Piano
Shannon McGinnis, Piano

Saturday, April 13 at 7:30 PM | Zankel
Deva Mahal
Resistance Revival Chorus
Part of Migrations: The Making of America.

Wednesday, April 10 at 8 PM | Stern/Perelman
Gautier Capuçon, Cello
Yuja Wang, Piano

Thursday, April 11 at 7:30 PM | Zankel
American Composers Orchestra
George Manahan, Music Director and Conductor
Ali Sethi, Vocalist
Helga Davis, Vocalist
Shayna Dunkelman, Percussion

Friday, April 12 at 4 PM
Saturday, April 13 at 4 PM
Sunday, April 14 at 4 PM
Resnick
Joan Baez Master Classes
Part of Migrations: The Making of America.

Sunday, April 14 at 11 PM
The English Concert
Harry Bicket, Artistic Director and Conductor
Brenda Rae
Elizabeth DeShong
Solomon Howard
Benjamin Hulett
Christopher Lowrey
Allish Tyan
Brian Giebler
Joseph Beutel
The Clarion Choir
Steven Fox, Artistic Director

Monday, April 15 at 8 PM | Stern/Perelman
From Shtetl to Stage: A Celebration of Yiddish Music and Culture
Seth Rogovoy, Producer and Co-Creator
Eleanor Reissa, Director, Co-Creator, and Vocalist
Frank London, Music Director, Conductor, and Trumpet
Evgeny Kissin, Piano and Speaker
David Krakauer, Clarinet
Katrina Lenk, Vocalist and Violin
Gill Shahan, Violin
Joanne Borts, Vocalist
Avi Hoffman, Vocalist
Elmore James, Vocalist
Daniel Kahn, Vocalist
Dani Marcus, Vocalist
Cilla Owens, Vocalist
Lorin Sklamberg, Vocalist and Accordion
Shane Baker, Actor
Allen Lewis Rickman, Actor
Yelena Shmulenson, Actress
Karen Klepfisz, Poet
Eri Kang, Piano
Katrina Lenk, Vocalist and Violin
Kathleen Tagg, Piano
Richie Barshay, Tambourine
Jordan Sand, Bass
Michael Winograd, Clarinet
Part of Migrations: The Making of America.

Photos:
From Shtetl to Stage by Jennifer Taylor, Rae by Steve J. Sherman.
May

Wednesday, May 1 at 8 PM | Stern/Perelman
New World Symphony
America’s Orchestral Academy
Michael Tilson Thomas, Artistic Director and Conductor
Yuja Wang, Piano

Thursday, May 2 at 7:30 PM | Zankel
New World Symphony
America’s Orchestral Academy
Michael Tilson Thomas, Artistic Director and Conductor
Measha Brueggergosman, Soprano
Yuja Wang, Piano
with
Kara Dugan, Vocals
Kristen Toedtman, Vocals

Thursday, May 2 at 7:30 PM | Weill
Kian Soltani, Cello
Aaron Pilsan, Piano

Friday, May 3 at 7:30 PM | Zankel
Christian Tetzlaff, Violin
Tanja Tetzlaff, Cello
Lars Vogt, Piano

Saturday, May 4 at 7:30 PM | Zankel
yMusic
June/July/August

**Monday, June 3 at 8 PM** | Stern/Perelman
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**The MET Orchestra**
Yannick Nézet-Séguin, Music Director and Conductor
Isabel Leonard, Mezzo-Soprano

**Friday, June 7 at 8 PM** | Stern/Perelman
**The Philadelphia Orchestra**
Yannick Nézet-Séguin, Music Director and Conductor
Beatrice Rana, Piano

**Friday, June 14 at 8 PM** | Stern/Perelman
**The MET Orchestra**
Yannick Nézet-Séguin, Music Director and Conductor
Elina Garanca, Mezzo-Soprano

---

**Tuesday, June 18 at 8 PM** | Stern/Perelman
**Mitsuko Uchida, Piano**

**Tuesday, July 16 at 7:30 PM** | Zankel
**We Chose to Go to the Moon**
John Monsky, Creator and Narrator
Orchestra of St. Luke’s
Kimberly Grigsby, Conductor
Shonica Gooden, Vocalist
Adam Kantor, Vocalist
David St. Louis, Vocalist
Elena Shaddow, Vocalist

**Saturday, July 27 at 8 PM** | Stern/Perelman
**NYO Jazz**
Sean Jones, Artistic Director, Bandleader, and Trumpet
with Special Guest
Kurt Elling, Vocalist

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**Tuesday, July 30 at 7:30 PM** | Stern/Perelman
**NYO2**
Carlos Miguel Prieto, Conductor
Gabriela Montero, Piano
with
Fellows of the New World Symphony,
America’s Orchestral Academy

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**Saturday, August 3 at 8 PM** | Stern/Perelman
**National Youth Orchestra of the United States of America**
Sir Antonio Pappano, Conductor
Isabel Leonard, Mezzo-Soprano
In 2019, Carnegie Hall presented Migrations: The Making of America, its largest citywide festival to date. Running from late February through May 2019, Carnegie Hall collaborated with 81 partner organizations—many of them for the first time—to create the festival schedule, which featured more than 150 concerts, films, panel discussions, exhibitions, and more across the five boroughs of New York City. Three migrations were explored through programming at Carnegie Hall: the crossings from Scotland and Ireland during the 18th and 19th centuries, the immigration of Jews from Russia and Eastern Europe between 1881 and the National Origins Act of 1924, and the Great Migration—the exodus of African Americans from the South to the industrialized cities of the Northeast, Midwest, and West from 1917 into the 1970s.

In the first of three major Stern Auditorium / Perelman Stage concerts focusing on a particular migration, Chris Thile appeared in a Live from Here broadcast with guests Bela Fleck, Edgar Meyer, Julie Fowlis, and Aoiie O’Donovan performing traditional Scots, Irish, and American folk music, including old-time and bluegrass. Jason Moran and Alicia Hall Moran presented stirring tableau that recounted the trials, tribulations, and triumphs of the Great Migration. Two Wings: The Music of Black America in Migration featured a lineup of outstanding musicians as well as best-selling author Isabel Wilkerson for an unforgettable night of storytelling. In From Shetl to Stage: A Celebration of Yiddish Music and Culture, Yiddish artists from the worlds of classical music, folk, and theater—including Evgeny Kissin, David Krakauer, Mike Burstyn, Gil Shaham, and others—gathered for music, poetry, and even impromptu dance in the finale.

