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FROM THE CHAIRMAN

Dear Friends,

A large part of what excites me about Carnegie Hall is our belief that music is about much more than entertainment; it holds the power to unite people across borders and backgrounds, building communities and creating common cause.

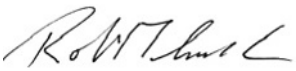
Together, we are helping bring the joy of music to the widest possible audience. Through Carnegie Hall's Weill Music Institute (WMI), we are making an impact in New York and beyond through innovative music education programs. Examples include Link Up, which partners with elementary schools globally; the National Youth Orchestra of the United States of America; and PlayUSA, an initiative that provides quality instrumental education to young musicians across the country in underserved communities.

Since becoming chairman in 2016, I have enjoyed partnering with Carnegie Hall's executive and artistic director, Clive Gillinson, and director of the Weill Music Institute, Sarah Johnson, who are both leading our efforts to broaden music's reach into all of our communities. WMI's education and social impact offerings reach more than half a million people each year in concert halls, healthcare facilities, correctional facilities, classrooms, and community centers. These programs facilitate creative expression, develop musical skills at all levels, and encourage participants to form lifelong personal relationships with music.

In addition to empowering people to create their own music, Carnegie Hall is also committed to supporting those in the music education field. By generating new knowledge through original research; sharing resources and program materials with teachers, orchestras, arts organizations, and music lovers worldwide; building partnerships with peer organizations; and harnessing technology, we can continue to grow and evolve, helping to ensure that music continues to fuel creativity for generations to come.

This magazine features stories from young people, artists, educators, community members, and countless others who have been personally and profoundly affected by the programs of Carnegie Hall's Weill Music Institute. I am proud to be a part of the Carnegie Hall family, and look forward to continuing to advance this work, sharing the joy of music with people near and far in the years to come.

Enjoy!



FOREWORD

It might just be the greatest irony in music today, that – with one or two notable exceptions – if you try to get media coverage for education or community initiatives, you're likely to hear the editor stifle a yawn on the other end of the phone. The stifling is necessary, because it's hard to say the word "no" when you're yawning.

And yet education and community are all about the word "yes." As in, yes I will take part. Yes, I have art inside of me. Yes, it connects and enriches all of us. Yes, I understand now, yes, it's a kind of freedom. Yes, it's all connected. Every musician, at whatever level, is continually educating themselves, and not only about music. Music is a portal to understanding more about ourselves; about history, the present, the future; about human emotions. And all music, by its very nature, reaches out. And when we listen, it touches us.

Some of these things are at their most starkly apparent when people experience them for the first time, and so it's really not surprising that some of the most moving experiences I have had, some of the best stories I have covered in my journalistic activities, have been in these kinds of initiatives. And there's the irony.

Carnegie Hall, and its Weill Music Institute for education and social impact programs (WMI for short), didn't invent music education. That has always been there since the cavemen first learned to hum and pass it on (I like to imagine). But Carnegie Hall has been and continues to be one of the greatest enlightening forces for the proliferation of music, and it has done it in three ways: As a beacon, the famous concert hall has played host to legendary events such as Leonard Bernstein's Young People's Concerts and hence inspired millions to take up an instrument; as an engine for brilliantly thought-through and imaginative projects that take music to groups that need it – whether that be a program for mothers to better bond with their children through writing songs for them, helping men at Sing Sing Correctional Facility discover music within themselves, sending the finest young musicians out into the world through the National Youth Orchestra of the United States of America, or a myriad of other ideas; and as a lab – because Carnegie Hall takes what works and finds ways to empower other people, in other places, to do the same.

What, we ask ourselves fairly regularly, should a concert hall be today? What should it be tomorrow? Well, back in December, in a school's hall in Spanish Harlem, I found some 40 kids eagerly enjoying an interactive performance from four musicians of Carnegie Hall's Ensemble Connect. Each musician has their own school with which they are embedded for a two-year period. And today, at this school, the kids were animatedly discussing instrumentation, dynamics, register, tempo, articulation. When they found out what happens to Strauss's mischievous character Till Eulenspiegel (he gets his head chopped off), they giggled and looked at each other, seeming to know a few likely candidates in their classes. Most of the time though, they listened. And they felt.

Carnegie Hall is showing us what a concert hall should be today. Enjoy what you read in these pages; my guess is that these stories will touch, amaze, and inspire you. As for what a concert hall should be tomorrow ... Those kids in that school in Spanish Harlem, and the others whom Carnegie Hall and the Weill Music Institute are reaching, will be the ones to show us. And that's most exciting of all.

James Inverne
Consulting Editor

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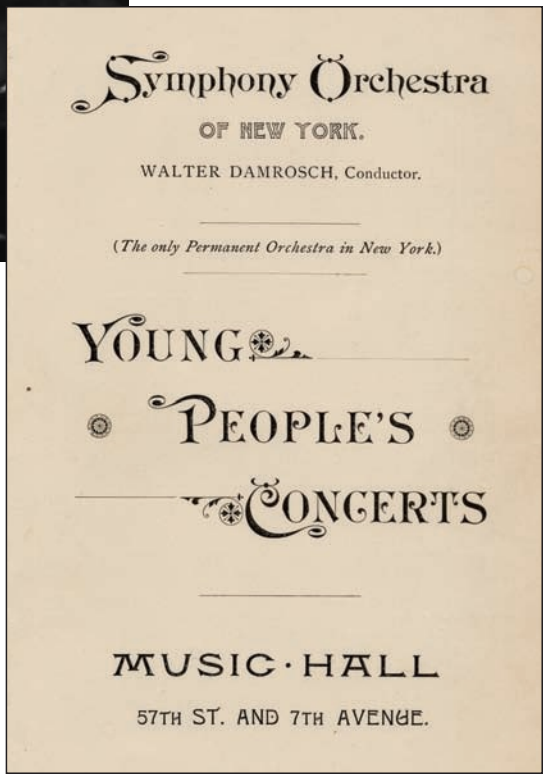
CARNEGIE HALL ARCHIVES

LEARNING by LISTENING

Jed Distler casts a historical eye across decades of music education at Carnegie Hall.

"I got my education at Carnegie Hall"

Leonard Bernstein practices piano with a group of children in 1958. Bernstein became synonymous with Carnegie Hall in the minds of countless Americans thanks to the televised Young People's Concerts he hosted beginning in 1958.



The first Young People's Concert at Carnegie Hall was given by the New York Symphony Orchestra on December 30, 1891.

CARNEGIE HALL ARCHIVES

is a recurring theme in autobiographies and memoirs by prominent musicians who vividly recall concerts that made an impact during their formative years. Think, for example, of the multitude of pianists who flooded Carnegie Hall when Vladimir Horowitz came to play. About Artur Schnabel's Beethoven sonata cycle in the mid-1930s, someone quipped that you didn't need a ticket to get in, just a copy of the score. A true story involved Leopold Stokowski, who declined a free seat to a concert by his older conductor colleague Arturo Toscanini; instead, Stokowski purchased his ticket, saying "one should always pay to learn something."

The real history of music education at Carnegie Hall, however, goes back to the opening season on December 30, 1891, when Walter Damrosch led his New York Symphony Orchestra in the first of many concerts designed for children. "Uncle Walter," as he was called by the young audience members, was notorious for putting lyrics to famous classical themes, and a generation of listeners was permanently ruined by having to sing the first movement (second subject) of Schubert's Symphony No. 8 to the words "this is the sympho-ny/that Schubert wrote and never fin-ished."

In addition to the Damrosch programs, Carnegie Hall also hosted the New York Philharmonic's Young People's Concerts, a series that began under that name in 1914 and was led by the orchestra's music director, Josef Stránský. Ten years later, composer/pianist/conductor Ernest Schelling solidified its format, combining performances with lecture-demonstrations that appealed to both children and parents alike. Such were the concerts' popularity that Schelling brought them on occasional tours.

The advent of television brought Carnegie Hall, the New York Philharmonic, the Young People's Concerts, and Leonard Bernstein into American homes, resulting in 53 televised programs starting in 1958. Bernstein's communicative ease and intense passion for music set new standards for the concert-lecture format, embracing a wide array of topics. He'd start most programs with a question ("What is a conductor?", "What is a mode?", "What makes American music sound American?") and then provide answers accompanied by musical examples. Bernstein's seemingly spontaneous ability to make complex topics appear clear and simple, however, resulted from painstaking preparation and careful scripting.

When the city of New York purchased Carnegie Hall in 1960, it rescued the venue from demolition, and chartered a new nonprofit organization called the Carnegie Hall Corporation, electing violinist Isaac Stern as its president. Stern had led the effort to save the Hall and outlined a vision for its future. He saw Carnegie Hall not so much as competition for the new Lincoln Center complex, but as a major venue in and of itself, dedicated to music education, as well as the future home base of a national youth orchestra.

Connecting with the larger New York City area also figured on Carnegie Hall's agenda. To fulfill a mission to bring the transformative power of music to the widest possible audience, the Hall joined forces with the city of New York during the 1972-73 season, and the Neighborhood Concerts series was born. For more than four decades, the series has provided free public concerts and other cultural programming across the five boroughs. More than 1,000 concerts have resulted, performed by hundreds of artists in diverse genres ranging from Indian classical to bluegrass, from chamber music to salsa. Performances have taken place in 200 different venues, including museums, schools, and libraries as well as community, cultural, and religious centers, bringing great music out of the concert hall and into the community.

In 1983, Carnegie Hall launched an annual event where three days of free children's concerts took place, specially designed to introduce 16,000 third-, fourth-, and fifth-graders from all over New York City to classical music. 1985 saw the inception of Carnegie Hall's Link Up program, where professional New York musicians paired up with the city's schools. Link Up soon expanded to encompass national partnerships between orchestras and schools. Its curriculum covers specific concepts like rhythm, melody, tempo, orchestration, and composition, where students participate in active music-making. The yearlong program culminates in a live performance where students perform along with the orchestra from their seats, applying what they have studied in a genuine concert experience. Link Up's resources have grown increasingly colorful and interactive over the past decade, provided for free to 100 orchestras and estimated to reach 400,000 children next season.

Students perform from their seats in the Weill Music Institute's Link Up program at Carnegie Hall.

PHOTO BY CHRIS LEE

PHOTO BY STEPHANIE BERGER

Fatoumata Diawara performs a Neighborhood Concert at the Schomberg Center for Research in Black Culture. Carnegie Hall's Neighborhood Concerts have brought diverse genres of music to the public in venues all around New York City for more than 40 years.

Educational activities blossomed during the late Judith Arron's tenure as executive and artistic director of Carnegie Hall, which started in 1986. In November 1990, more than 200 choral conductors, singers, and music administrators joined the legendary American choral director Robert Shaw for five days of intensive work, culminating in a performance of Brahms' *German Requiem* with the Orchestra of St. Luke's. This was the first of Carnegie Hall's workshops and master classes, and it set a precedent for the wide-ranging workshops developed throughout the 1990s, led by Isaac Stern (chamber music), Pierre Boulez (contemporary music and conducting), Sir Georg Solti (orchestral performance), and Marilyn Horne (vocal performance), extending through today and beyond with Joyce DiDonato, The Tallis Scholars, Sir András Schiff, Paquito D'Rivera, and other influential artists.

PHOTO BY JENNIFER TAYLOR

The Lullaby Project supports maternal health by helping mothers bond with their children through music. In this performance, a mother shares her lullaby with an audience in the Resnick Education Wing.

Among the venue's many milestone years, 2003 proved particularly significant. The $72 million state-of-the-art Zankel Hall launched its first season, and Carnegie Hall established the Weill Music Institute (WMI), under which the Hall's education and social impact programs have been globally expanding. "Going far beyond the increasingly outdated notion of education as simply a means for audience development," wrote Carnegie Hall's Executive and Artistic Director Clive Gillinson, "these programs now annually serve more than half a million people and are a primary area of work for the institution in and of itself." In other words, the mission is not to serve the institution, but for the institution to serve people.

Serving people through music has led Carnegie Hall to explore events in nontraditional settings that not only provide musical experiences, but also address relevant social issues and challenges. One major initiative has been the Musical Connections program, where a broad range of professional musicians have conducted specially designed programs in correctional facilities, homeless shelters, and juvenile justice centers, giving people an opportunity to share their voices, create empathy, and build solid connections between individuals. Part of Musical Connections, the Lullaby Project, for example, involves pregnant women and new mothers working with professional artists to write personal lullabies for their babies, supporting maternal health, aiding child development, and strengthening the bond between parent and child.

A new program called Create Justice, led by Carnegie Hall and the Los Angeles-based organization Arts for Incarcerated Youth Network (AIYN), brings together diverse nonprofits, artists, policymakers, funders, researchers, young people who have been court involved, and government agencies for three forums in order to share ideas, explore goals, and develop plans for collaborative action.

In addition, Carnegie Hall's 125th anniversary brought forth an ambitious and triumphant fusion of performance, education, and collaboration with The Somewhere Project, a citywide exploration of Leonard Bernstein's groundbreaking musical *West Side Story*. In the weeks leading up to the production at the Knockdown Center, a restored factory in Queens, in March 2016, students and community members wrote original songs inspired by the musical, while other arts organizations explored its still-relevant themes of love, conflict, and tolerance via their own programming.

As arts institutions continue to expand their mission in the 21st century, musicians, in turn, have found it necessary to hone their expertise beyond the practice studio and concert hall. To these ends, Carnegie

"The mission is not to serve the institution, but for the institution to serve people."

PHOTO BY CHRIS LEE

Robert Shaw leads a choral workshop in Stern Auditorium / Perelman Stage in 1994. The first of Carnegie Hall's master classes and workshops took place in 1990, and was also taught by Shaw.

PHOTO BY JESSICA GRIFFIN

A July 2016 side-by-side rehearsal and performance with the National Youth Orchestra of the United States of America (NYO-USA), NYO2, members of The Philadelphia Orchestra, and local young musicians from the Philadelphia area. NYO-USA and NYO2, both formed within just the last 10 years, provide opportunities for the orchestras' members to pursue musical excellence and to work with other young musicians.

Hall, The Juilliard School, and WMI created Ensemble Connect (formerly Ensemble ACJW) in partnership with the New York City Department of Education in 2007. The program consists of a two-year fellowship where musicians not only develop as performers, but also gain training and experience in entrepreneurship, advocacy, and teaching, working alongside education professionals. Carnegie Hall's Music Educators Workshop has provided a further outlet for training, where hundreds of music educators meet throughout the school year to strengthen their classroom skills. The National Youth Orchestra of the United States of America, created by WMI in 2013, aims to instill in its highly diverse members not just a pursuit of musical excellence, but also the desire to give back to their communities. NYO2 was formed in 2016, bringing together a diverse representation of outstanding young American musicians ages 14 to 17 who come from groups underserved by and underrepresented in the classical orchestral field.

LEONARD BERNSTEIN'S YOUNG PEOPLE'S CONCERTS

Ask most music fans of a certain vintage what the most seminal music education event in America in living memory was, and odds are that an overwhelming majority will name Leonard Bernstein's Young People's Concerts at Carnegie Hall, marvelously entertaining and enlightening, televised so they educated a whole nation. Now available so that they can continue to educate each new generation, they remain both inspirational (very many education programs have been fashioned in their style or in their spirit) and unsurpassed. As a milestone in Carnegie Hall's own history, here's a look back on an excerpted transcript of Bernstein's broadcast from January 1958 …

What does music mean?

Now we can really understand what the meaning of music is: It's the way it makes you feel when you hear it. Finally we've taken the last giant step, and we're there; we know what music means now. We don't have to know a lot of stuff about sharps and flats and chords and all that business in order to understand music. If it tells us something – not a story or a picture, but a feeling – if it makes us change inside and have all those different good feelings music can make us have, then we are understanding it.

And the most wonderful thing of all is that there's no limit to the different kinds of feelings music can make you have. … You see, we can't always name the things we feel. Sometimes we can; we can say we feel joy, or pleasure, peacefulness … love, hate. But every once in a while, we have feelings so deep and so special that we have no words for them. And that's where music is so marvelous, because music names them for us, only in notes instead of in words. It's all in the way music moves … and that movement can tell us more about the way we feel than a million words can.

Find more transcripts of Leonard Bernstein's Young People's Concerts at Carnegie Hall at www.leonardbernstein.com.

Another important manifestation of Carnegie Hall's commitment to education was the opening of the Judith and Burton Resnick Education Wing in 2014. Beginning in 2011, the Hall's upper floors were transformed into 24 ensemble rooms, teaching studios, and practice rooms, along with areas for interactive events and workshops. It goes without saying that technology and the virtual world play a decisive and crucial role in making the Carnegie Hall experience – past, present, and future – available far beyond midtown Manhattan. To Gillinson, it is more a matter of evolution than revolution. "Each new era allows us to build, making history as we connect a new generation with the power of music."

A point with which "Uncle Walter" Damrosch would have agreed. C

PLACES of KNOWLEDGE

From sacred beginnings through budget cuts and testing, says **Donald Rosenberg**, music education is essential for all young people.

Music education in the United States has always had an array of meanings. It has underlined the value of music on its own and in a person's broader development. It has had transformative effects on students eager to express themselves beyond the fundamental subjects of language arts and math. The history of music education in America has been both joyful and arduous. As music education today rides a roller coaster of social and political relevance, the field faces major challenges in its efforts to highlight the uplifting and eloquent power music can bring to our daily lives.

The beginnings of music education in America were practical, at best. The low quality of psalm singing in Protestant churches in the late 18th century inspired musicians to address the problem and raise standards. In 1838, upon the urging of the prominent composer and singing teacher Lowell Mason, the Boston School Committee took the pivotal step of adding music education to the public school curriculum, noting that arithmetic, astronomy, geometry, and music had been studied seriously since the 6th century. Luther Whiting Mason soon did for Cincinnati what his unrelated colleague had done in Boston, making music a core subject in schools and creating a National Music Course.

For most of the 19th century, music education programs in the United States concentrated on choral singing and note reading, though the proliferation of bands – especially brass bands –throughout the country after the Civil War laid the foundation for a boom in the field. The biggest growth came in the first quarter of the 20th century, as military bands became increasingly effective in bolstering American patriotism. The most influential figure of the era was the "March King," John Philip Sousa, who led the U.S. Marine Band before creating the Sousa Band in 1892. His popular touring

Far left: Composer and conductor John Philip Sousa, the "March King," directs a band in a city street in 1918. The proliferation of such bands eventually led to an expanded scope for U.S. music education as well as the creation of school bands and orchestras.

Left: A young girl listens to a radio during the Great Depression. The radio increased American children's access to music in the 1920s and 1930s.

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COURTESY OF OMAHA PERFORMING ARTS

Musical Explorers, a music education program created by Carnegie Hall's Weill Music Institute, features a curriculum that schools and arts organizations across the country can implement in their communities. Here, students at Harrison Elementary School in Omaha, Nebraska, take part in Musical Explorers programming presented by Omaha Performing Arts.

ensemble roused the allegiance and enthusiasm of U.S. citizens through concerts in parks. "That was a social occasion," says David Elliott, professor of music and music education at New York University, referring to the Sousa concerts. "It was a community occasion – the entertainment of the age. That filtered after the First World War into high schools. So you had bands and choirs, and orchestras later."

As music educators continued working with students and doing research, they emphasized that music, while possessing its own intrinsic worth, also had benefits beyond playing an instrument, singing, or composing. Music, they demonstrated, was a key element in fostering collaboration and creative thinking, recognizing patterns – therefore its close connection with math – and building confidence, not to mention aiming for perfection. "If a student gets 85 percent on a math test, that's OK, but if you go into a rehearsal and play 85 percent of the notes, that's not OK," says Mike Blakeslee, executive director and chief executive officer of the National Association for Music Education.

Methods of bringing music to children in America expanded in the 1920s and 1930s as radio infiltrated living rooms and new educational theories were embraced, notably those born in Europe involving movement, sight singing, and rhythm developed by Émile Jaques-Dalcroze (Eurhythmics), Carl Orff (Schulwerk), and Zoltán Kodály.

The emphasis on classical music in schools, going back to the early 19th century, remained firmly entrenched in the United States until the middle of the 20th century, when educators began incorporating jazz and popular music into their curricula. The arrival of these genres didn't come without resistance. Some teachers in the 1950s and 1960s "saw jazz as a serious threat to the classical tradition, just as a lot of teachers of music education [today] see rock and hip-hop as threats to that tradition," says Elliott. "Teachers want to embrace the diversity of the kids in their classroom, and one way to do that is by incorporating music from a variety of different cultures."

For more than a century, classrooms haven't been the only place where music education has been present. Arts institutions, especially orchestras, long have tailored events for young people to supplement what they're taught, if at all, in their classrooms. Children's concerts have never been considered replacements for what is offered on a regular basis in schools with the budgets for arts education, but they often help to inspire young people to take up an instrument and explore the inner workings of music.

For students to do so, schools need resources, which haven't always been allotted in the past half-century in the United States by school boards

A Carnegie Kids performance by The Itty Biddies in 2016 in the Weill Music Room. Arts institutions like Carnegie Hall and the Weill Music Institute often provide music education opportunities outside the classroom.

Teen participants in a Weill Music Institute digital music/songwriting workshop in the Resnick Education Wing. Music technology – computer hardware and software of the last 15 years, particularly – has made music and music education much more accessible to young people.

preoccupied with a math-reading track aimed toward standardized tests. The emphasis on such narrow measures of achievement – and the dominance of sports programs in many districts – means that arts programs tend to be cut first, even though their benefits to learning have been documented. The issue isn't necessarily restricted to arts education. "In America, we don't really have a consensus on why we have education for kids," says Blakeslee. "Is it just to have jobs? Is it to be a good citizen? To be culturally aware? To have a multicultural society? To babysit and keep them off the streets until they're 18?"

Whatever the reasons, arts education often has been on the cutting block in school districts since the 1970s. The arts today are part of the core curriculum in only 27 states. Wealthy schools fare far better than under-sourced schools, but when standardized tests are omnipresent and board, administrators, and politicians view schools merely as a way to prepare students for the workforce, arts programs generally have been the first to be reduced or eliminated.

That's when other arts organizations often step forth. One of the results of cuts "was the development of a strong community among performance organizations and cultural institutions wanting to pick up that kind of role and work with schools to provide opportunities for students," says Sarah Johnson, director of the Weill Music Institute at Carnegie Hall. "As a result, cultural institutions have built a huge amount of knowledge and capacity to deliver a high-quality experience for students and teachers. I'm not sure it would have happened if those cuts hadn't happened."

Artists themselves have also stepped up to the plate, utilizing their professional experience as performers, composers, and collaborators through the role of the teaching artist, someone who balances an active career as an artist with that of an educator, helping people who may not see themselves as musicians express themselves and make personally relevant connections to music. By building partnerships with school music teachers, bringing music into nontraditional settings, and unlocking the artistic potential in people from all walks of life, teaching artists are able to inject music and creativity into all sorts of different settings. Teaching artists most frequently work with arts organizations in school and community settings.

"When I think about, in an ideal world, what a healthy music education and arts education

"One of the things that schools do is pull the community together, and what music does is pull the community together."

PHOTO BY MARK CORDELL ROBINSON

PHOTO BY RICHARD TERMINE

environment looks like, I think about an ecosystem," says Johnson. "Whole bunches of pieces need to be in place for that system to be healthy. One is in-school music education – the music educator in the school day in and day out teaching young people about music, giving them creative opportunities to learn about the aesthetics of music, helping them to develop skills. But another crucial piece is the community opportunities available through teaching artists, cultural organizations, community music schools, youth orchestras, as well as neighbors, mentors, and family members."

Music education has been shown to provide students with ways of learning not always available through subjects mandated nationwide in core curricula. General music classes give students a broad taste of the art form, and bands, choirs, and orchestras foster collaboration, but more than that, they give young people a chance to express themselves, develop their creativity, and think in a different way. "Extra-musical abilities like persistence, problem-solving, self-expression, and collaborative skills are developed powerfully in the music classroom," Johnson says. "When I'm advocating for music education, I'm talking about those things and for the importance and value of music learning itself. Both are important. For all of us who care about young people in general, music and the arts are an essential part of thinking about youth development."

Roosevelt STEAM (science, technology, engineering, arts, and math) Academy third-grade students play trumpet during class in Elkhart, Indiana. The school has implemented the El Sistema program to its curriculum, giving every student an opportunity to learn an instrument.

AP PHOTO/THE ELKHART TRUTH, JENNIFER SHEPHARD

This view has been vindicated, at least in part, with the U.S. Senate's passage of the Every Child Achieves Act in July 2015. The act names the arts as a core subject and encourages local and state governments to view them as "tools to promote constructive student engagement, problem-solving, and conflict resolution."

Still, music educators are realistic enough to know that the challenges will continue. Tensions between teachers, artists, and researchers will need to be addressed, as will the age-old matter of funding for the arts. "I think we're in a pretty good place that could be better," says Blakeslee. "Education can be kind of a whipping boy. A lot of federal money goes into education and people have the right to expect things for it. I worry about support for music education going down further, particularly in public schools. One of the things that schools do is pull the community together, and what music does is pull the community together."

One of the most innovative developments for community building in the education world in recent decades, musically or otherwise, has been El Sistema, the Venezuelan program that activist and musician José Antonio Abreu founded in 1975 to give free performing experiences to young people in poor neighborhoods facing serious challenges. Thousands of Venezuelans have benefited by playing in youth orchestras, and El Sistema has inspired spin-offs around the world, including in the United States. What the long-range ramifications of the program will be aren't clear, but the model of El Sistema is proving highly effective. Although Carnegie Hall doesn't have an El Sistema program, it supports organizations that do. "We're agnostic," says Johnson. "We can often be a neutral place where people from El Sistema come together with youth orchestras and music schools and talk about best practices in music instruction that apply in all of those settings."

As he hails ongoing efforts of educators in American schools, NYU's Elliott – author of many admired books on music education – sees collaborations as crucial in trumpeting the importance of music in the emotional and intellectual life of all who are touched by it. "Teaching artists, community-based arts organizations, youth orchestras, and in-school music teachers are best served by working together."

Johnson has a complementary perspective: "For great education of any kind to happen, it's really important for families to be engaged and local communities to be involved. In an ideal world, we would have music learning that can be extended from the classroom into other extracurricular activities and home life. It's a complex tapestry." C

Teaching artist Sarah Elizabeth Charles works to compose a song with a mother and her baby during a Lullaby Project workshop session in the Resnick Education Wing.

PHOTO BY JENNIFER TAYLOR

WHY MUSIC EDUCATION MATTERS

Researcher **Dennie Wolf** talks to **James Inverne** about the role of music education today, and Carnegie Hall's part in changing perceptions.

When building an education program, and subsequently when measuring its impact, one needs trusted experts in the field. For Carnegie Hall, none is more trusted than Dr. Dennie Wolf, author of hugely influential studies on arts-based learning (such as *More Than Measuring*) and the 2013 recipient of the National Guild Service Award from the National Guild for Community Arts Education. If, however, one would expect from a leading researcher easy-to-categorize, tied-with-a-bow answers, that's not what she is about, because it's not what the arts and responses to the arts are about.

"As a social science researcher, one of the enormous experiences for me in this work is the struggle to capture what really goes on," she says. "I've recently been transcribing and analyzing exchanges between musicians and mothers in creative sessions of Carnegie Hall's Lullaby Project, trying to capture for a wider audience what precisely is going on there – the exchange between musician and mother, the give, the get, the encouragement, the risk-taking, the donation of agency. I've just transcribed an interchange between a pregnant mother in a correctional facility and a very talented jazz violinist and composer. The violinist entering that situation is in some ways the 'creator,' the person who has been anointed by society as a musician, as an artist. But the mother tells a dream that she had about her soon-to-be-born son and how she has imagined him, which is as much an act of creation and of revelation as what the artist brings. So that exchange, the mother's willingness to talk about her dream – and a dream is an act of freedom for an incarcerated woman – has tremendous effects on the listening musician. That was palpable." She pauses. "But how do you put it in a bar graph?"

This is an ongoing issue for the researcher. "It has been a struggle. In a world that takes bar graphs or statistically significant relationships as the currency of my trade, how do I make those kinds of exchanges visible, convincing, and valued?" She adds, smiling, "The world would be much happier

if I then sampled the mother's cortisol level and could show that the stress indicators had gone down. That's the truth."

But this is about measuring the personal in activities taking place today. Has she been able to track changes – even big, structural changes – in attitudes toward the very role of music in society? "There is some change. The past attitudes of 'here is a kiddie concert' and that's music education are old hat. WMI [Weill Music Institute] has been very important in countering that attitude. There has been a change of opinion that accepts arts and culture as a way to address very fundamental questions of well-being. There has been a geopolitical shift from taking GNP [gross national product] as the marker for a developed or high-functioning nation to a much wider understanding.

"There are United Nations markers of well-being, and a nation functions well when it allows an individual to realize certain capabilities – to be happy, to be physically active, and so on. And there's another capability, which is the capability to participate in the arts – as an audience member, or as a creator – which is a very important element of 'well-being.' This means the capability to create and to participate actively – not just listening to music on iPhones® – belongs to people. This is a fundamental source of well-being and also a fundamental source of belonging. And in this time, the question of who gets access to well-being is of great importance."

Hannah, a young singer from Carnegie Hall's Future Music Project, performs during the first Create Justice forum, presented in partnership with the Arts for Incarcerated Youth Network last March.