In Zankel Hall, clarinetist and mandolinist Andy Statman played Hasidic tunes with forays into bluegrass, klezmer, and swing; trumpeter Nicholas Payton traced the path of African rhythms from their arrival in the Caribbean through their journey to New Orleans and onward in a March concert called Afro-Caribbean Mixtape; singer-songwriters Karine Polwart and Kaa Kater explored Scottish and Canadian roots; Michael Feinstein presented a program of American popular songs by composers of Jewish heritage; Irish supergroup The Gloaming performed original songs set to texts by the country’s leading writers; and Deva Mahal explored Scottish and Canadian roots; Michael Feinstein presented a program of American popular songs by composers of Jewish heritage; Irish supergroup The Gloaming performed original songs set to texts by the country’s leading writers; and Deva Mahal sang blues-inspired songs. Programs presented by WMI included a Spring Family Day themed Journey to the Harlem Renaissance and two Soul Mechanism events.

Carnegie Hall also mounted two significant exhibitions aligned with the Migrations festival. In the Rose Museum, Andrew Carnegie: His Life and Legacy was curated by Gino Francesconi, Director of the Hall’s Archives and Rose Museum, while the Zankel Hall lobby was home to a special exhibit featuring historic photos from Ellis Island. The 81 partner organizations presented events all over the city with a focus on many migrations and cultural contributions—including those from Italy, Latin America, the Caribbean, and Asia—as well as the internal migration of Native Americans. For the first time, Carnegie Hall created a digital partner toolkit with the objective of maximizing shared opportunities to promote the festival. Throughout the festival, new audiences were welcomed to Carnegie Hall and partner venues all over New York City.
125 Commissions Project

Continuing its commitment to the music of the future, Carnegie Hall’s five-year 125 Commissions Project entered its fourth year. Launched during the 2015–2016 season, by its conclusion the project will have commissioned well over 125 new works from leading composers—both established and emerging—and premiered them at Carnegie Hall. During the 2018–2019 season, notable premieres included a new work written and performed by Debs Composer’s Chair Chris Thile, Harrison Birtwistle’s Concerto for Wind with Pierre-Laurent Aimard, and many others.

### CARNEGIE HALL COMMISSIONS

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<th>Title</th>
<th>Performer</th>
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<td>FATIMAH AL-ZAEELAYH</td>
<td>“Ya Mun Diyalal Bar”</td>
<td>Kronos Quartet</td>
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<td>LOUIS ANDRISSON</td>
<td>Searching for Ushua (Etude for Solo Piano)</td>
<td>Ralph van Raat, Piano</td>
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<td>The Knights, Colin Jacobsen and Eric Jacobsen, Artistic Directors</td>
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<td>Keyboard Engine; A Construction for Two Pianos</td>
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<td>TERENCE BLANCHARD</td>
<td>Dance for a New Day</td>
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<td>TEODOR HEARNE</td>
<td>Brass Tacks</td>
<td>National Youth Orchestra of the United States of America, Michael Tilson Thomas, Conductor</td>
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<td>MICHAEL IPPOLITO</td>
<td>Vientos for Soprano and Piano</td>
<td>Joelle Harvey, Soprano Allen Perriollo, Piano</td>
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<tr>
<td>SEAN JONES</td>
<td>“The Ambitious Violet” (World Premiere of arrangement by John Coxon, commissioned by Carnegie Hall)</td>
<td>NYO Jazz, Sean Jones, Bardleadder and Trumpet</td>
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<tr>
<td>DAVID LANG</td>
<td>“I am silent” from the writings (World Premiere of complete cycle, “I am silent”) co-commissioned by Carnegie Hall</td>
<td>Theatre of Voices, Paul Hillier, Artistic Director</td>
</tr>
<tr>
<td>HANNAH LASH</td>
<td>Songs of Imagined Love</td>
<td>Paul Appleby, Tuba, Natalia Katsavova, Piano</td>
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<tr>
<td>OODE LEV-ARI</td>
<td>Triple Helix</td>
<td>Anat Cohen Tentet</td>
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<tr>
<td>ANGELICA NEGRON</td>
<td>“Un, dois, tres”</td>
<td>Link Up Orchestra, Rossen Milanov, Conductor</td>
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<td>JOSEPH PHIBBS</td>
<td>String Quartet No. 3</td>
<td>Belcea Quartet</td>
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<tr>
<td>DANIEL BERNARD ROUMAIN</td>
<td>The Just and the Blind</td>
<td>Marc Bamuthi Joseph, Speaks, Violin and Piano, Drew Dollaz, Choreographer and Dancer, Somi, Vocalist</td>
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<tr>
<td>GABRIELLA SMITH</td>
<td>Antifazos</td>
<td>Ensemble Connect</td>
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<tr>
<td>CHRIS THILE</td>
<td>The New (In The Wounds) Of The Earth (World Premiere, commissioned by Carnegie Hall)</td>
<td>Chris Thile, Mandolin and Vocals</td>
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### KRONOS QUARTET’S FIFTY FOR THE FUTURE

The following composers were commissioned as part of Fifty for the Future: The Kronos Learning Repertoire project in the 2018–2019 season.

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<th>Composer</th>
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<td>JOCIE WIDMANN</td>
<td>Clarinet Quintet, Colin Jacobsen and Kinan Azmeh, Clarinet</td>
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<tr>
<td>JULIA WOLFE</td>
<td>Fountain of Youth, Clarinet, Michael Tilson Thomas, Artistic Director and Conductor</td>
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<td>DU YUN</td>
<td>Where We Lost Our Shadows, Michael Tilson Thomas, Artistic Director and Conductor</td>
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<tr>
<td>MIGUEL ZENON</td>
<td>“Run with Jones”, Michael Tilson Thomas, Artistic Director and Conductor</td>
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### 2018–2019 ANNUAL REPORT CONCERT SEASON

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Photo: Colin Jacobsen and Kinan Azmeh with The Knights. Credit: Tim Haskins
Carnegie Hall Citywide

In 2018–2019, Carnegie Hall continued its 40-years-plus tradition of bringing free performances into New York City’s neighborhoods, presented under a new name: Carnegie Hall Citywide, a series of free concerts that feature sounds from around the globe and across the country. Partnering with local community organizations, Carnegie Hall brought outstanding artists—as well as rising stars of classical, jazz, world music, and more—to neighborhoods in each of the city’s boroughs. Deva Mahal, Tia Fuller, The Itty Biddies, Soh Daiko, and iLe were but a few of the featured artists.
Programs of the Weill Music Institute reached teachers, students, and community members during the 2018–2019 season in the following states and countries:

Alabama, Alaska, Arizona, Arkansas, California, Colorado, Connecticut, Delaware, Florida, Georgia, Idaho, Illinois, Indiana, Iowa, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Missouri, Montana, Nebraska, Nevada, New Hampshire, New Jersey, New York, North Carolina, Ohio, Oklahoma, Oregon, Pennsylvania, Rhode Island, South Carolina, South Dakota, Texas, Vermont, Virginia, Washington, West Virginia, Wisconsin, Brazil, Canada, China, Colombia, Greece, Italy, Japan, Kenya, South Korea, Spain.
A remarkable range of music education and social impact programs created by Carnegie Hall’s Weill Music Institute (WMI) enriched the lives of more than 600,000 people across the United States and around the globe during the 2018–2019 season. WMI’s national and international partnerships, New York City school and community initiatives, innovative offerings at Carnegie Hall, and online curricula, videos, and other resources spread the joy of music throughout the season.
In May, celebrated performer Toshi Reagon spearheaded a creative learning project connected to Carnegie Hall’s Migrations: The Making of America festival. Throughout the project, young people composed original songs that explored the migration experience. As part of the project, Reagon led A Community Conversation with artists, activists, and community leaders, discussing the ways that ideas travel across borders and generations. The next evening, she headlined a concert with some of her longtime collaborators. American roots artist Martha Redbone, Alsarah and the Nubtones bandleader Alsarah, jazz and gospel vocalist Lizz Wright, singer-songwriter and filmmaker Be Steadwell, and activist-artist Taina Asili joined New Yorkers of all ages to make original songs come to life. Young musicians from New York City area schools, including the PS 177Q Technology Band, singer-songwriters from the Washington Heights Expeditionary Learning School (WHEELS), and WMI’s Future Music Project came together to perform music exploring their families’ immigration stories.
Schoolchildren learned songs from different traditions, reflected on their own communities, and developed singing and listening skills. “It was so nice to have students from different backgrounds be able to get excited and connect with artists that look like them, speak the same language, or come from a country they are from,” wrote Terry Campbell of the East Village Community School. In January, students learned about American jazz and connect with artists that look like them, speak the same language, or come from a country they are from, performing the intricate melodies of Indian classical music. In May, Shah performing the intricate melodies of Indian classical music. In May, hundreds of students from different traditions performed in tandem with the Buffalo Philharmonic Orchestra. During the 2018-2019 season, New York City students participated in The Orchestra Moves, an exploration of how composers use the orchestra to create musical movement, in a performance that included Beethoven’s Symphony No. 5; Arturio Márquez’s Danzon No. 2; “Un, dos, tres,” a new work by Angilita Negrón commissioned by Carnegie Hall; and more. Nearly 15,000 New York City students and teachers traveled to Carnegie Hall for the six culminating concerts performed by the Link Up Orchestra conducted by Rossen Milanov and hosted by Thomas Cabaniss.
In its fourth year, PlayUSA supported 15 partner organizations across the nation that offer instrumental music education programs to low-income and underserved K–12 students. Participating organizations received funding, consulted with Carnegie Hall staff to address challenges, and were provided professional development for teachers and arts administrators. One teacher at Buffalo String Works—a community music program in Buffalo, New York, that serves refugee students—said, “We have been hugely inspired by our collaboration with the PlayUSA cohorts to dig deeper into our curriculum offerings... We have devised a similarly unique curriculum that meets our students’ needs, borrowing aspects from internationally respected methods in tandem with traditional music from our students’ countries of origin and the responsive classroom approach.”

Atlanta Music Project (Georgia)
Buffalo String Works (New York)
Community MusicWorks (Rhode Island)
El Paso Symphony Orchestra Association (Texas)
El Sistema Oklahoma (Oklahoma)
Enriching Lives Through Music (California)
INTEMPO (Connecticut)
Kalamazoo Symphony Orchestra (Michigan)
Kidznotes (North Carolina)
Louisiana Philharmonic Orchestra (Louisiana)
Metropolitan Youth Orchestras of Central Alabama / Scrollworks (Alabama)
MYCincinnati (Ohio)
Opportunity Music Project (New York)
The People’s Music School (Illinois)
Youth Orchestra of St. Luke’s (New York)
Early Childhood Performances

New this season were two musical theater pieces designed especially for children ages two and under and their caregivers. Toddlers and infants played in a world where sounds and words are shared, mimicked, and transformed in **OTOYOTOY!**, an immersive piece created by Zoe Palmer, Thomas Cabaniss, and Saskia Lane. **NOOMA**, a new opera composed for babies—co-commissioned by Carnegie Hall, Minnesota Opera, and San Francisco Opera—used colorful parachutes to articulate breathing patterns and make space for wondrous immersive play. Designed and performed by Moving Star Vocal Ensemble, the performers chase and transform their breath, singing the world into being and co-creating their story with the tiny audience members who choose to join them along the way.

During the 2018–2019 season, children and families had their creativity, imagination, and musical curiosity stimulated with free and affordable events. The Resnick Education Wing was home to free Family Days, where families enjoyed live performances while singing and dancing with musicians. Fall Family Day: Storytelling through Music featured Soul Science Lab and Creative Stage interacting with families as they created original stories through music and movement. The Spring Family Day: Journey to the Harlem Renaissance—connected to Carnegie Hall’s festival Migrations: The Making of America—taught families how Harlem became the hub for African American artistic expression. In addition, *My City, My Song* concerts in Zankel Hall offered children opportunities to discover music from different parts of the world found right in their own city. There was traditional Greek dance, lively music from Mali, intricate melodies from India, American jazz standards, percussive rhythms of Puerto Rico, and Brazilian samba.

Music Educators Workshop

More than 100 music educators who work with K–12 students in school and community settings strengthened their skills in a series of musical and professional training activities throughout the year in Carnegie Hall’s Resnick Education Wing. From September to June, New York City educators at all stages of their careers learned from visiting faculty. In July, Carnegie Hall hosted its fifth annual Summer Music Educators Workshop. Over the course of four intensive days, 150 educators from across the country engaged with guest faculty to explore the theme of Illuminating Great Teaching. The workshop began with a stirring keynote address from David Kirkland, executive director of NYU’s Metropolitan Center for Research on Equity and the Transformation of Schools. Over the course of the four days, educators and faculty members worked together on elements of the Great Music Teaching Framework—a set of values and principles developed by WMI to support artistry, community, and equity in music education. Participants also led peer presentations based on their own classroom practices and performed in ensembles.