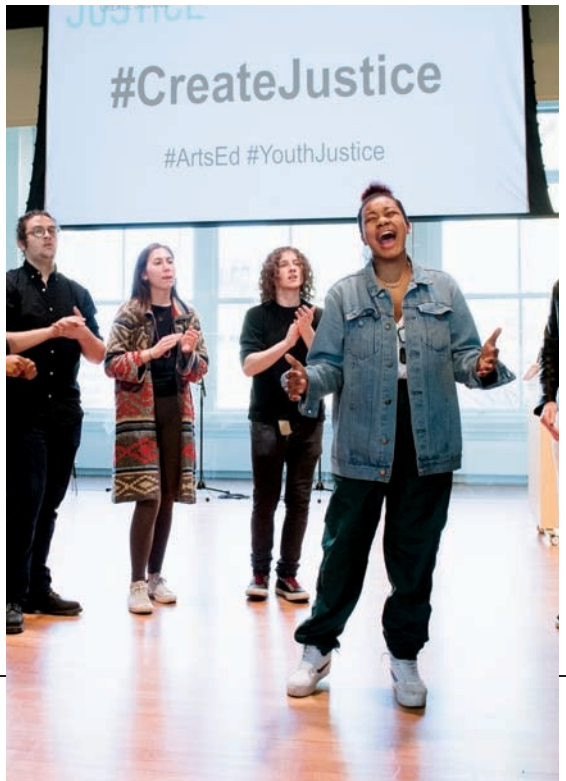


PHOTO BY FADI KHEIR

It's a true sense of mission, I observe, yet the old cynical whispers about institutions' music education work in bygone days were that they needed to do at least some of this to satisfy funders. "Cultural organizations like museums and symphony orchestras have at last come to see that their very existence depends upon taking some kind of stand on education issues," says Wolf. It is something that has been truly internalized, and in a way that sounds quite healthy.

"There is a recognition of a third sector, which is the civic. Whereas traditional arts organizations used to have something of a divide and even a tension between the artistic and the financial sides, what Carnegie Hall as a whole, with WMI as a part, has shown is that it works for every side. Whereas musicians in an orchestra might once have felt that doing good community or education work subtracted from their hours in the practice room or rehearsal time, WMI has argued that it actually is not a subtraction. They are training musicians to see that this work adds abilities and even spiritual dimensions."

Wolf has used the phrase "the citizen musician." "Yo-Yo Ma has stepped up and shown that there is such a thing as a citizen musician. And more and more premier artists have been doing that. Joyce DiDonato has done it a lot with WMI. These people step forward to say, 'I'm not just a voice, I'm an inquiring human being. I have a deep interest in the lives of people and the way that relates to the music.' It's really a natural part of the artistic process."

There is another way, says Wolf, that Carnegie Hall has helped to advance this civic-minded thinking. "Carnegie Hall has widened the important, but familiar, commitment to sharing music by designing programs that are also occasions for aspiration and collective action for change. For example, WMI recently co-hosted the first forum of Create Justice, presented in partnership with the Arts for Incarcerated Youth Network, a consortium of organizations also working in juvenile justice settings in Los Angeles. Create Justice aims to think about the role that the arts can play in disrupting the school-to-prison pipeline in the United States, and the responsibility to reach into often-hidden places such as detention centers. In so doing, WMI is arguing that institutions, like Carnegie Hall, have a place in ensuring that even if young people are incarcerated, they have rights, and one of those is the right to a full and quality education."

And for the musicians? "Through these activities, the artist is learning about society," says Wolf. "Think about a musician, who's been part of a string quartet or an orchestra. Before that, they were in conservatory, probably played auditions for years. When they become part of a juvenile justice project, they are forced to think about the freedom they have and the choices they can make. You have to conceive of music in a different way under those circumstances.

"And," she continues, "a classical musician who is asked to work with gospel or jazz music, who is much more used to working with the music on the stand, has to think in a much more improvisatory and collaborative way." She considers, "Jazz and gospel have long traditions of redemption and freedom. So in that context … there are lots of ways that it opens up the lives of classical musicians and puts them in very different places." C

BUILDING on the PAST to MEET the NEEDS of the FUTURE

Matthew Carlson is your guide to Carnegie Hall's Resnick Education Wing.

Carnegie Hall's dedication to music education goes back to its early days, when children's concerts were presented shortly after the Hall's opening in 1891 – programs that were later made famous on national television by Leonard Bernstein. More recently, a series of workshops for young professional musicians led by such towering figures as Isaac Stern and Robert Shaw was launched during the Hall's centennial season.

The inauguration of the Weill Music Institute (WMI) in 2003 fueled an exponential growth in Carnegie Hall's education and social impact programs designed to reach a broad and diverse audience – from schoolchildren and teachers to young artists to toddlers and expectant mothers. With little room beyond its three concert halls, Carnegie Hall held much of its education work in rented spaces across the city that were not always suited for the purpose.

WMI's inspirational programs – which now serve more than half a million people every year – required equally inspirational spaces. Carnegie Hall launched the Studio Towers Renovation Project in 2007 to completely refurbish two separate towers, built in 1894 and 1897, that sat atop the performance venues, and rededicate them to serve its contemporary mission of bringing music to the widest possible audience.

Opened in September 2014, the Judith and Burton Resnick Education Wing added 61,000 square feet of space for music education, encompassing 24 rooms of varying sizes – from intimate practice rooms for one or two musicians, to mid-sized rooms for chamber music groups, to the large Joan and Sanford I. Weill Music Room with the capacity to serve hundreds at once, including programs like concerts and events for families, and public master classes for young singers led by Joyce DiDonato, Marilyn Horne, Stephanie Blythe, and others.

Beyond providing mere real estate for programs, the Resnick Education Wing fulfills an aspirational role for Carnegie Hall and WMI, with spaces designed to maximize impact on participants.

"One of the most exciting aspects about this new wing," said WMI Director Sarah Johnson at the time of its opening, "is that it creates an opportunity for teachers, young musicians, families, and community partners to come to Carnegie Hall for WMI activities in the same building as the performance spaces. There's something inspiring simply in that. It's not just being in a really beautiful space dedicated to doing high-quality education work. It's also being in the building that's been the home of so many great artists for so many years."

PHOTO BY STEFAN COHEN

Teaching artists Clay Ross and Aynsley Powell lead a collaborative songwriting activity in Carnegie Hall's Resnick Education Wing.

PHOTO BY RICHARD TERMINE

"We seek to build on Carnegie Hall's amazing history, ensuring that our building continues to revitalize itself to meet the needs of the 21st century, remaining a place as important to the future of music as it has been to the past."

– Clive Gillinson, Executive and Artistic Director

The heart of the Resnick Education Wing, the double-height **Weill Music Room** hosts performances for children, master classes led by major artists for young professional musicians (many streamed on the web), and professional development sessions for music teachers. It's been the site for Ensemble Connect rehearsals and viral video shoots, as well as the debut performance by the C-Tones, made up of Carnegie Hall staff members, and much more. Fun fact: To facilitate construction of the room, the heavy steel floor beams originally separating floors 10 and 11 of the south tower had to be removed. New steel columns and beams were hoisted by crane into the space during the summer when Carnegie Hall was dark.

PHOTO BY RICHARD TERMINE

PHOTO BY JENNIFER TAYLOR

The unique **Percussion Studio** – usually packed with a variety of drums and pitched percussion – is one of three teaching studios in the wing. It's an acoustically "dead" room: a space where reverberation has been dramatically dampened using sound absorbing material like carpeting and acoustic panels. This allows for a clear and concise sound for practice – though you'd likely never want to hear a concert here!

The three medium-sized **Ensemble Rooms**, located on floors 9, 10, and 11M, are filled with natural light and, like the rest of the education spaces, are acoustically isolated from street noise using double layers of glass on all windows. This allows for total concentration on music-making and conversation. These spaces provide room for a comfortable assembly of various sizes of chamber music ensembles, teacher groups, and afterschool programs.

PHOTO BY STEPHANIE BERGER

JEFF GOLDBERG/ESTO

JEFF GOLDBERG/ESTO

Sitting atop Stern Auditorium / Perelman Stage and the Carnegie Hall administrative offices, the **Weill Terrace** provides incredible views of Midtown Manhattan and Central Park to the north. Located off the Weill Terrace Room and May Dining Room on floor 9, the outdoor space serves as a green gathering place for those engaged in Carnegie Hall and WMI events and activities. Original Carnegie Hall architect William Burnet Tuthill was the first to envision a possible roof terrace; it has now been realized and re-imagined for the 21st century.

The **Glass Elevator** rising centrally above the Weill Terrace is large enough to transport pianos and other large instruments between the floors of the wing as well as the many musicians, educators, students, and patrons who use the spaces each year. In addition to stunning views, it also connects the originally separate north and south towers at each level, and it allows the wing's operations to function vertically throughout its eight floors.

Located within the Resnick Education Wing, **Carnegie Hall's Archives** now include a listening and reading room, accessible by appointment, increasing access to its historic collections. The Archives have also been upgraded with state-of-the-art high-density storage, allowing Carnegie Hall to bring most of its collection home from offsite facilities.

JEFF GOLDBERG/ESTO

telling our stories

AT the HEAD of a JOURNEY

Clive Gillinson is Carnegie Hall's executive and artistic director. That, finds **James Inverne**, means he's got a lot to do.

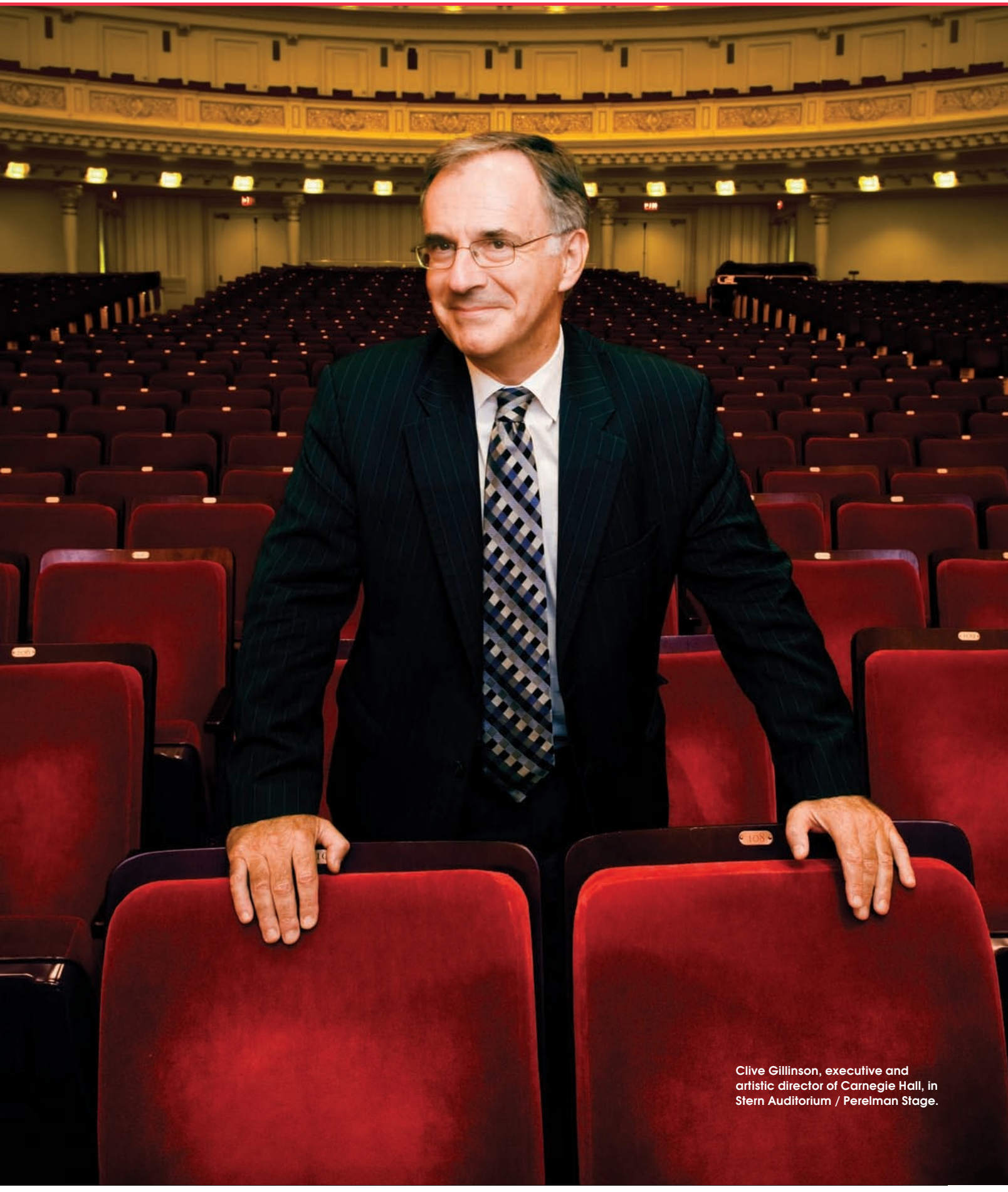
Here's the irony: When you're working on something ambitious, something you believe in, you never stop working to make it better. There are moments, of course, beautiful moments where you can take a minute, take five minutes, to take pride in something special that you and your team have facilitated, an individual who has found a new path, a project you have forged that will take the good work and multiply its benefits a hundredfold. There are those moments. But mostly there's a lot to be done, and a sense of urgency about doing it. And that's why, when I ask Clive Gillinson, Carnegie Hall's executive and artistic director, what has changed over the last couple of years about the Weill Music Institute's (WMI) projects and scope, there is no glorying in the undeniably impressive achievements, no sense of repose. His answer looks to the future – both the long-term and the near, extremely busy future.

"We've built a large number of programs, and the emphasis of what we're seeking to do now is to leverage greater benefit from them," says Gillinson. "We have received a $15 million gift that enables us to expand Link Up, so that over the next decade, we will be able to reach 5 million kids in third through fifth grade. That's the standard-bearer for how we're trying to leverage programs. We won't be able to leverage all the programs to that extent, but now we're giving away Link Up curriculum to more than 100 orchestras, reaching about 400,000 kids and teachers each year, with a clear strategy in place to reach that 5 million."

There has also been a sizeable recent addition to the WMI family of initiatives. "When the NYO-USA – the National Youth Orchestra of the United States of America [created by Carnegie Hall] – launched in 2013, we could clearly see that it was extraordinary, with world-class playing, but equally we were clear that it didn't look like America. There are lots of kids who have raw talent but don't have access to the best teaching and don't have the same opportunities as the kids who typically would get into NYO-USA. So we wanted to proactively reach out and give opportunities to those kids, and so NYO2 was launched last July."

There's more to the NYO2 story, though. Gillinson continues, "We were thrilled to see that, though we had no quotas, we ended up with an orchestra that is broadly 25 percent Latino, 25 percent African-American, 25 percent Caucasian, and 25 percent Asian. So it achieved an objective of looking much more like America. We know that NYO2 will be a feeder for NYO-USA, and in the long term, this will be transformational for orchestral music in America. Because it changes the pathway for NYO-USA, it therefore changes the pathway for music colleges and then into orchestras. Everyone feels it is going to make a major contribution to changing the orchestral field in the U.S."

I would make the point, though Gillinson I'm sure would demur, that before he came to Carnegie Hall – although there were education programs, fine ones – it was mostly known as a world-leading venue for the greatest (mainly classical) musical artists. That hasn't changed, but, at least to those in the industry, Carnegie Hall is now almost equally known for its enlightened approach to music education and social impact programs. Is this, I wonder, part of his philosophy for what the organization (now much more than a concert hall, however magnificent) should symbolize? "The arts," Gillinson replies, "are not only about creating inspiring and unforgettable experiences, they are also about stimulating curiosity and being part of enabling every human being to develop their own potential and become a lifelong explorer. You ask questions, you want to learn more, you want to grow in different directions. So, both in our programming and the work we do in education, that is a vital part of our role. And it's never about saying, 'We want to educate you.' It's about saying that we believe the arts are transformational in terms of who one is, what one's experiences are, and how one looks at life. And we've got to create fascinating journeys of discovery and opportunities that will bring out the explorer in everybody."



Clive Gillinson, executive and artistic director of Carnegie Hall, in Stern Auditorium / Perelman Stage.

Gillinson greets the young musicians at the first NYO2 rehearsal in 2016. NYO2 was established to reach young musicians with talent but limited access to music instruction or playing opportunities.

Teaching artist Daniel Linden works with a Lullaby Project participant at a recording session. Carnegie Hall's social impact programs encourage curiosity and build connections through music.

His use of the word "explorer" immediately brought to mind a session I had attended in the Bronx the previous day, observing a group of mothers working on songs for their children as part of the Lullaby Project, another WMI program. Asked what they'd expected going in, one of the mothers – to whom the project had clearly not been an easy sell (she'd missed the first session altogether) – quietly said that she had thought "it would be boring." Having now had her song recorded and worked alongside a composer though, she was – you could see it in her face – more open to trying creative experiences. And it strikes me, I say to Gillinson, that it's not about how much you know, it's about how open you can bring yourself to be to, or through, the experience.

He nods vigorously. "That's the key. Curiosity. It ties in with a mantra of mine – questions are more important than answers. Loads of people think the world is about answers, and often that they know those answers. But it isn't. The world is about questions. And you only have a chance of coming up with good answers if you ask great questions. So in the end, we need to stimulate curiosity. As Einstein said, 'Curiosity is far more important than knowledge.'"

Spending some time also with Ensemble Connect (a program of Carnegie Hall, The Juilliard School, and WMI, in partnership with the New York City Department of Education, that was created under Gillinson's watch) recently, in a school in Spanish Harlem, I noted that the musicians say they value the teaching as part of their identities as artists just as much as they do their traditional concert performances. Given that the music industry is changing, is challenged, and part of that change is the growth of education programs, I wonder whether Gillinson and his colleagues expect the role of the artist to change with it, whether it is now no longer often enough to just play the instrument. Gillinson's agreement is qualified.

"It's a huge question. But the reality is that often we're expecting more of artists in terms of being communicators about their art, champions of it, engaging people with that art. Joyce DiDonato is a perfect example, as she's absolutely sensational in the educational work she does with us. And a lot of people are doing that. The future of our art depends on us engaging people with that art – but not primarily to preserve that art, but because of the formative effect that art can have upon their lives if it becomes part of their lives. That's the most important thing, so in that way, there are a lot more possibilities for people to become performers in a far broader sense than just doing the show. So yes, it's changing, but you've got to be clear not to ask people to do things they're not comfortable with. Sometimes an artist might even want to do more education work but not be very good at it, so you have to be clear. But we're lucky at Carnegie Hall; we haven't got fixed artistic personnel, so we can engage the right people to do the things they're great at."

PHOTO BY JENNIFER TAYLOR

PHOTO BY STEPHANIE BERGER

Indian singer Falu Shah performs in "My City, My Song," a colorful, interactive concert that provides an opportunity for kids to learn about New York City's diverse musical and cultural traditions.

PHOTO BY RICHARD TERMINE

In other words, I say, he and his team have taken the traditional limitations of a presenting house and turned them into advantages. "We can choose what we do and who the best person is to do it," he finishes. Yet he has to be rigorous, so as not to let the scope drift too wide. "You have to retain some flexibility within projects for your partners. You must have partners – we couldn't remotely meet and engage with the number of children involved with, for instance, Link Up without partners. Partnerships require shared values but also flexibility – Link Up isn't the same in every location in which it occurs. We're open to partners telling us that they need to adapt it to make it relevant in their city."

Which brings me to a final, perhaps most challenging point. Journalists often talk about "saving classical music." OK, let's say it doesn't need saving. But needing to develop new audiences is a real thing, and how can WMI and its partners possibly reach enough people who will start coming to concerts that they will somehow make a tectonic shift in trends for future music audiences, certainly for classical music?

"The future of our art depends on us engaging people with that art – but not primarily to preserve that art, but because of the formative effect that art can have upon their lives if it becomes part of their lives."

"My view is slightly different," says Gillinson. "We exist to transform lives through music in any way that we can. Not everybody will love music and those that do will love different kinds of music. Usually we don't even tell people in WMI programs what the music is – at schools, for instance, they won't know whether they'll be hearing the Beatles or a Mozart symphony. They just know that they are engaged with wonderful music. So we're not saying that the purpose of our music education programs is to look after the future of our art form; we're saying that we're doing this to make people's lives as rich and thrilling as possible. If we succeed in doing that, of course we'll be looking after the audience of the future to some extent. But if we'd set out to develop audiences of the future, we'd be doing something completely different." He considers. "We're never teaching *at*, we're learning *with*. So our lives are touched at the same time." Clive Gillinson isn't one for self-congratulation, and there isn't time. But that thought, one feels, pleases him. We're on this journey together. C

Sarah Johnson is the director of the Weill Music Institute, which, in her words, has "a responsibility to provide extraordinary access to opportunity."

FOCUS and FEELING

James Inverne meets **Sarah Johnson**, the Weill Music Institute's director, to discover what continues to inspire the team of one of the most influential music education departments in the country.

Once you've had the epiphany, once you've heard that shouting in your head that says, "I have to do something," sometimes the hard question is not "What do I do?" but "What don't I do?"

It's a question I put to the Weill Music Institute's (WMI) director, Sarah Johnson, sitting in her office atop Carnegie Hall. This is the person, brilliantly talented and driven, who Carnegie Hall's Executive and Artistic Director Clive Gillinson once said to me was the key to really growing WMI. And when one meets her, there is no doubt of her compassion, her intelligence, her humility – a vital component, one would think, when trying to reach out to people through music (the former chamber music oboist points out that she's "not interested in doing things alone" and that "some days WMI feels like a big, crazy chamber music ensemble"). But still, the question about what one can do is a hard one. So, faced with all the education initiatives that WMI could create, and given that even Carnegie Hall's resources and manpower are not infinite, how does she decide what not to do?

She responds by first painting a picture of WMI when she arrived on the scene in 2007. "When I came, Clive and I had many conversations about our visions for WMI, and there was a lot of alignment there; we've had an amazing partnership. At that time, the department ran several programs, there were 16 staff positions of which eight were vacant, and we were reaching about 100,000 people a year. We now have 31 full-time staff members, we've doubled the budget, and we reach more than half a million people a year. So that's the trajectory.

"When I came, there were some great things; there were programs that had been started for a very wide set of divergent reasons. Some were reasons to do with funding, some were personality-driven, but overall there wasn't a clear sense of the philosophy, goals, and approach of the education department." Not unusual in nonprofit organizations, I observe, where many people usually have a say in many decisions. She concedes the point. Focus was key. So, while building up the staff and developing what she calls "thought partnerships," she led a series of exercises around a set of core questions to find out what was needed and what realistically could be achieved.

"As well as internal discussions, there was an external planning phase that involved three groups who each met for two full days, looking at best and next practices in this work and asking people from many perspectives what Carnegie Hall should be doing. It was fascinating, amazing, and really overwhelming. Because there are so many possible right answers and, given what this institution means, so many things are possible."

Nevertheless, she says with some satisfaction, three main areas of priority were set: direct service – running programs that would, it was hoped, have a positive effect directly on participants; collegial support of the field – supporting and collaborating with other organizations (she points out that in the biography of every young musician of the National Youth Orchestra of the United States of America, a Carnegie Hall program, local organizations that had

COURTESY OF CARNEGIE HALL

Sarah Johnson chats with kids before a Link Up concert at Carnegie Hall. Link Up reaches more than 400,000 students through partnerships worldwide.

PHOTO BY CHRIS LEE

an impact are acknowledged); and generating new knowledge, or as she puts it, "developing tools from a model project that we can then share with the field."

Eight years into her tenure, Johnson changed the internal WMI structure, establishing three programmatic teams plus a much-needed director of operations role to help pull it all together. WMI's many programs are grouped into three areas around shared intentions: The learning and engagement programs introduce hundreds of thousands of families and K-12 students to music each year; the artist training programs support the next generation of musical leaders and educators; and the social impact programs empower individuals to write their own music and express their own voices, creating empathy, building communities, and connecting people to each other. Of course, as Johnson readily admits, no structure is perfect and there are overlaps and anomalies. "Most of WMI's programs could easily fit in two or three of the program areas, which speaks to their shared core values. But the department is highly collaborative and the staff always works to align goals across program teams."

Johnson speaks relatively quickly, radiating an intensity that seems to come from somewhere deep within. Her intensity speaks volumes about how deep these feelings go in her, how much they must rage somewhere within, as her conscience rails against the inequalities and injustices of society, and the hope – the knowledge – that culture can help make change.

Ask her, and she will talk about that belief. "When I was an oboist, at one point I became a teaching artist and started spending a lot of time in classrooms. And nagging away at me was the thought that you have to contribute. I became increasingly

This portrait of Duke Ellington was painted by Rob, who took part in Carnegie Hall's Sacred Ellington creative learning project at Sing Sing Correctional Facility.

"Carnegie Hall is about aspiration – and that doesn't ever end, so how do we make that notion available to as many people as possible?"

PHOTO BY FADI KHEIR

Rob (center), a songwriter who participated in the Musical Connections program at Sing Sing Correctional Facility, performs his piece "Duke Did It" in the Resnick Education Wing.

troubled by social issues in this country and became really interested in the role of large cultural institutions. I had a perspective and vision, I'm not sure why, for what a cultural institution should mean and what its responsibilities should be."

Ask her again, and she will talk about what those responsibilities are. "Look at what WMI does: a responsibility to provide extraordinary access to opportunity, with a lean towards people who don't necessarily get that access already. Music and the arts can make significant contributions to social challenges and particularly in supporting and developing agency and working towards equity in our culture. The arts are an incredible place of self-expression, a place where in communities we can better understand each other through shared artistic experiences and through hearing each other's artistic expression. And these big institutions are hugely aspirational – Carnegie Hall is about aspiration – and that doesn't ever end, so how do we make that notion available to as many people as possible? We can't just say, 'That is possible for anyone,' because we have systemic issues in our culture that mean a lot of people are not going to be inclined or able to respond to that invitation. So we have to build bridges."

But ask her about some of her most memorable WMI moments, and she pauses. And I don't think she pauses to gather her thoughts. I think she needs a few seconds to gather her presence of mind, such is the emotional force of these experiences. She continues: "A couple of years ago at Sing Sing Correctional Facility, we took a creative learning project focused on Duke Ellington's sacred music. So the men there were learning about Ellington and composing their own music. One of the men incarcerated there at the time wrote a song called 'Duke Did It,' about eight minutes long, that was a kind of anthem, a cry against racism and a little bit of his personal story about what had happened in his life. At the song's end, he sang about Duke's perseverance. And to hear that man sing that song in that way, on that stage with all of these musicians, some from the facility, some from the outside world … I think the world could use more of that kind of experience. It was a moment of connecting around humanity."

She goes further. "It made me really sad, because I don't want people in this world to have stories like his. It makes me aware of the extraordinary privilege I have experienced in my life." She smiles. "Also it was just fantastic music-making." C

Students in Rio de Janeiro, Brazil, take part in Link Up, performing *A Orquestra em Movimento* (*The Orchestra Moves*) with the Orquestra Sinfônica Brasileira last November at the Cidade das Artes.

PHOTO BY CICERO RODRIGUES

AROUND the WORLD with MUSICAL LINKS

Donald Rosenberg takes a melodic journey, further than anyone had thought probable, with the Link Up program.

The Link Up program, now in its 33rd year, is reaching students around the world. Here, the Orquesta Sinfonica del Principado de Asturias performs *La Orquesta se Mueve*, or *The Orchestra Moves*, in 2013 in Oviedo, Spain.

COURTESY OF OREGON SYMPHONY

Students head into the Arlene Schnitzer Concert Hall for their Link Up concert with the Oregon Symphony in May 2016.

PHOTO BY PHIL BRAVO

Students at a Link Up concert presented by the Flagstaff Symphony Orchestra in 2016 wait excitedly for the event to begin. After three years of Link Up in Flagstaff, there is increased registration in instrumental music instruction in schools.

PHOTO BY JB DEWITT

Link Up is Carnegie Hall's longest-running education program. It was created to connect classrooms and orchestras in the New York area, but the program – for third- through fifth-graders – has reached out in notable ways in the last decade. During the 2017-18 season, its 33rd, Link Up is teaming with more than 100 orchestras in the United States, Brazil, Canada, Japan, Kenya, and Spain, presenting 340 concerts, and reaching 400,000 students and teachers worldwide.

"The goals and intentions have always been the same," says Joanna Massey, director of learning and engagement programs at Carnegie Hall's Weill Music Institute (WMI): "to introduce students to basic musical concepts and link up the curriculum in their classroom and the concert hall with an interactive concert experience."

WMI supports professional development training for partner orchestras who in turn enable teachers to instruct the youngsters in recorder – and, in some locations, strings – and singing before they attend the concert, an event at which the students both perform from their seats and listen.

"Instead of just one-time concert experiences, the teachers are spending more than three months preparing students for this culminating experience," says Hillarie O'Toole, manager of WMI's learning and engagement programs. "That creates much deeper relations between the teachers and the orchestras."

Four Link Up programs are available that focus on specific musical areas: *The Orchestra Sings* (melody), *The Orchestra Moves* (the movement of musical motifs), *The Orchestra Rocks* (rhythmic pulse), and *The Orchestra Swings* (the intersection of jazz and classical). The orchestras are responsible for funding the Link Up activities, with assistance from local schools, foundations, and cultural institutions, while Carnegie Hall provides a wealth of support including free copies of student and teacher guides, concert scripts, visuals, and annotated scores.

"We're in our second season," says David Carter, principal clarinet and education director of the Tulsa Symphony in Oklahoma. "It's been really positive here. We launched with a pilot program last year with a few schools in two districts for 1,200 students. We wanted to go to 5,000. We're now at 12,000 students. It far exceeded our expectations. We're now in five districts."

In Mississippi, Link Up has been adopted by four professional orchestras: the Mississippi Symphony Orchestra in Jackson, the Gulf Coast Symphony in Biloxi, the Meridian Symphony Orchestra, and the North Mississippi Symphony Orchestra in Tupelo. The activities involve some 7,000 students per year, most from cities, but also from rural areas where music education is sparse.

Thanks to Link Up, the string program in Tupelo schools has tripled in size since the North Mississippi Symphony began offering the interactive concerts. Elaine Maisel, Link Up coordinator for the Mississippi Arts Commission and a bassoonist in the Mississippi Symphony, says the atmosphere at Link Up concerts is electrifying for musicians and students alike.

"It's really energetic and boisterous, and most of the students have never seen a symphony orchestra before, so the kids often are so overwhelmed at being there and seeing an orchestra for the first time that it sometimes takes some prompting for them to remember they're performing," says Maisel. "The last piece of music gets them up on their feet and dancing. The orchestra members are thrilled to hear a thousand kids playing recorders at the same time."