FACULTY

- Thomas Cabaniss
- Julie Desbordes
- Brian Drye
- Karin Hendricks
- David Kirkland
- Shanna Lesniak-Whitney
- Allison Loggins-Hull
- Frank London
- Richard Mannoia
- Nick Demeris
- Onome Djire
- Sasha Bogdanowitsch
- Emily Eagen
- Bonita Oliver
- Thomas Cabaniss, Artistic Director, Producer, and Composer
- Saskia Lane, Composer and Director
- Zoë Palmer, Librettist and Associate Director
- Emily Eagen, Composer
- Amy Carrigan, Production Consultant
- Victoria Bek, Costuming

**OTOYOTOY!**
- Nick Demeris (Otoyotoyo)
- Saskia Lane (Oroosteros)
- Onome Djire (Owlowloo)
- Sasha Bogdanowitsch (Ocrowcrow)

**NOOMA**
- Thomas Cabaniss, Artistic Director, Producer, and Composer
- Saskia Lane, Composer
- Amy Carrigan, Production Consultant
- Victoria Bek, Costuming

**Fall Family Day: Storytelling through Music**
- September 23

**NOOMA**
- April 26–27

**Early Childhood Performances**

- October 21–22 | Resnick
- Nick Demeris (Otoyotoyo)
- Saskia Lane (Oroosteros)
- Onome Djire (Owlowloo)
- Sasha Bogdanowitsch (Ocrowcrow)
- Thomas Cabaniss, Artistic Director, Producer, and Composer
- Saskia Lane, Composer
- Victoria Bek, Costuming

- April 26–27 | Resnick
- Amy Carrigan (Nimoo Nimmo)
- Emily Eagen (Ayo)
- Bonita Oliver (Yoya)
- Thomas Cabaniss, Artistic Director and Producer
- Saskia Lane, Composer and Director
- Zoë Palmer, Librettist and Associate Director
- Emily Eagen, Composer
- Amy Carrigan, Production Consultant
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Photo Credits: Music Educators Workshop by Fadi Kheir, Fall Family Day by Jennifer Taylor, NOOMA by Richard Termine.
NeON℠ Arts
(Ages 16–24)

“Youth don’t want to be stuck, we love to grow,” said a young participant in NeON Arts, “so what you have to do is just give us an opportunity to step foot into growth.” NeON Arts, in collaboration with the New York City Department of Probation, entered its fifth season buoyed by the release of a research study from independent evaluators Westat and Metis Associates that showed the positive effects on neighborhoods throughout the city. A community member said, “I see my whole neighborhood talented and becoming successful … I see them lifting each other up.” This free program offered 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). In January, a screening and discussion of Raised in the System, a documentary that explores mass incarceration executive produced by Emmy Award–winning actor Michael K. Williams, was the first NeON Inspires event to take place in the Resnick Education Wing. Williams and his nephew, Dominic Dupont—convicted of murder at the age of 19 before being granted clemency—were joined by young people from across New York City for the event.

Lullaby Project

For the eighth season, the Lullaby Project paired pregnant women and new mothers and fathers 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. Expanding its growth across the country and overseas, the Lullaby Project also enabled partner organizations to support families in their own communities.

LULLABY PROJECT 2018–2019 ARTISTS

Eleni Arapoglou
Bridget Barkan
Lara Bello
Starr Busby
Thomas Cabaniss
John Chin
Rob Curto
Malena Dayen
Emily Eagen
Pala Garcia
Shelly Monroe Huang
Manika Hughes
Saskia Lane
Frederic LasFargeas
Daniel Levy
Daniel Linden
Juana Luna
Camila Meza
Sofia Ribiero
Jean Rehe
Sonia de los Santos
Falu Shah
Kavita Shah
James Shipp
Deidre Struck
Mazz Swift
Ilusha Trinadde
Chris Washburne

National and International Partners

Memorial University (Canada)
Milwaukee Symphony Orchestra (Wisconsin)
Old Town School of Folk Music (Illinois)
Oregon Symphony (Oregon)
Palaver Strings (Massachusetts)
Reno Philharmonic Orchestra (Nevada)
SCL Health (Montana)
Seattle Symphony (Washington)
University of North Carolina School of the Arts (North Carolina)
Vocal Essence Minneapolis (Minnesota)
Walla Walla Symphony (Washington)
Wesleyan University (Connecticut)

NeON Arts
(Ages 16-24)

For Aspiring and Professional Artists

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Future Music Project
(Ages 14-19)

The fourth season of Future Music Project was one of continued growth as New York City teens were given the opportunity to create, perform, and produce their own original music. There were weekly afterschool workshops on songwriting, digital music production, and concert design for young people in the Resnick Education Wing and in juvenile justice settings across New York City. Future Music Project also included Count Me In, in which eighth-grade singers were given the opportunity to prepare for auditions to performing arts high schools in New York City. The Future Music Project Ensemble, an audition-based group made up of teens from across New York City, met several times a week to write original music, rehearse, and perform. They also performed at the Museum of the City of New York, Bronx Library Center, and Rockwood Music Hall. The ensemble took to the Zankel Hall stage in May when they performed in Soul Mechanism, a creative learning project concert connected to the Migrations: The Making of America festival. Young people also participated in Studio 57, a free drop-in space on Saturdays for teens across New York City. Studio 57 gave them the opportunity to collaborate, jam, attend Meet the Pros sessions, and perform in monthly Festival. Young people also participated in Studio 57, a free concert connected to the Migrations: The Making of America festival. Young people also participated in Studio 57, a free drop-in space on Saturdays for teens across New York City. Studio 57 gave them the opportunity to collaborate, jam, attend Meet the Pros sessions, and perform in monthly Studio 57 Live open-mic concerts for family, friends, and fellow musicians in the Resnick Education Wing.

FUTURE MUSIC PROJECT ENSEMBLE TOUR

<table>
<thead>
<tr>
<th>Thursday, November 8</th>
<th>Saturday, January 26</th>
<th>Wednesday, June 12</th>
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<tbody>
<tr>
<td>Museum of the City of New York, Manhattan</td>
<td>Rockwood Music Hall, Manhattan with Pilot Violet and The Paul Wilson Band</td>
<td>C'mon Everybody, Brooklyn</td>
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<tr>
<td>Friday, December 7</td>
<td>Monday, June 17</td>
<td>Queens Theatre, Queens</td>
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<td>Bronx Library Center, Bronx</td>
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**FACULTY**

- Adolphus
- Amissah
- Andres Andrade
- Bridget Barkan
- Orson Benjamin
- Sarah Elizabeth
- Charles
- Zephyr Doles
- Okaa Fleurimont
- Mark Galante
- Justin Gray
- Saskia Lane
- Mike Lavalle
- Frankie Leroux
- Shanna Lessick
- Whitney
- Patris Lewis
- Gabo Lugo
- Ricky Nigagli
- Aynsley Powell
- Jean Rohe
- Clay Ross
- Falu Shah
- James Shipp
- Reggie Sinkler
- Ilusla Tsinadze
- Paul Wilson
- Chantel Wright

As part of WMI’s series of workshops and master classes, young artists received personal coaching from world-class performers and composers who have established themselves on the Carnegie Hall stages. Participants for these tuition-free opportunities were selected after responding to open audition calls. Gathering in the Hall’s Resnick Education Wing, these up-and-coming musicians received feedback and mentoring designed to assist them in reaching their artistic and professional goals.