Mary L. Nebel, chair for educational engagement and Link Up for the Flagstaff Symphony Orchestra in Arizona, reports similar excitement. "It looks like chaos if you're used to quiet concerts," says Nebel, who plays cello in the orchestra. "But Carnegie Hall is not interested in having the old mold. There's a time to be quiet and a time to participate. The kids cheer when things come on stage before the concert. They sing and play and clap and also sit quietly and listen and understand intuitively."

The Flagstaff Symphony, near the Grand Canyon in Arizona, serves a diverse audience. The orchestra's annual Link Up concert fills its 4,000-seat auditorium. Nebel says the intensive preparation in schools for the concert and the performance itself appear to have a marked impact on the students.

"Almost the very first question they ask in school is, 'Are we going to Link Up this year?'" she says. "It has become an important thing in their lives. They're learning songs in lunch lines or on bus trips. It really does change the students' perception of the concert hall and concert experience, and they become more engaged in their musical learning. We know we're seeing greater registration in instrumental music in schools after three years of Link Up."

The first international Link Up program was offered in Oviedo, Spain, by the Orquesta Sinfonica del Principado de Asturias. The ensemble's music director is Rossen Milanov, who leads Link Up concerts at Carnegie Hall with the Orchestra of St. Luke's. Ana Maria Mateo, the Spanish orchestra's executive director, heard about Link Up through Milanov and traveled to Carnegie Hall to see a concert and meet with the staff from WMI.

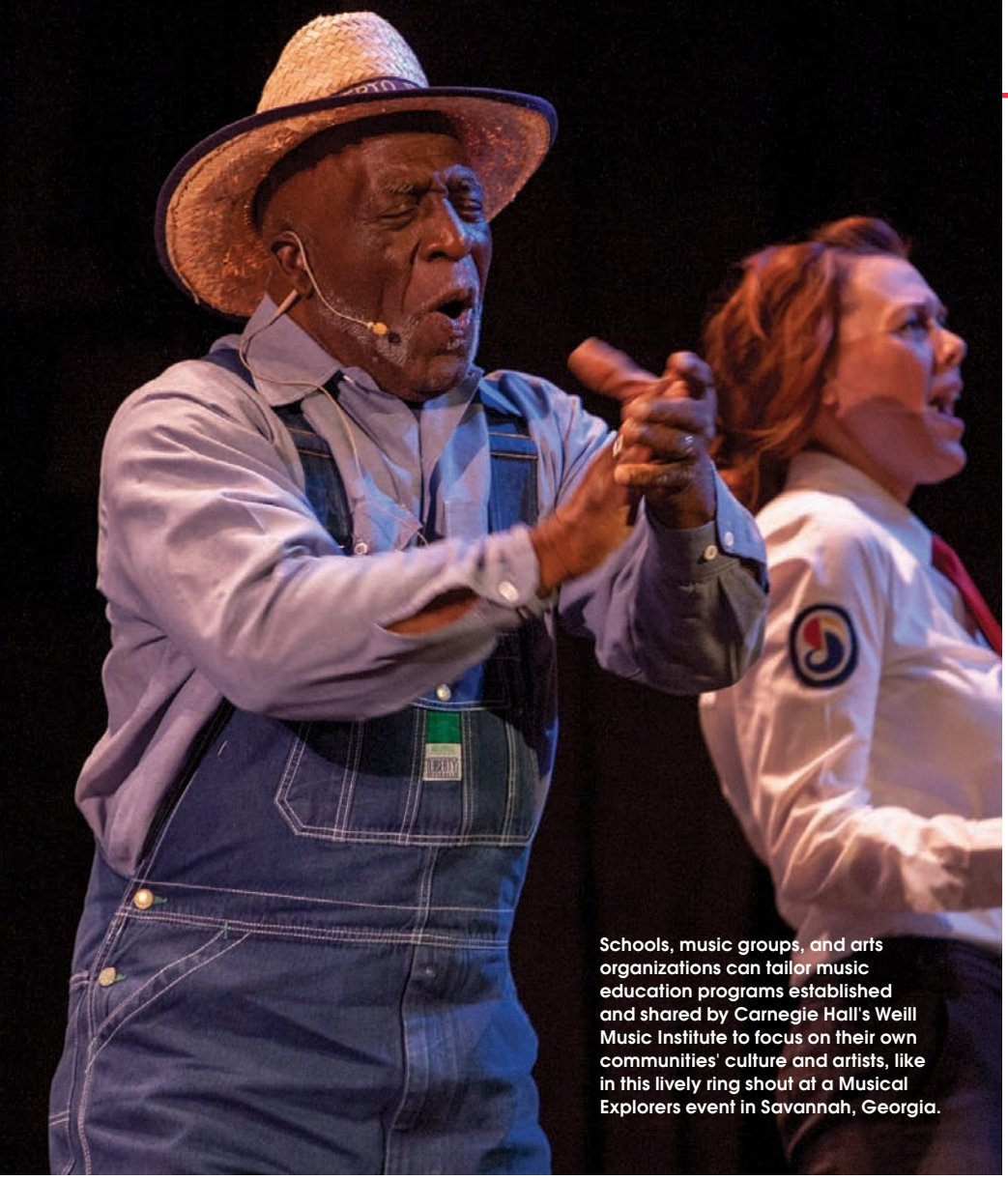
"The last piece of music gets them up on their feet and dancing. The orchestra members are thrilled to hear a thousand kids playing recorders at the same time."

"It was a time in which Link Up was also going to Canada and Japan," says Mateo. "Guides were generously translated by Carnegie Hall into Spanish and there I took an active part, adapting, correcting, proposing. It was a pleasure to help in this way. Then the program was so successful here in Oviedo that some of our colleagues have implemented it in other Spanish orchestras."

Link Up has also proved inspirational in Rio de Janeiro, where the Orquestra Sinfônica Brasileira received more than 100 applications from schools when the program was announced in February 2016. The orchestra chose 45 public and private schools in the region to participate and held two teacher workshops preceding the concerts, which have been rousing successes.

"The immediate impact can be measured in teachers' testimonials of how their schools and parents got involved in the project," says Anahi Ravagnani, educational manager of the orchestra's foundation. "Their interest and support grew throughout the process, as well as their understanding of the program goals and its benefits for the children. Some teachers were also emphatic in pointing out how the kids have overcome technical challenges through hard work and dedication, which helped them to build a sense of confidence and self-esteem.

"The feeling of achievement was also noticed by the orchestra musicians, who received from the stage a large amount of energy, euphoria, and happiness." C



Schools, music groups, and arts organizations can tailor music education programs established and shared by Carnegie Hall's Weill Music Institute to focus on their own communities' culture and artists, like in this lively ring shout at a Musical Explorers event in Savannah, Georgia.

PHOTO BY BAILEY DAVIDSON

FROM NYC, TO SAVANNAH, TO NEW ORLEANS, TO AUSTIN, TO SASKATOON, TO BOCA DEL RIO, TO RIO DE JANEIRO, TO NAIROBI, TO SAPPORO, TO OVIEDO …

The Weill Music Institute offers support to organizations outside of New York and its programs are proving popular, finds **Matthew Carlson**, even as far as Europe and Asia.

Carnegie Hall's reputation as a premier destination venue for classical music is enviable, perhaps unequaled. Some may even be aware of Carnegie Hall's programs for young people and families through its Weill Music Institute (WMI), and a growing number of New Yorkers have been reached by WMI social impact programs through partnerships with local social services and government agencies.

A large part of Carnegie Hall's work in support of its mission, however, exists outside its four walls and beyond the borders of the city, state, and even the United States. To that end, WMI offers its programs – almost always for free – to orchestras and other partners around the world, empowering them to adapt these music education tools for use in their own communities.

"We believe our mission is not to serve our institution, but for our institution to serve people," says Carnegie Hall's Executive and Artistic Director Clive Gillinson. In this case, that means taking programs that have served audiences in New York City and sharing materials with orchestras and organizations around the world, ever enlarging the circle of people who have access to inspiring music education.

The Orquestra Sinfônica Brasileira performs *A Orquestra em Movimento* (*The Orchestra Moves*) at the Cidade das Artes in Rio de Janeiro, Brazil, last November as part of the Link Up program.

Take, for example, Link Up in Kenya and Brazil. For grades 3-5, Link Up is WMI's most established program, now in its 33rd year in New York, and for more than a decade it's been shared with U.S. orchestras to use in their own local schools. More recently, the Link Up curriculum has been translated into Japanese, Spanish, Portuguese, and even Euskera for use by orchestras and classrooms in Europe and Asia. In total, Link Up reaches 400,000 people every year.

In the past year, Link Up has taken root on two more continents, with programs in Nairobi, Kenya, and Rio de Janeiro, Brazil. In both locations, there is a huge need for music education – more than 100 schools applied for 45 available slots in Rio alone. Despite challenging teaching environments and a last-minute funding cut that sent administrators scrambling for a venue days before the concert, Orquestra Sinfônica Brasileira performed Link Up: *The Orchestra Moves* for more than 1,500 students. (Link Up has various programs with catchy monikers: *The Orchestra Swings*, *The Orchestra Sings*, and *The Orchestra Rocks.*)

"Our partnership with Carnegie Hall is a constant source of pride for parents and teachers."

"To realize dreams in the current context of this country is a grand feat," says Rosaria Diniz, a teacher who participated in the Rio concert. "I had learned, even back in grade school, that music is a universal language. Last November, I added to this concept an even more concrete knowledge: Music transcends barriers and unites us in one purpose and objective."

"The success of Link Up and its impact on orchestras and their ability to engage with their communities is a triumph for music," says Gillinson. "We frequently see that sharing resources and building a community ultimately raise the quality of what everyone is doing. Organizations that share common missions can often be more effective by collaborating rather than going it alone."

PHOTO BY CICERO RODRIGUES

COURTESY OF LOUISIANA PHILHARMONIC ORCHESTRA

Young parents sing their lullaby during a Lullaby Project partner event at the Flint Institute of Music in Michigan.

An instructor and a student practice trombone in a Louisiana Philharmonic Orchestra program supported through PlayUSA.

WMI's Musical Explorers, presented locally for grades K-2 since 2008, helps students learn basic music skills through songs from different cultures, representing the diverse communities of New York City. The very nature of the program makes it exportable to other areas of the country, to partners who can adapt it to focus on the culture and artists in their own communities. So, while Carnegie Hall may be hearing traditional Chinese music one year, kids in Savannah, Georgia, are learning about the ring shout tradition. There's a lot of work that goes into adapting it for local needs, and Musical Explorers is revised with great care to make it, as it were, bespoke for every location.

"If I meet a 5-, 6-, or 7-year-old student in Savannah, the chances are pretty good that he or she is a Musical Explorer and can sing all the songs with me," says Jenny Woodruff, education director for the Savannah Music Festival. "Our partnership with Carnegie Hall is a constant source of pride for parents and teachers."

The Lullaby Project is a songwriting workshop in which expectant and new mothers write lyrics and help compose new lullabies for their children to promote maternal health by strengthening the parent-child bond. Extending across the country, the Lullaby Project enables partner organizations to support families in their own communities. Austin Classical Guitar in Texas, a partner since 2014, has found that implementing Lullaby Project workshops has helped to expand how they serve their community through music.

"We have a new mission statement at Austin Classical Guitar," says the organization's executive director, Matthew Hinsley, "and it's one I'm quite confident we would not have uncovered without the experience of the Lullaby Project: 'to inspire individuals in our community through experiences of deep personal significance.'"

On top of the many original programs they are providing for free around the world, Carnegie Hall and WMI are now empowering orchestras and other organizations to address the need for more high-quality instrumental music education in their communities through PlayUSA. This 2-year-old program provides grants and programmatic support – including teacher training and evaluation support – to allow organizations to meaningfully expand existing programs or to create new ones for low-income or underserved young people. To nurture a strong community of organizations across the country that are doing this work and to learn from each other, WMI brings together all partners both in person at Carnegie Hall and through monthly webinars.

The Louisiana Philharmonic Orchestra's (LPO) Music for Life initiative, now in its second year as a PlayUSA partner, offers disadvantaged youth in the Tremé neighborhood of New Orleans the opportunity to study music intensively throughout the year in private and small-group settings with LPO musicians and peers from the Greater New Orleans Youth Orchestras.

"PlayUSA has been extremely supportive and responsive," says Amanda Wuerstlin, director of education and community engagement at the Louisiana Philharmonic Orchestra. "The larger benefits of the convening continue to be the ability to meet and interact with the other partners of PlayUSA and to learn from their challenges and successes. This has led to shared resources and ideas. The opportunity allows for a scope of vision outside of the weekly work and shows how the project connects to other programs around the country." C

Ian Sullivan, a fellow of Ensemble Connect (formerly known as Ensemble ACJW), plays percussion with students during a performance at The Juilliard School's Paul Hall in 2014.

ENSEMBLE CONNECT

Ensemble Connect doesn't only reach and teach its young charges, writes **Andrew Mellor**, it instructs its musicians – about themselves.

It is a decade since Carnegie Hall, the Weill Music Institute, and The Juilliard School in partnership with the New York City Department of Education established a two-year fellowship program for outstanding young instrumentalists. And with that 10-year milestone has come one major change: a new name for the ensemble those fellows form. "The anniversary seemed like a good chance to change the name to something that really encapsulates what we're about," says Amy Rhodes, the program's director.

The new name, Ensemble Connect, certainly does that. You need only look at the group's schedule of activities – or better still, some of its 101 alumni – to see why. One of those, violist Nathan Schram, has established Musicambia, a nonprofit organization that takes music into incarcerated communities. Another, violist Meena Bhasin, has co-founded the chamber music group Decoda with other Ensemble Connect alumni, which can be seen and heard in creative musical experiences around the world in spaces not used to live acoustic musicians.

Schram and Bhasin are not alone among former Ensemble Connect members in pioneering activities that engage directly with the communities in which they exist. Perhaps that's unsurprising given the program's determination to do the same. Communication is as much of a priority for Ensemble Connect when on the stage of Weill Recital Hall as when in the classroom of a New York City public school. That is what the program breeds in its fellows, who are handpicked following a rigorous interview and audition process.

Once enrolled, fellows work an average of 20 hours a week from September to June, giving concerts and sharing music with New Yorkers wherever they may be. Fellows also benefit from a professional development program to ensure that once they leave, they become leaders in their field.

PHOTO BY JENNIFER TAYLOR

CARNEGIE HALL/ACADEMY

Violist Nathan Schram plays music with students at PS 75K in Brooklyn in 2011 during his time in Ensemble Connect.

PHOTO BY CHRISTOPHER SMITH

Violist Meena Bhasin works with a student in Queens in 2008, early in the life of Ensemble Connect. Ten years into its existence, Ensemble Connect has 101 alumni.

The latter is an increasingly important strand in the program's activities. "We have come a long way in thinking about how we support the fellows during the two years they're with us," says the ensemble's education manager, Deanna Kennett. "We now work closely with them on exploring how to engage with audiences in meaningful ways, but also on steering them into thinking about how that might be relevant in their careers after they leave us. That element makes this program unparalleled anywhere else in the country."

As for engagement with audiences, the experiences come thick and fast and have immediate repercussions. "Taking music into prisons, hospitals, homeless shelters, and elder-care facilities really transforms [the fellows] as performers, and you can see it," says Rhodes. "We push them into doing things that they have never done before and perhaps never thought they would do. As a result, they see how music can impact people from all walks of life. In that sense, they often leave us thinking they can do *anything*!"

It helps that the program picks the right musicians in the first place, people who are "not just excited about performing on stage at Carnegie Hall," in Rhodes' words. The process of getting out and performing in unexpected or unusual settings – often having to re-arrange music for whatever instruments are available – can have huge effects on the versatility and musicianship of the participants themselves. "When they break down music to a more basic human level for the benefit of people who haven't been in a practice room studying music for hours on end, it can inform their own music-making. It changes the way they think about a piece of music and then perform it," says Rhodes.

Ensemble Connect's current membership includes string, wind, brass, keyboard, and percussion players from Canada, Germany, Australia, South Korea, and Uzbekistan who are all graduates of the finest music schools from across the United States and experts on their respective instruments. But as the program continues its bi-yearly cycle of recruitment, Rhodes and Kennett have started to see their work come full circle. "I don't think Nathan [Schram] thought that the prison work would impact him so greatly when he joined, that it would become the direction he moved his career into," says Rhodes. "Applicants seem to come with a real curiosity about what could be incorporated into their careers. They think about much more than performing at Carnegie Hall, and seeing that shift has been really inspiring."

Evolution has been at the heart of the ensemble's development. The two-year duration of the fellowship allows the program's values to sink deeper into its participants. "One of the best parts of the job is watching that process of change over two years," says Kennett. "They're totally different people when they come out; I think they discover parts of themselves that they didn't know were there."

And that process of evolution continues. "Everything that has been added to the program has been prompted by things we've observed, things we've wanted our fellows to experience, or feedback from fellows themselves – most recently the entrepreneurship element, which has seen such interesting results," says Rhodes. "That will be true of the future too, so it's hard to foresee what new directions we'll take. We've thought about introducing a composing element and looking at more advocacy for arts and culture at a national level, particularly in light of current times."

In the meantime, there is a chance to pause and recognize what the program has achieved in purely musical terms, not least in assembling an ensemble of 18 or more players that may change biannually but which still, according to a recent *New York Times* review, sounds "captivating."

While we enjoy the music, we can also reflect on the resonance and potential of the program itself. "My time in Ensemble Connect introduced me to possibilities in the arts that I didn't even know existed," testified one former fellow, trombonist Stephen Dunn. Many more who encountered his musicianship probably feel the same. C

Mezzo-soprano Joyce DiDonato coaches a young singer during a Count Me In master class. Over the years, DiDonato has been a very active participant in programs offered by WMI.

PHOTO BY RICHARD TERMINE

COMING TOGETHER

Leading mezzo-soprano **Joyce DiDonato** tells **James Inverne** why her work with Carnegie Hall is not only important, but central to her philosophy as an artist.

There are arts organizations where the main public performance side and the education or community department are separate. They may be in the same building, but you wouldn't know it. That has never been Carnegie Hall's way. Just as there are many points of approach and philosophy and belief that every department within Carnegie Hall shares, there are also artists who bring the same way of approaching the work, or approaching people, to whatever they are doing – whether it be a big Stern Auditorium / Perelman Stage concert performance, leading master classes with upcoming singers in the Resnick Education Wing, helping to train middle-schoolers for their arts high school auditions, or sessions with men who are incarcerated at Sing Sing Correctional Facility. Joyce DiDonato did all of these things in the second half of 2016 alone.

PHOTO BY STEPHANIE BERGER

DiDonato performs in a Musical Connections concert at Sing Sing Correctional Facility.

PHOTO COURTESY OF JOYCE DIDONATO

DiDonato captured her reunion with Lullaby Project participants Elsa and daughter Matilda during a recording session of lullabies.

And this perhaps gives a clue as to why one of the most thrilling mezzo-sopranos of her generation is widely seen as even more than that. Because for her, music is clearly about expression, which is itself a form of communication – of connecting to other human beings from a place deep within yourself. This is immediately apparent from her annual Carnegie Hall master classes, filmed and webcast by medici.tv, as she pushes and pushes to get inside the heads and hearts of her young charges as they perform ("What? What?" she repeatedly challenges one singer in an October 2016 class, while another is led into different physical positions as she sings to enable her to let go).

Her demands on herself are very obviously no less and probably more. And yet, her energy and her enthusiasm are undimmed whenever she is asked to contribute – which she does to Carnegie Hall often. It is, she says, a pleasure that is also undimmed.

"I've been working with Carnegie Hall's education department for a few years now, and it has been one of the most significant endeavors I have ever been a part of," says DiDonato. "I've always kept teaching as a central element of my career, but it seems that with the Weill Music Institute [WMI], I have found partners who not only share a great vision about the power of music and its direct impact on people's lives, but have the means to bring maximum impact from our efforts. For this, I'm incredibly grateful."

It goes way beyond the logistics, though. "The determination that these music programs can and should belong to many of the disenfranchised populations around us is something that inspires me. Carnegie Hall is leading the way in this across the globe for fellow arts organizations. Not only are we all richer when the arts come into our fellow citizens' lives, but unequivocally, the entire society benefits on countless levels."

WMI, of course, has several areas of focus, and DiDonato has worked across many of these. Does she discern any commonalities between the experiences? "I think making music has an immense, lasting impact on a man who is incarcerated, just as it has on a budding soprano, to stand side by side with professional musicians and create together," she says. "This affirms the dignity within each person – the professionals included!"

Linking, again, the various sides of Carnegie Hall's activities, I note that she travels widely as a performing artist, and I wonder how she feels these education activities are perceived elsewhere, including overseas, and whether they have influenced the general view of Carnegie Hall as an institution. "I have spoken quite openly about my experiences at Sing Sing Correctional Facility," she replies, "and without fail, whether in England or Germany or South America, the listeners are always deeply moved by hearing about the music-making. I can see sometimes it takes a moment to connect that this is 'Carnegie Hall' that is driving this, and the natural by-product is that this temple to music takes on a much more relevant, deep connection to people's lives. I'm also diligent about speaking about Carnegie Hall's follow-through with the participants of these various programs – that these are not 'drive by,' 'feel good' impositions on people's lives. They are investments in real human beings that Carnegie Hall commits to with each person for the long term. This is why it has definite, lasting impact."

There are, she says, so many special memories of her work with WMI, but when pressed, she will cite one in particular: a reuniting with Matilda, a girl whose lullaby (as part of the Lullaby Project) DiDonato had performed. "We were doing a huge recording with more than 100 participants, and Matilda and her mother, Elsa, came along to join in the recording. When Matilda entered, she came right into my arms, and stayed there throughout the entire recording, singing along with me perfectly. It was a very special moment of connection, personifying perfectly the power of music to join people deeply together." C

KRONOS, COMPOSITIONS, and CARNEGIE HALL

Donald Rosenberg probes the symbiotic relationship between the Kronos Quartet and Carnegie Hall through a mammoth new music project.

In April 2016, Kronos Quartet led a weeklong workshop for young professional string quartets to explore new works commissioned as part of *Fifty for the Future: The Kronos Learning Repertoire*, a major commissioning initiative devoted to the most contemporary approaches to the string quartet.

The Kronos Quartet has been expanding the purview of listeners and fellow musicians since its formation in 1973 by performing works by living composers, many of them written for the ensemble. Among its other cherished traditions is coaching young quartets, an activity that has kept Kronos members blissfully engaged at Carnegie Hall under the auspices of the Weill Music Institute (WMI).

During weeklong workshops in 2007, 2010, and 2016, Kronos introduced aspiring quartets to brand-new music, including works that are part of *Fifty for the Future: The Kronos Learning Repertoire*, a project of Kronos with lead partnership from Carnegie Hall that began in 2015. The project is commissioning pieces by 25 male and 25 female composers over five years, creating works for students and emerging professionals.

"It's like a point of germination where information can be passed along from generation to generation and from group to group," says Kronos violinist David Harrington of the WMI workshops, pointing specifically to the 2016 session. "It allowed all of these members of each of the other groups to get to know each other, and so now there are musical and cultural connections between all of these players."

Although Kronos was a veteran of such workshops by the time Carnegie Hall came calling, "the ability to have such a concentrated time of coaching that was so

PHOTOS BY STEFAN COHEN

beautifully arranged and partnering with an institution like WMI took the whole thing to a different level," says Janet Cowperthwaite, Kronos' managing director.

The 2016 workshop was held in Carnegie Hall's Resnick Education Wing, which is devoted to rehearsals and educational endeavors. "What's been amazing for us is how well organized everything is, and we feel that we can use our energy just in the best way, the most efficient way," Harrington says. "Everything is right there and every room is quiet. Everybody can really concentrate. It's absolutely perfect."

Harrington says one of the most exciting things about the 2016 workshop was the presence of two composers who wrote pieces for *Fifty for the Future*, whose scores and parts are being made available on the Kronos website (kronosquartet.org/fifty-for-the-future) for anyone to download for free. (By November 2016, the 15 pieces already on the website had been downloaded more than 2,200 times by musicians in 47 countries, according to Harrington.)

"Composers are frequently pleasantly delighted to find out that, 'Gee, my music could sound different than I imagined it and maybe a performer had a better idea than I had.'"

Chinese composer and pipa virtuoso Wu Man and Irish-French composer-violist Garth Knox interacted with young quartets as the players explored music they'd never seen before. "What we were trying to encourage was not only how much fun it is to actually work with a composer and have that person there and really involved in the sound, but you can also ask all of the questions you can have about the notation and factor that into your own imagination, your own abilities, your own approach," says Harrington. "So what we were trying to impart was that kind of dynamic quality of the composer-performer relationship that has been central to the work of Kronos since 1973."

The intensive sessions touch upon many other subjects vital to musicians in the 21st century, says Doug Beck, director of artist training programs at Carnegie Hall.

"In every workshop, we try to include elements that go a little bit beyond the coaching on specific works at hand to broaden the conversation and give young artists tools to think about their career path and all things that go into being successful, the need to communicate about your work and understand in this day and age how social media works, how the professional side of working with managers and presenters functions," Beck says.

The young quartets aren't the only musicians who benefit from the workshops. "Composers are frequently pleasantly delighted to find out that, 'Gee, my music could sound different than I imagined it and maybe a performer had a better idea than I had,'" Harrington says. "Those kinds of things come up so often in rehearsal. Sometimes composers are extremely flexible about their own music. Terry Riley is an example of that flexibility. We've incorporated ideas the participating groups contributed to Terry's music into Kronos' own interpretations." Sometimes an insightful approach, in other words, sheds new light on what a composer may have imagined. And that vital form of creativity is what the convergence of seasoned and aspiring musicians can generate. C

Nate Sutton (left) works with other music teachers during the Music Educators Workshop in the Resnick Education Wing.

WHEN TEACHING BECAME JOYFUL AGAIN

Carnegie Hall's Music Educators Workshop is transforming the lives of both teachers and students, writes **Sarah Kirkup**.

When Nate Sutton, a professional trombonist from Texas, first started teaching music in New York City, it wasn't the positive experience he had hoped it would be. "It's easy to feel isolated," he says. "There are music teacher organizations out there, but they're not easy to find, and a lot them are filled with broken, bitter teachers. I suppose that's not surprising – we're teaching in an urban environment, and it can be grueling."

But three years ago, almost by accident, Sutton encountered the Weill Music Institute's Music Educators Workshop – and he has never looked back. "It doesn't focus on negativity," he says. "No matter where people teach across New York City, we're able to learn from each other and support each other. Being able to talk to someone else who does the same thing you do, and to learn from people who themselves are from a music education background, is invaluable."

PHOTO BY JENNIFER TAYLOR

The Music Educators Workshop was launched during the 2013-14 season as part of Carnegie Hall's ongoing focus on students and teachers, producing a huge range of educational and social impact initiatives that extend far beyond the concert hall. Open to K-12 music teachers, up to 100 applicants can attend free monthly, interactive workshops with top music educators over the course of 10 months, and also attend concerts as guests of Carnegie Hall. In addition, in 2015, Carnegie Hall launched the Summer Music Educators Workshop, a four-day intensive session open to teachers from across the country which, in 2016, attracted 120 participants (this year, guest faculty includes conductor Marin Alsop and choreographer Twyla Tharp). All these activities take place in the Resnick Education Wing, which opened in 2014 and contains 24 ensemble and practice rooms. "The fact that Carnegie Hall has built an entire wing dedicated to music education shows how far-sighted its staff members are," says Sutton. "They have our best interests at heart, because our best interests serve *their* best interests."

Sutton has been a middle school teacher at a public school in Chinatown for eight years now, and credits the Music Educators Workshop for revolutionizing his teaching methods. "I've been able to make better lesson plans, think about creativity in a new way, and allow kids to work through their own natural creative desires without being afraid," he says. Sutton has learned to take risks personally, too. "I've never felt called to be a composer," he admits, "but during one workshop, composer Thomas Cabaniss made a marvelous case for exposing your students to composition. So last year I did a composing project with my eighth-grade band, and we ended up performing the piece in a concert. I've never seen more motivated kids – there was such a sense of ownership."

For the 2016-17 season, workshop participants had the additional option of specializing in one of three curriculum tracks; emboldened by his recent success, Sutton chose composition. "I'm pushing myself out of my comfort zone," he laughs. "I'm thinking about my craft in a new way because I'm being challenged to. The message of these workshops isn't, 'Here are some more survival skills, now go back in the trenches.' We're being given an opportunity to reimagine what we're doing, absorb new ideas, and then take them back to our own classrooms." C

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Karendra Devroop (PhD '01) has created the South African Music Outreach Project, which brings music to resource-poor schools, offering students new skill sets and options for their lives. This program is influencing music education curriculum internationally.

Reynaldo Ramirez (BM '00) and his colleagues have developed Soundscapes, a music program in Newport News, Virginia inspired by El Sistema that has led to academic performance 17% - 23% better than their peers.

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Orchestra Director James Ross conducts NYO-USA during a side-by-side rehearsal with faculty in 2016 at Purchase College.

PHOTO BY STEPHANIE BERGER

PERSPECTIVES on a NATIONAL YOUTH ORCHESTRA

As **Jeremy Reynolds** finds out, a student and his instructor experience the National Youth Orchestra of the United States of America differently and yet the same.

The National Youth Orchestra of the United States of America (NYO-USA) has toured the United States, Europe, Russia, and China, and this year embarks on an expedition to Latin America.

Founded in 2013 by Carnegie Hall's Weill Music Institute, NYO-USA convenes some of the best 16- to 19-year-old musicians from around the country for a three-week stateside residency at Purchase College in Westchester, New York, followed by a tour. Orchestra Director James Ross directs the initial weeks of the summer program and gets the students into peak shape before a guest conductor steps in and takes the orchestra on tour. Previous maestros include Valery Gergiev, David Robertson, Charles Dutoit, and Christoph Eschenbach, and this year, Marin Alsop takes the helm to conduct performances in Guadalajara, Mexico; Quito, Ecuador; and Bogotá, Colombia.