**SONGSTUDIO WITH RENÉE FLEMING**

“I am still in awe that this happened,” wrote Kayleigh Decker, a mezzo-soprano who participated in SongStudio. “I am leaving inspired, invigorated, and hopeful for the future of art song.” SongStudio, a program for young vocalists under the direction of soprano Renee Fleming, was designed to renew and refresh the presentation and experience of the vocal recital. Built on the remarkable legacy of supporting young vocalists created and sustained by Marilyn Horne over the past two decades through The Song Continues, SongStudio brought leading musicians and other performing artists together to mentor emerging vocalists and collaborative pianists, exploring innovative approaches to both classic and current song repertoire. SongStudio singers performed works by Musto, Prestini, co-founder and artistic director of National Sawdust, on the topic of the creation and performance of new song repertoire. SongStudio singers performed works by Musto and Prestini, offering insights into how composers and singers are expanding art song. There were also master classes led by SongStudio composer-in-residence Nico Muhly, collaborative pianist Hartmut Höll, and tenor Piotr Beczała. The inaugural SongStudio culminated with a recital hosted by Fleming featuring 10 emerging vocalists and 10 collaborative pianists who trained with her during the workshops.

**JOYCE DIDONATO MASTER CLASSES**

In April, mezzo-soprano Joyce DiDonato led three public master classes for young singers, each webcast to a worldwide audience via medici.tv. Four singers were coached in opera arias by a wide range of composers.

**ORCHESTRA MASTER CLASSES**

Members of the Vienna Philharmonic Orchestra led master classes for young musicians in the Resnick Education Wing.
Create Justice—a national initiative led by Carnegie Hall and the Arts for Incarcerated Youth Network in Los Angeles—brought together a diverse group of artists, young people, policy makers, funders, nonprofits, and researchers from across the country for the Create Justice forum in March. The forum included the world premiere performance in Zankel Hall of *The Just and the Blind*. This new work—commissioned by Carnegie Hall as part of the 125 Commissions Project—was created by composer-violinist-pianist Daniel Bernard Roumain and spoken word artist Marc Bamuthi Joseph. The work explored fatherhood, race, and the justice system through spoken word, movement, and music.

**Tuesday, March 5 at 6:30 PM | Zankel**

*The Just and the Blind*

Marc Bamuthi Joseph, Spoken Word
Daniel Bernard Roumain, Violin and Piano
Drew Dollaz, Choreographer and Dancer
Somi, Vocalist
Michael John Garcés, Director
David Szlasa, Projection Designer
Stacey Bugga, Lighting Designer
Xia Gordon, Animator
Brittsense, Photographer
Lisa Armstrong, Journalist
Bika lino, Producer
Mel Higgins, Producer
Annie March, Stage Manager
Participating in last year’s NYO Jazz season exposed me to new perspectives, ideas, and experiences that have been a burning source of inspiration,” said Seth Finch, a 16-year-old pianist from Baton Rouge, Louisiana, who returned to NYO Jazz for his second tour with the ensemble. “These past few months, I have taken that external inspiration and transformed it into an internal force that has kept me pushing my limits and progressing as an artist.” Finch was one of 23 outstanding young musicians representing 15 states who were selected after a competitive audition process to train under the leadership of trumpeter and educator Sean Jones. These talented teens had a once-in-a-lifetime opportunity to work with some of America’s leading jazz masters—Obed Calvaire, Etienne Charles, Wycliffe Gordon, Mimi Jones, Quincy Phillips, Shamie Royston, Matthew Stevens, Reggie Thomas, Erica von Kleist, and Dan Wilson—during their residency at Purchase College, SUNY—one of three national youth ensembles to be in residence on campus.

Their dedication paid off when they were joined by Grammy Award–winning jazz vocalist Kurt Elling for a concert in Stern Auditorium / Perelman Stage, where they played a new work by Singapore-born American composer Ayn Inserto commissioned by Carnegie Hall, and the world premiere of a work by South Korea–born composer Jihye Lee. There were also new arrangements by Ignatius Thomas, and other contemporary pieces that explored jazz’s influence on hip-hop, R&B, and pop music, as well as big band standards by Dizzy Gillespie, Don Ellis, Thad Jones, and Mary Lou Williams. NYO Jazz then enjoyed the unforgettable experience of spreading good will through music when they embarked on the ensemble’s first tour to Asia, visiting Taichung, Beijing, Shanghai, Zhuhai, and Hong Kong. During their time in Taiwan, NYO Jazz had the chance to meet and interact with local high school musicians and students from the American Institute in Taiwan’s Youth Leadership Camp.

NYO Jazz with Ling Ling Kuo (front row, fourth from right), Executive Director, CHIMEI Culture Foundation and Deputy Director, Chimei Museum, Tainan City, Taiwan

NYO Jazz with Alison Friedman (left), Artistic Director of Performing Arts, in West Kowloon Cultural District, Hong Kong

NYO Jazz musicians in Shanghai

NYO Jazz musicians in Taichung, Taiwan

NYO Jazz musicians in Shanghai

NYO Jazz 2019 TOUR

July 30-31 National Taichung Theater Taichung

August 4 National Centre for the Performing Arts Beijing

August 5 Jazz at Lincoln Center Shanghai Shanghai

August 6 Shanghai Oriental Art Center Shanghai

August 8 Zhuhai Huafa and CPAA Grand Theater Zhuhai

August 9 Asia Society Hong Kong Center Hong Kong

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NYO2 (Ages 14–17)

For the fourth summer, a group of outstanding teen musicians came together to form NYO2, a unique orchestral training program for young instrumentalists that focuses on attracting talented players from communities that have traditionally been underserved by the classical orchestral field. Twenty musicians returned to NYO2 from past seasons as part of an 80-player roster drawn from 30 US states and Puerto Rico. The young musicians began the program with an intensive 11 days of training at Purchase College, SUNY, coached by fellows of the New World Symphony and other professional orchestral musicians. Joseph Young returned as NYO2’s resident conductor, and the musicians also had the opportunity to work with James Ross, longtime orchestra director for the National Youth Orchestra of the United States of America (NYO-USA) and music director of the Alexandria Symphony Orchestra.