In the following pages, Alejandro Lombo, an NYO-USA veteran at the age of 18, and Orchestra Director James Ross offer different perspectives on a remarkable experience – remarkable, clearly, for both student and conductor.

PHOTO BY CHRIS LEE

Alejandro Lombo

An 18-year-old flutist from Miramar, Florida, Alejandro Lombo is a former NYO-USA member who recently completed his freshman year at the Curtis Institute of Music.

I played in NYO-USA for three years in 2014, 2015, and 2016. When I first arrived, I was terrified, but later NYO became a second home. Every single year gets better – the program, the schedule, the workload, everything.

Last year for one of our programs, we played Mozart's Piano Concerto No. 23 and Bruckner's Symphony No. 6. The first rehearsal was incredibly special and magical – I've never been surrounded by such passionate musicians. Everybody there was full of this crazy drive.

The first few days we also had a lot of social events so we could get to know each other better, and that helped with the music so much – it's so hard to make music with strangers. Those icebreakers – corny as they were – really served their purpose. After that, we got free time when we weren't in rehearsals to go on walks or runs or hang out with friends, or just relax, just have fun.

As the rehearsals went on, we had sectionals and master classes with our coaches, Mark Sparks [principal flutist of the St. Louis Symphony] and Aaron Goldman [principle flutist of the National Symphony Orchestra]. The sectionals helped us a lot, and we really learned to combine our sounds. It's not necessarily that we got better individually, but we just changed for each other as a whole. It was so thrilling! One night we also had a nice dinner with our coach, and it was really cool to be able to have those more relaxed moments.

The music started out at a pretty high level. I mean, this is the National Youth Orchestra of the USA! But as rehearsals went on, it got worlds better, especially with our conductor, James Ross. He just knew how to get the orchestra going. He has this intensity – he was so motivating and nice. But we always knew when it was time to get serious. I found myself sitting on the edge of my seat, which I never do. I was so into it!"

"I found myself sitting on the edge of my seat, which I never do."

Christoph Eschenbach took over from James a few days before the first concerts in America. James had prepared us for anything. Eschenbach came and picked up where James left off, and it was so much easier to get the sound of the orchestra that he wanted, the message of the piece, because James really made us so flexible. Every rehearsal with Eschenbach was really efficient.

The first concert was at Purchase College, and it was awesome, especially because we played such a big symphony – Bruckner's Sixth – which was the most amazing experience in the world. And then the Carnegie Hall concert was the most special out of all of them. Nobody has any college training, but NYO-USA combines all of these hardworking, passionate kids. Without any uncertainty, I can say that every person in that orchestra has inspired me. They're just amazing people. C

PHOTO BY JENNIFER TAYLOR

TOP: Alejandro Lombo warming up before an NYO-USA concert in 2014 – his first year in the orchestra.

RIGHT: Principal flute of the St. Louis Symphony Mark Sparks instructs Lombo at Purchase College in 2016.

PHOTO BY STEPHANIE BERGER

Ross leads a side-by-side rehearsal with NYO-USA and faculty at Purchase College in 2016.

James Ross

In addition to his duties as orchestra director of NYO-USA, James Ross is also on the faculty of The Juilliard School and music director designate of the Orquestra Simfònica del Vallès in Spain. He has been with NYO-USA since its inaugural year in 2013.

I always get wound up before the first rehearsal, largely because the potential to fulfill – or disappoint – expectations for everyone involved is so big. I remember being cautiously optimistic at that first Bruckner rehearsal in 2016, especially given that in the history of NYO-USA, we sort of assumed that the Bruckner symphony would be the most challenging piece of repertoire we had encountered for our particular orchestra. That symphony challenged us in our ability to sustain a long, long story arc. It's a true marathon, and it requires the kind of power in reserve and patience that younger orchestras aren't generally known for possessing.

But even more than the first full rehearsal, what I remember quite strikingly from last year was the second rehearsal, which in normal summers is a side-by-side event with faculty after their first sectional. Even given the expected boost of having our great coaches playing in their midst, the effect of those first sectionals on the group led to a suddenly unmistakable sense that the Bruckner was going to be not only achievable, but fabulous.

There is a certain value in breaking my own "ice" with the group at full rehearsals, though I am involved in the introductory meeting with the students. They don't need to see me as one of them; they rely on me to guide and inspire them. The first few days of the residency are heady, chaotic, often over-energized, unpredictable. The last few days before the tour conductor arrives are often solidifying, confirming, somewhat expectant, and for me, always a little bittersweet since my job to prepare the group for whatever may lie ahead draws to a moving conclusion.

I love my work with all orchestras, whether paid or unpaid, younger or older, or all mixed up. Professional groups bring a sense of calm and stability to rehearsals while NYO-USA brings a sense of volatility and changeability. All these qualities can be either a blessing or a curse, or something in between. I remember how much love I felt for the group and the project at my last rehearsal with them when I usually run through the program in concert order – like a parent who is about to send their offspring out into a world of adventure. And then the pride of hearing the group grab onto Christoph Eschenbach's expressive world at his first rehearsal before leading the orchestra in concert – it was the finest sound that we had ever achieved in NYO-USA. C

"I remember how much love I felt for the group and the project at my last rehearsal with them when I usually run through the program in concert order – like a parent who is about to send their offspring out into a world of adventure."

NYO JAZZ

Ages 16–19

In the summer of 2018, gifted young jazz musicians from across the country will come together to study with and learn from world-class jazz musicians during the inaugural season of NYO Jazz. NYO Jazz gives young musicians the opportunity to perform as cultural ambassadors on an international stage and share a uniquely American musical genre with cultures around the world through an international tour each summer. Trumpet player Sean Jones, who is one of the field's outstanding performer-composer-educators, will be the soloist and bandleader for NYO Jazz's Carnegie Hall debut and inaugural European tour.

EXPANDING AMBITIONS

Fred Plotkin finds NYO2 is a sequel that builds on the original.

When Carnegie Hall's Weill Music Institute (WMI) created the National Youth Orchestra of the United States of America (NYO-USA) in 2013, its mission was to bring the most talented young American instrumentalists ages 16 to 19 to New York for three weeks of intensive training from leading professional orchestra musicians. The young players would then have a chance to tour as a group and perform with some of the world's top conductors and soloists.

NYO-USA was so highly successful that it prompted the creation of an additional program, called NYO2, to include even younger musicians (ages 14 to 17) with the intention of supporting students from many different backgrounds who may not have previously had access to this sort of highly selective training opportunity. While these musicians will bring their talents and diverse perspectives to the orchestral field should they choose a career in music, the collaborations and connections formed in NYO2 will be valuable tools however their lives may unfold.

In 2016, NYO2's first year, some 78 young musicians from 27 states and Puerto Rico came to Purchase College for two weeks of intensive training that affected them in many ways, as they recount in their own words.

PHOTO BY JESSICA GRIFFIN

RAHEL LULSEGED

Cellist, NYO2 2016
Hometown: Richardson, Texas

I'm quite lucky in terms of my musical experiences at home. I attend a performing arts school, and I'm surrounded by talented artists all the time. I'm also in a life-changing program called Young Strings, which was created by the Dallas Symphony Orchestra to "increase the diversity of American orchestras," providing us with free lessons, music, performance opportunities, and a strong supporting community.

The group of students at NYO2 was like nothing I'd seen before. Before I arrived, I knew the others would enjoy and promote classical music as I did, but celebrating the art form together with them in person was a different and life-changing experience. Through NYO2, I discovered that you can learn anything from anyone as long as you seek the knowledge. I didn't only learn from the faculty, but I learned from my peers as well – about their hometowns, how they grew up learning music, how they deal with nerves, how they came to love music, their different approach to sight reading to performance to anything else related to music. It has changed me – I now go into more situations with an open heart.

I could never forget the big moments of NYO2 – like our concerts or going to see Carnegie Hall – but it's the small ones that leave me wanting to find more connections through music. After that experience, I understood what environment I needed to find for myself in college. I am now a graduating senior proudly going off to the Peabody Institute. I am confident my choice echoes the environment of NYO2, and that's where I'll thrive the most. C

NYO2 cellist Rahel Lulseged chats with cellist Ohad Bar-David during NYO2's side-by-side rehearsal with The Philadelphia Orchestra in 2016.

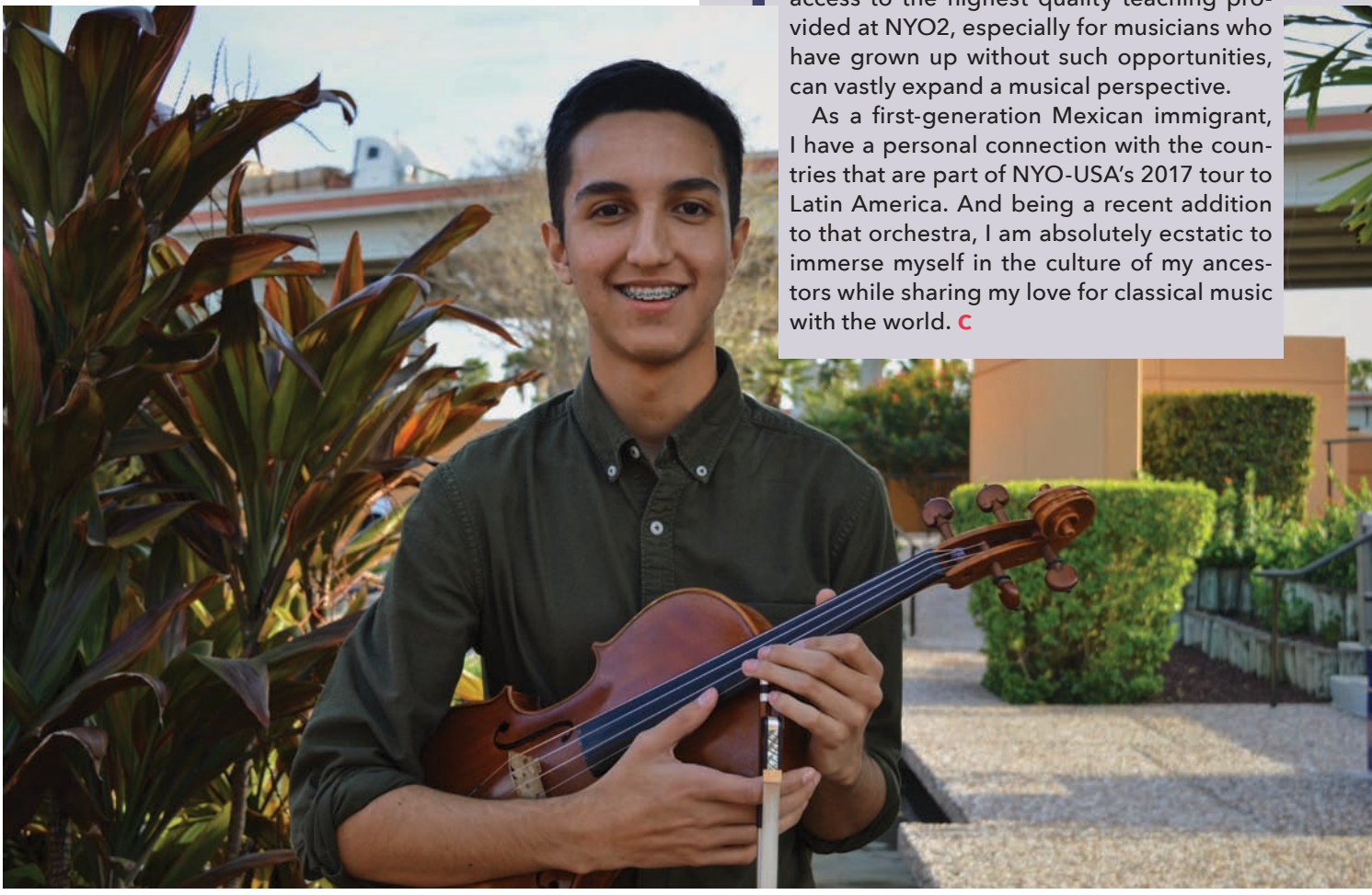
MATTHEW GARCIA

Violist, NYO2 2016 and NYO-USA 2017
Hometown: Harlingen, Texas

In my community – the Rio Grande Valley of South Texas – exposure to the global world of classical music is absent. But exposure to programs like NYO2 and NYO-USA is bringing light to the possibilities of a world unknown to students like me. The NYO system has become a catalyst for action in our community, inspiring both young musicians and directors to reach their full potential.

Due to the lack of opportunities in the Rio Grande Valley, I have never been able to take private music lessons. After my fantastic first lesson at NYO2 with Che-Hung Chen, a violist in The Philadelphia Orchestra, my musical ability grew tenfold. I was astonished at how access to the highest quality teaching provided at NYO2, especially for musicians who have grown up without such opportunities, can vastly expand a musical perspective.

As a first-generation Mexican immigrant, I have a personal connection with the countries that are part of NYO-USA's 2017 tour to Latin America. And being a recent addition to that orchestra, I am absolutely ecstatic to immerse myself in the culture of my ancestors while sharing my love for classical music with the world. C



GILLIAN HILSCHER

Violist, NYO2 2016
Hometown: Sioux Falls, South Dakota

My musical community at home is humble yet inspiring. I am able to participate in both the South Dakota Symphony Youth Orchestra and its string quartet, where I have the opportunity to receive weekly coachings from members of the South Dakota Symphony Orchestra. Even though we don't have an abundance of challenging musical programs in South Dakota, the programs that we do have are focused on and invested in the growth of young musicians. Since I come from a relatively small area, I am able to form close relationships with the professional musicians here; these relationships are what help me improve as a person and as a violist, and I also think that they are part of what makes the musical community in South Dakota so special.

I am so thankful and blessed to have been able to work with such amazingly talented, intelligent musicians from the NYO2 faculty and members of The Philadelphia Orchestra. I really can't describe the amount of learning and growth that took place under their guidance – it was truly incredible. I could tell that everyone was invested in our musical potential and really wanted to help us grow; their excitement about teaching inspired me to become more active in improving my own abilities as a musician, but it also gave me the motivation and passion to begin teaching others within my community at home.

NYO2 has influenced my musical pursuits in numerous ways. Playing those beautiful pieces with such talented musicians helped me realize that this – making music – is what I want to do for the rest of my life. There's something about playing in an orchestra that's very rewarding, but also quite humbling: You're taking part in something much bigger than yourself, and you learn to trust and listen to others in a way that you've never had to before. Being in this orchestra gave me the clarity to realize that I'll never be truly happy unless there is music in my life. C

Conductor Marin Alsop leads the orchestra and chorus during The Somewhere Project opening night performance of *West Side Story*.

ACTION and REFLECTION

Showing the way to younger generations is not only important, but critical for society, leading conductor **Marin Alsop** tells **James Inverne**.

It's not like Marin Alsop has never conducted the music of Leonard Bernstein before – she is, after all, one of his best-known pupils – but even she can rarely have conducted his music in the kind of setting offered by Carnegie Hall's The Somewhere Project. A citywide initiative in which nearly 10,000 people engaged with Bernstein's *West Side Story* score culminated in March 2016, with performances of the musical at the Knockdown Center, a restored factory in Queens, New York. Alsop conducted (and Amanda Dehnert directed) a cast that blended professional actors and singers with performers from the community (15 high school-aged apprentice cast members, and no fewer than 200 additional high school choir students). It was a show that *The New York Times* called "goose-pimple inducing, and utterly irresistible."