After the NYO2 musicians completed their training, they traveled to Miami Beach for a six-day residency at the New World Center, where they interacted with local young musicians from the Miami Music Project in discussions and team-building activities. Their residency culminated with a July 27 concert led by Carlos Miguel Prieto. The concert was made available free to the Miami community via WALLCAST® with the full performance viewable in SoundScape Park on the 7,000-square-foot projection wall of the New World Center. NYO2 and Prieto were joined by fellows of the New World Symphony and pianist Gabriela Montero for a program that included Stravinsky’s Petrouchka (1947 version) and Falla’s The Three-Cornered Hat (abridged), as well as Montero performing her own Piano Concerto No. 1, “Latin.” The concert concluded with a vibrant encore made up of Lucho Bermudez’s Colombia Tierra Querida (orchestrated by Rubén Dario Gómez Prada) and Gabriela Ortiz’s Antrópolis. NYO2 later brought the same program to Carnegie Hall for its annual performance in Stern Auditorium / Perelman Stage.


Leadership support for NYO2 is provided by The Andrew W. Mellon Foundation.

Paquito D’Rivera and Gabriela Montero with NYO2
July 30

Carlos Miguel Prieto and NYO2
July 30


Leadership support for NYO2 is provided by The Andrew W. Mellon Foundation.
Now in its seventh year, the National Youth Orchestra of the United States of America (NYO-USA)’s August performance at Carnegie Hall was once again one of the summer’s most eagerly anticipated events. Selected through a rigorous audition process, more than 100 outstanding teen musicians from 33 US states came together to form an orchestra whose playing on the international stage was praised for its “sensitivity and nuance” as well as its “disciplined precision” in a five-star review in The Times (London). The musicians’ rapport and high level of performance was shaped during an intensive three-week training residency at Purchase College, SUNY, with musicians from leading US orchestras.

NYO-USA was conducted by Sir Antonio Pappano and joined by mezzo-soprano Isabel Leonard for performances at Carnegie Hall and the Tanglewood Music Festival with a program that included Berlioz’s Les nuits d’été and R. Strauss’s Eine Alpensinfonie. After rousing ovations on both evenings, they returned to the stage for an encore of “Nimrod” from Elgar’s Enigma Variations. The applause had hardly ended when the orchestra embarked on a European tour, including debut performances in Berlin, Edinburgh, and Hamburg, with return appearances in Amsterdam and at London’s BBC Proms for a televised concert.

The orchestra’s 2019 tour repertoire included the Berlioz and Strauss works, as well as Prokofiev’s Symphony No. 5 and two new works written for the orchestra by NYO-USA teen apprentice composers Benjamin S. Beckman of Los Angeles, California, and Tyson J. Davis of Winston-Salem, North Carolina, both of whom were mentored during NYO-USA’s residency by American composer Sean Shepherd. Beckman’s piece, Occidentalis, premiered at Tanglewood on August 1, and was also heard during the orchestra’s performances in London and Amsterdam. Davis’s piece, Delicate Tension—which commemorated the 30th anniversary of the fall of the Berlin Wall—received its world premiere at Berlin’s Konzerthaus and was also performed in Edinburgh and Hamburg in a performance that was webcast around the world via medici.tv.

NYO-USA also engaged in some musical diplomacy by taking part in a side-by-side concert with RCO Young, a new European youth orchestra created by the Royal Concertgebouw Orchestra, and meeting their counterparts in the National Youth Orchestra of Scotland. As part of its BBC Proms concert in London, NYO-USA’s brass section was bolstered by members of the National Youth Orchestra of Great Britain. In Hamburg, players from the German National Youth Orchestra and the Felix Mendelssohn Jugendorchester joined the orchestra.
Ensemble Connect

At the start of its 2018–2019 season, Ensemble Connect welcomed a new class of 18 fellows, some of the best young professional instrumentalists from around the world. The most internationally diverse group yet featured fellows who hailed from the US, Israel, Japan, Canada, Korea, Hungary, and Taiwan. During the season, they performed at notable New York City venues that included Carnegie Hall, The Juilliard School’s Paul Hall, Governor’s Island, and Our Saviour’s Atonement Lutheran Church as part of the free Carnegie Hall Citywide series.

The fellows showcased their tremendous versatility by performing music that spanned from Bach to such living composers as Gabriella Smith, Anna Thorvaldsdottir, Harrison Birtwistle, Julia Wolfe, Andy Akiho, and others. Working with the leading composers of our day has been a longstanding Ensemble Connect tradition, and the fellows collaborated closely with Smith on Anthozoa—a work commissioned by Carnegie Hall—during a week of rehearsals at Skidmore College, where they also gave the work its world premiere. Days later, Anthozoa had its New York premiere on a program that launched Ensemble Connect’s four-concert series in Weill Recital Hall.

Fellows took part in more than 150 hours of professional development, which included a series of leadership sessions that helped guide them along their career paths, including talks with Carnegie Hall’s executive and artistic director, Clive Gillinson; New York City Department of Education Chancellor Richard Carranza; and Juilliard President Damian Woetzel.

Every group of Ensemble Connect fellows contributes to the community. Fellows worked closely with instrumental music teachers at their partner New York City public schools. Ensemble Connect partnered with 20 New York City schools and served more than 6,500 students and teachers throughout the public school system. The interactive school performances were also adapted for a wide range of community spaces, including VISIONS at Selis Manor (which serves people who are blind or visually impaired), Hudson Guild Elliot Center’s Senior Community Center, Edgecombe Correctional Facility, and other correctional centers, senior centers, homeless shelters, and organizations serving people with special needs.

Ensemble Connect’s video content is always eagerly anticipated, and in March, they released a new video with all the fellows from the 2016–2018 group performing an excerpt from Andy Akiho’s Cobalt Canvas, a work commissioned by Carnegie Hall in the 2017–2018 season.
RESIDENCIES
In October, for the 12th consecutive year, Ensemble Connect launched the first of its two five-day residencies at Skidmore College in Saratoga Springs, New York. This annual residency included engagement with Skidmore College students as well as the broader Saratoga Springs community in a series of master classes, in-class demonstrations, interactive performances, and more. The October residency culminated with a concert of music by Ligeti, Brahms, Kaia Saarinen, and Gabriella Smith. Ensemble Connect returned to Skidmore in February to perform music by Pauline Oliveros and Steve Reich, and to participate in a collaborative performance of Terry Riley’s In C that included 24 Skidmore College students and four faculty members. In December, Ensemble Connect returned to Paris for a week of workshops and performances in partnership with Théâtre de Rothschild Foundations. The group showed its versatility by performing two concerts at the Philharmonie de Paris. The first concert featured Baroque music conducted by early-music luminary Jordi Savall; in the second, the fellows performed avant-garde works with Ensemble Intercontemporain.

WEILL MUSIC ROOM SERIES
For the first time, Ensemble Connect curated concerts in the Resnick Education Wing’s Weill Music Room that were designed to expand the traditional conventions of the concert format and audience experience. In January, the fellows presented Electric Dimensions, a highly interactive performance that featured four stages placed around and among the audience. Audience members were involved from the moment they entered, and were greeted by an installation-performance of Steve Reich’s Pendulum Music. In addition, they were invited to record their own voices for use in a reinterpretation of Ligeti’s Artikulation, allowing them to hear their contributions during the concert while watching a film of the work’s graphic score. Dreams and Voices of the Big City was presented in March, and featured an exploration of composers who have immigrated to the United States and who maintain strong ties to New York City. Performed in the round, the music was interspersed with recordings—made specially for the concert—of the composers sharing their immigration experiences.

SUMMER AUDIENCE ENGAGEMENT INTENSIVE
In June, Ensemble Connect hosted its second Audience Engagement Intensive. Over the course of eight days, 25 participants from seven North American chamber ensembles from British Columbia, Massachusetts, Michigan, Minnesota, Mississippi, New Jersey, and Ohio participated in professional development workshops with Ensemble Connect alumni and numerous leaders in the field. Participating ensembles developed strategies for incorporating audience engagement into their performances, strengthened their artistic portfolios, and more. A week of study culminated in 11 interactive performances in public schools and seven in community venues across the city, reaching 1,600 kids. Participants also gave a performance in the Weill Music Room, incorporating many of the audience connection activities that they developed throughout the week.

ENLIST CONNECT PARTNER SCHOOLS, 2018–2019 SEASON
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PS156 The Nancy DeBenedittis School
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PS/IS48 William G. Wilcox School
Intermediate School 61 William A. Morris

CHRONOLOGICAL LISTING OF ENSEMBLE CONNECT EVENTS
Friday, October 19
Arthur Zankel Music Center
Helen Filene Ladd Concert Hall at Skidmore College
Monday, October 22
Weill Recital Hall
Tuesday, November 6
Paul Hall, The Juilliard School
Wednesday, December 5
Weill Recital Hall
With Jane Kim, Conductor
Thursday, December 13
Le Studio at Le Philharmonie de Paris
(Private Performance)
With Jordi Savall, Conductor
Friday, December 14
Le Studio at Le Philharmonie de Paris
With Ensemble InterContemporain
Jean-Christophe Verriet, Conductor
Tuesday, January 8
Paul Hall, The Juilliard School
Monday, January 28
Weill Music Room, Carnegie Hall
With Wilden Dannenberg, Conductor
Friday, February 15
Arthur Zankel Music Center
Helen Filene Ladd Concert Hall at Skidmore College
Tuesday, February 19
Weill Recital Hall
With Jesse Brault, Conductor
Monday, March 4
Weill Music Room, Carnegie Hall
With Wilden Dannenberg, Conductor
Sunday, March 10
Our Saviour’s Atonement Lutheran Church
Part of Carnegie Hall Citywide
Tuesday, March 12
Paul Hall, The Juilliard School
Sunday, April 13
Queens Library at Jackson Heights
Part of Carnegie Hall Citywide
Wednesday, April 17
Weill Recital Hall
Wednesday, June 5
Paul Hall, The Juilliard School
Saturday, June 1
Nolan Park at Governors Island
Part of the Rite of Summer Music Festival
During the 2018–2019 season, digital initiatives played an integral part in fulfilling Carnegie Hall’s mission of bringing magnificent music to the widest possible audience.

Live radio broadcasts and webcasts brought the excitement of Carnegie Hall concerts to global audiences. The eighth season of the Carnegie Hall Live radio and digital series was launched when Carnegie Hall and 105.9 FM WQXR partnered to broadcast the Opening Night Gala concert featuring Michael Tilson Thomas leading the San Francisco Symphony with sopranos Renée Fleming and Audra McDonald. The series continued with Sir John Eliot Gardiner leading the Orchestre Révolutionnaire et Romantique in an all-Berlioz program, the West-Eastern Divan Orchestra conducted by Daniel Barenboim, Yannick Nézet-Séguin conducting The Philadelphia Orchestra with pianist Beatrice Rana, and more. At-home audiences watched selected concerts via medici.tv in its fifth year of partnership with Carnegie Hall. In addition to the West-Eastern Divan Orchestra concert, there were webcasts of Daniil Trifonov’s recital, Joyce DiDonato master classes from the Resnick Education Wing, the New World Symphony conducted by Michael Tilson Thomas, and all three of Carnegie Hall’s national youth ensembles on tour around the world.

As a companion to the season’s many amazing live performances, Carnegie Hall was able to guide musical experiences and tell fascinating stories as an Apple Music curator. For a fourth season, subscribers to Apple Music were able to enjoy playlists that explored Carnegie Hall programming, including musical selections aligned with series created by Perspectives artists Michael Tilson Thomas and Yuja Wang, Debs Composer’s Chair Chris Thile, the Migrations: The Making of America festival, highlights of the 2018–2019 season, and more.

Carnegie Hall’s website, carnegiehall.org, remained a vital educational resource as a central destination for sharing free classroom resources with students and educators around the globe. Classroom teachers were able to connect students in grades K-2 to rich and diverse musical communities with the pilot launch of Musical Explorers Digital. Emerging musicians and educators were also able to refine their crafts with a series of master classes and other digital resources. There was NYO-U, which consisted of free online mini–master classes written and produced by members and alumni of the National Youth Orchestra of the United States of America (NYO-USA) and NYO2. Emerging artists were also able to watch a series of YouTube videos in which artists such as Joyce DiDonata, members of the Royal Concertgebouw Orchestra, and others shared their musical insights.
Thanks to the tremendous dedication and generosity of its Trustees and donors, Carnegie Hall’s mission of bringing brilliant music performed by the world’s finest artists to the widest possible audience was accomplished once again this year. During the 2018–2019 season, more than 10,000 donors contributed over $31 million to the Annual Fund, sustaining the growth of Carnegie Hall’s artistic and educational programs.
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Medal of Excellence celebration. Violinist Pinchas Zukerman, who performed when
Dr. Gregorian was inaugurated as president of Brown University in 1989, was joined
by pianist Bryan Wagorn for this special event held in The Plaza’s Grand Ballroom.
Former New York City Mayor Michael R. Bloomberg presented Dr. Gregorian
with his medal. Thanks to the great generosity of donors, $1.9 million was raised
in support of the Migrations: The Making of America festival and Carnegie Hall’s
innovative artistic, education, and social impact programs. We would like to extend
our utmost appreciation to our Gala Chairmen—Robert F. Smith and Sanford I.
Weill, and Honorary Gala Chairmen Richard A. Debs and James D. Wolfensohn—
as well as the Gala Chairmen Committee members Shahla and Hushang Ansary,
Marina Kellen French, Anna-Maria and Stephen Kellen Foundation, Stavros
Niarchos Foundation, and Beatrice Santa Domingo for their enthusiasm and
dedication to both Dr. Gregorian and this special event.

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For the second year, The Stage of Legends took place on Carnegie Hall’s legendary stage. The June 5 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 mezzo-soprano Isabel Leonard and pianist Emanuel Ax. More performance by mezzo-soprano Isabel Leonard and pianist Emanuel Ax. More.
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Wednesday, June 5, 2019
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Carnegie Hall gratefully acknowledges the following donors who are helping to build a solid financial base for our existing artistic and education programs over the next decade, and providing key funding for new initiatives to create extraordinary experiences for audiences of all ages through the universal language of music.

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For the first time, a joyous Carnegie Hall Family Day was held outside the United States. On November 25, Carnegie Hall Notables Japan, the Hall’s first-ever overseas philanthropic group, invited families to participate in a wide range of free interactive musical activities that brought the inspirational power of music to Tokyo-area kids. Families made their own instruments and played them with a ragtime band, conducted a live ensemble, made wagashi (Japanese traditional sweets) inspired by music, and more.
Carnegie Hall continued to hold its strong financial position in fiscal year 2019 with a sound fiscal foundation providing support for the Hall’s growing range of activities, which included outstanding performances by the world’s finest artists, an impressive collection of education and social impact initiatives, and new digital initiatives designed to expand the circle of music lovers around the world connected with Carnegie Hall. Approximately 170 performances were presented by Carnegie Hall in the 2018–2019 season, alongside roughly 500 events presented at the Hall by outside producers. More than 600,000 people engaged in education and community programs created by Carnegie Hall’s Weill Music Institute last season. This included collaborations with 350 schools, performance venues, and partner sites in all five boroughs of New York City, as well as partnerships with organizations in 43 US states and 10 countries around the globe.

Exceptional fundraising results in fiscal year 2019 provided financial underpinning for Carnegie Hall’s concert and educational programming. Contributions supporting the Hall’s annual operations rose to $48.6 million, an increase of more than 18% over the previous year, results accomplished with consistently low cost to raise each dollar. Carnegie Hall’s overall operating expenses grew slightly to $103.7 million in fiscal year 2019, compared to $101.9 million in the previous year. With contributions to the Hall’s multi-year 125th Anniversary Campaign tracking well ahead of the year’s planned budget, the Hall reported a $10.4 million operating surplus in fiscal year 2019. It is projected that this special campaign will be completed in fiscal year 2020.

Overall, net assets stood at $497 million as of June 30, 2019, compared to $518 million in the previous year. Investments totaled $333 million as of June 30, 2019, of which $324 million in endowment funds were invested in accordance with the long-term investment policy, resulting in a 3% return on the portfolio in fiscal year 2019. The Hall’s endowment draw supporting operations for fiscal year 2019 was $15.5 million compared to $14.6 million in fiscal year 2018, 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 2019, Moody’s Investors Service affirmed the Hall’s A1 (stable) long-term debt rating, citing its exceptional brand recognition as a performance venue, philanthropic commitment of key donors, and its engaged board. In addition, Standard and Poor’s affirmed its A+ (stable) long-term rating.

Carnegie Hall’s many achievements over the past year are tied to the extraordinary generosity and commitment of its donors, trustees, and audience members; the dedication of its staff and volunteers; and the shared belief in the Hall’s mission by its entire extended family. We thank you for this show of support as we continue to build on the legacy of this great institution.

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Lai Fun Tsui  Senior Production Manager
Music Ambassadors

During the 2018-2019 season, 133 devoted Music Ambassadors expressed their love of Carnegie Hall by providing more than 6,800 hours of service. These dedicated volunteers led more than 850 tours, staffed the Box Office lobby information desk, answered questions from thousands of visitors, assisted in over half a million dollars of sales in the gift shop, prepared mailings, distributed Carnegie Hall materials to hotel concierges, and welcomed concertgoers at Carnegie Hall and in all five boroughs of the city at Carnegie Hall Citywide concerts. Several Music Ambassadors reached milestones: Mignon Reik celebrated her 25th year of volunteering, and Jeffrey Albert hit the lifetime 560-tour mark. Joyce Houslin and Connie Cardillo also showed versatility by volunteering more than 270 hours each, supporting staff in the Hall’s administrative offices and answering the public’s questions at the information desk. Kunal Mahajan has been volunteering for four years, starting lifetime 560-tour mark. Joyce Houslin and Connie Cardillo also showed versatility by volunteering more than 270 hours each, supporting staff in the Hall’s administrative offices and answering the public’s questions at the information desk. Kunal Mahajan has been volunteering for four years, starting in staff support and becoming a docent in 2018–2019. He leads tours on Saturdays—the busiest day of the week—and credits the Music Ambassadors program with helping him improve his public speaking and managing his stutter as he has become a leading disabilities advocate.

Special thanks to the Music Ambassadors who gave more than 100 hours of their time during the 2018–2019 season.

Jeffrey Albert
Larry Arftsen
Diane Arftsen
Andrea Becker
Connie Cardillo
Andrea Collo-Halpen
Renata Frenkel
Anna Fridman
Leda Hansen
Paul Hetsen
Joyce Houslin
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Keni Oman
Mignon Reik
Jane Hisher
Judy Rubin
Art Rubright
Lee Solomon
Jeny Straus
Raisa Teytelman
Rudy Vaiglsgang
Gloria Young
We salute our Music Ambassadors who gave at least 20 hours during the 2018–2019 season.

Jeffrey Albert
Robert Allyn
Linda Amster
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Diane Arftsen
Larry Arftsen
Kyle Athayde
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Rosily Vogelgesang
Connie Wang
Ann Weissmann
Donna Welicky
Marilyn Wender
Arthur White
Oui Wong
Gloria Young
Xinhuan-Jane Zhang
Manana Zonen
Ilona Zuckerberg

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.