Alsop, one senses, had goose-pimples as well. But talk to her about Carnegie Hall's community work in general (as well as preparing to tour with the Hall's National Youth Orchestra of the United States of America [NYO-USA]) and she is full of praise, almost awe. "I'm a great champion of trying to create as much access and inclusion as possible, especially for young people," says Alsop. "I was a beneficiary of having an outlet in the arts – having music as a way to channel my emotions, to develop my own personal discipline, to become the person that I am today. Music is critical for establishing and getting in touch with

PHOTO BY CHRIS LEE

my own individuality and my own sense of value, and every child should have that in life. And I've been engaged in education projects since my 20s; I started my own orchestra and we were one of the first ever to do a huge educational project. So collaborating with Carnegie Hall on these projects feels very natural and organic."

She goes further. "But it is also a real privilege. Because Carnegie Hall, while having the resources to do almost anything, the folks there choose to take this idea of access and inclusion to a new level. Everything they do is with a generosity of spirit that I so admire. Most of their projects are also free or virtually free to their partner institutions, which is an amazing gift. "

Alsop has joined with Carnegie Hall on a variety of other projects, including one around Bernstein's multifaceted work *Mass*, and *Too Hot to Handel*. The music director of the Baltimore Symphony Orchestra, she is also involved in many initiatives in and around Baltimore, such as OrchKids.

Are these kinds of projects something that everyone should do? Is it essential, even, to understanding how to live in a community? "I don't know whether I'm qualified to say how life should be lived, but I certainly think that being involved in a production of some kind – where you're working with other kids, with adults, with professionals to create something meaningful that can be experienced by a larger community – gives you a sense of what it means to at once feel valued as part of a community and to make a contribution to that larger community."

And, I say, to experience something that is alive, that is real – as in, you know, not on a computer screen – is this not something that should not be taken for granted today? "I say to my son, 'So tell me, which online experience is one of your happiest memories?' He can't even remember. He can't say, 'That time I FaceTimed with so-and-so.' It's never that," Alsop says. "The happiest memories are always when we went somewhere or did something. And online isn't about finishing – computer games are not built to be completed! So the idea of seeing a project through from start to finish and feeling that you made a strong and real contribution to the outcome of a project, this is about being a citizen of the world. It's about how we want our children to interact with society. The arts can be a window to that, a summation of what kind of citizens we want our children to be. And experiencing this through music that may be new to you, with children who are different from you, all that opens your eyes and gives you a sense of possibilities."

Much of the work done by the Weill Music Institute, I suggest, is actually away from public performance. Even projects that culminate in that aspect go through a long process of studying and understanding to get there, and that includes both NYO-USA and The Somewhere Project. And this echoes the work of a conductor, where audiences see and (one hopes) cheer the concerts, but are usually not present at the focused rehearsals, and not in the room for the hours upon hours of silent study or thinking one's way into a score to try to comprehend its truths. Is that alternating of sound and quiet, of performance and study, of action and reflection, I ask, also an important model for life?

She thinks before answering. "Without personal introspection we cannot grow as human beings, and that's the quality of studying music. It allows you to understand what's behind the music, and interpretation is a very important quality in life. Understand the story. Leonard Bernstein always said that it's all about the story. Everything's about the story, whether it be art, which is a microcosm of the human story, or whether it be a broader look at history. Everything is about narrative. That goes back to being children. How you first hear the stories of humanity, how you interpret them, that is crucial. These kids in the Carnegie Hall projects make me so proud." She makes her last point with emphasis: "This is a very critical moment for society. All we can hope is to be as good as our leaders, and that's why it's vital at this point that we have leaders who are principled and want to give back to society. Carnegie Hall shows us the way." C

Alsop snaps a selfie before the opening night performance of *West Side Story* at the Knockdown Center.

PHOTO BY CHRIS LEE

A mother and her baby at a Lullaby Project concert in Carnegie Hall's Resnick Education Wing.

PHOTO BY CHRIS LEE

LULLABIES, AWAKING LOVE

Lachandra took part in the Lullaby Project twice, and, as she tells **James Inverne**, it was only the beginning.

To witness Carnegie Hall's Lullaby Project in action is inescapably moving. By its very nature – pairing pregnant women and new mothers with professional artists to write personal lullabies for their babies – it reaches deep within us, reaches back to our own earliest memories and to our first experiences with the bonding power of music. And that's just the effect that watching it has; imagine how much greater that effect can be when you're actually participating.

Lachandra, a Lullaby Project participant, poses for a photo with her daughter, Whitley, during a recording session at Second Story Sound.

PHOTO BY KATARINA RODRIGUEZ

The Lullaby Project supports maternal health, aiding child development and strengthening the bond between parent and child. In New York City, the project reaches mothers in hospitals and homeless shelters, as well as at Rikers Island Correctional Facility. Extending across the country, the Lullaby Project enables partner organizations to support families in their own communities. Each year, 500 lullabies are written across the country – many of which are available to the world on SoundCloud.

Lachandra performs her lullaby during a concert in the Resnick Education Wing.

Lachandra can vouch for this, having participated in the Lullaby Project for two years in a row, writing lullabies for her daughter, Whitley, as she watched her grow. She looked back at her experiences:

"The first time I wrote a lullaby for my daughter, Whitley, I was nervous. Some nights I would just stare at her in her sleep and she would have the biggest smile. She made dreaming look so easy. When I first began the writing process, Whitley had fallen asleep. Thus, 'Whitley's Song' was born. My daughter has been my greatest inspiration. The second time around, I wanted my lullaby to reflect the beauty of my relationship with her. While writing 'My Little Piece of Mind,' I was confident that I wanted Whitley to know that she can do anything and everything she puts her mind to – to know there is nothing to fear.

"I wrote both lullabies to inspire my daughter to dream and be courageous in achieving all her dreams. As Whitley gets older, I want her to know that her mom is her greatest supporter. I want her to know that I love her and that all things are possible with faith.

"After 'My Little Piece of Mind' was released on SoundCloud, Whitley's dad went online and played it for her. He said, 'She knew it was her mommy singing. She turned around looking for you.'

"I hope Whitley will learn that music brings people together. Music is expression and music is diverse. My dream is that she will grow to love music and perhaps one day write a lullaby for her own daughter.

"The Lullaby Project has truly inspired me to believe in myself and my ability to tell stories through music. It has encouraged me to use music as a teaching tool. Since writing the second lullaby, I've written songs to encourage Whitley to walk, use the potty, and count with her fingers. As a parent, singing has helped me to care for Whitley during difficult times.

"I recommend that other families write songs for their children – it builds a special bond that only you and your child share. It is a great way to express your love and hopes for your child. It is a keepsake you will cherish forever." C

The Lullaby Project is the foundation for why music is important to me personally. It's about making the biggest impact you can with people.

This is a huge theme I recognize as well: how moving and emotional everything is. It's their children, it's their life. You want what's best for them and they are talking about the future with such optimism. Everyone is invested in what's going on with each mom.

For me, it's such a unique part of life, and the Lullaby Project helps them to record a moment in time as part of their journey. We're kind of the ghostwriters for their babies and their lives.

What we do changes their lives, but they are changing us as well.

– Shelley Monroe Huang is a mother, bassoonist, alumna of Ensemble Connect, and Lullaby Project songwriter

PHOTO BY JENNIFER TAYLOR

Dexter Nurse collaborates with clarinetist Paul Won Jin Cho at the Musical Connections: Sing Sing Final Concert.

MUSIC on "THE INSIDE" and OUT

Dexter Nurse is testament to the importance of the Musical Connections program at Sing Sing Correctional Facility. He tells **Martin Cullingford** about his five years' work with music while incarcerated, and afterwards.

The many ways that Musical Connections changed Dexter Nurse's life are apparent just minutes into our conversation. First, of course, musically: "I didn't really have that much of an appreciation for music, as my father had," he recalls, "but when the program came to Sing Sing, it only enhanced my knowledge and my love for music. I look at it totally differently now." Second, it changed him as a person: "My attitude changed. I was not a very social person. I would talk to people, but I wasn't open."

Perhaps less expected is how it appears to have changed the very experience of life in Sing Sing. Nurse paints a picture of an environment divided into different groups that didn't mix. Music managed to bridge these barriers. "Everyone who's interested in music came to the program and they started working together," he recalls, "so no matter what gang you were in, or whoever you were affiliated with, whatever your status was, everybody put that aside just to work together to make music. To witness that was incredible."

Nurse's music-making in Sing Sing began when his brother bought him a trumpet, and though he admits it took almost two months to get a sound out of it, his commitment earned him the respect of both the other men and officers, who would offer advice on technique. And when it came to his first performance – "believe me, I was terrible!" – that effort earned him "a standing ovation, because I tried. And it changed my status within that prison community, and people would say 'keep playing

PHOTO BY CHRIS LEE

it, keep playing it!'" He went on to write music too, including a song that has been performed at Carnegie Hall and even at the White House.

The impact of the program was something Nurse witnessed in others. Many of the men had never played an instrument before, let alone stood on a stage. And yet now "they're performing, they have a real feeling of self-worth – I know I did," he recalls.

Finally, the sense of self-worth and confidence he developed while participating in Musical Connections must surely have played a role in shaping Nurse's future. Finding a free moment to chat with me wasn't easy: He's a busy man. He will be attending Columbia University to pursue a master's in social work, building on the bachelor's in behavioral management he earned while in Sing Sing. His ambition is to work with teenagers, to help prevent them from taking the wrong steps at that crucial point in their lives – to bring his own experience to bear, and to give something back.

Music, meanwhile, remains central. The day before we talk, he'd joined a songwriting course. And in the past year, he's built a music studio that he makes available for free to formerly incarcerated individuals. He sends me a photograph of it, apologizing for the mess. But I don't see mess – the laptops, keyboard, microphones, cables, and instruments instead speak of a place of creativity, where ideas are developed, music made, and friendships formed: a place of hope. He also proudly sends me photos of his new baby. It's a bright future for Nurse and his family. What better testimony could there be to the importance of Musical Connections? C

PHOTO BY STEPHANIE BERGER

Musicians at Sing Sing Correctional Facility in 2017.

Musical Connections at Sing Sing Correctional Facility

In Carnegie Hall's ninth year of partnership with Sing Sing Correctional Facility, 25 incarcerated men engage in a yearlong learning experience, creating and performing original music side by side with professional artists. Over the years, 55 men have been involved in the workshop. Concerts for the facility's wider general population of 1,700 men are presented in the auditorium and are broadcast on the internal television channel.

Centered on core values of artistry, community, and equity, the program invites men experiencing incarceration to join an artistic community where, through music, people learn more about themselves, about each other, and share their voices with the world.

PHOTO COURTESY OF DEXTER NURSE

Nurse makes his music studio available to formerly incarcerated individuals.

JESSIE MUELLER

The star of *Waitress* and *Beautiful: The Carole King Musical* tells **James Inverne** about a special experience at Carnegie Hall.

For Jessie Mueller, being asked to take part in "Take the Stage with Broadway Stars," a Carnegie Hall Family Concert, was unexpected. "I wasn't aware of that side of what Carnegie Hall does," says the Tony Award-winning Broadway star. She describes a process that was thought through and emotive. "We took the kids through different kinds of music from the musical theater canon, taught them what a music director does, what a choreographer does, and on to the acting side and the singing side. The kids could get up and move around, which you usually can't do in Carnegie Hall concerts."

She continues, "Growing up in Evanston [just north of Chicago] with parents who were actors, I was exposed to a lot of theater and arts. Once I was in high school, I understood how vibrant and immersed in the arts my community was. And once I understood that, my world became more diverse and I was exposed to so many new things."

In the Family Concert itself – the product, she says, of weeks of intense and enthusiastic preparation between Mueller and her fellow artists ("We had meetings, and we were trading notes back and forth and working on the energy of the event and the connective tissue") – she drew on her own roles. "I told the kids in the audience that Carole King, whom I played in *Beautiful*, started writing songs when she wasn't much older than them. And there was an audible 'Whoa!'"

"Artists understand empathy and that's what the world needs."

And why, finally, are such events so important? "I deeply believe that we are more isolated than ever before, even as we're told that we're more socially connected," she says. "Artists understand empathy and that's what the world needs. When we're not connected with each other, we don't empathize with each other. We have an empty existence. A great song is at the same time universal and completely specific. That's the gift of it. Songwriters write from their own experience but tap into something we all share. That core of honesty and truth comes through, and that is what connects us."

And so Carnegie Hall, she says, facilitates a vital role in society. "The artists are the ones who are supposed to remind us and wake us up. But being an artist is not an easy life choice. There are reasons why artists can feel discouraged, and anything that those of us blessed to do what we love can do to encourage others, to me, feels important. Now more than ever." C

The "Take the Stage with Broadway Stars" Family Concert in Stern Auditorium / Perelman Stage.

PHOTO BY STEFAN COHEN

CREATION of a SONG

Learning how a song is put together is a vital part of the art, Thomas Cabaniss tells Andrew Druckenbrod, and Carnegie Hall's teaching artists provide that knowledge and watch it flourish.

Verse, chorus, bridge, refrain, solos ... When we listen to a song, we pay as much attention to these as we do to plates and bowls when eating. It's the meaning of a track and the feelings it stirs in us that counts, not the structure. But what if you want to write a song? Or even, what if you feel you need to: You have an emotion or life experience that almost demands to be expressed musically, to heal yourself or bring joy to others? Then the structure is crucial, and it can be intimidating.

That's when a little guidance can ease the process. It's this role that the Weill Music Institute (WMI) has been quietly – and sometimes boisterously – taking with various projects as part of its commitment to celebrating the musicality in everyone.

"WMI is always looking for ways to engage young people and adults who might benefit from a connection to their own musicality," says Thomas Cabaniss, longtime teaching artist and composer at Carnegie Hall. "Songwriting is an elegant and powerful way to tap into that."

WMI's teaching artists work with New Yorkers of all ages, many of whom may not initially consider themselves musicians, to help them express themselves by writing original music. The home base is the Resnick Education Wing, but the programs extend to schools, community centers, correctional facilities, hospitals, homeless shelters, and other settings.

WMI's songwriting workshops reach adults, families, seniors, and young people. One group is teens, who create their own original music in a variety of WMI programs.

"Some teens arrive saying they already have a song, but just need to flesh it out," he says. "Others have a hook, but might not use terms like 'verse' or 'bridge.'" But the idea is not pedantic exercises in learning rules. "We talk about using different song forms, depending on the person and what they are trying to express. Songs are stories. They come from the writer's point of view and personal experience." The teens decide if theirs will be simple or elaborate, if they will be pop, R&B, hip-hop, or something other in style, or if they will use verse/chorus, blues, strophic, or other forms.

"It is a balance for us trying to capture their material with their often limited formal understanding of songwriting," says Cabaniss. "I recently worked with a young girl writing a complex song about the loss of her parents. She could read music, but her ideas outpaced her technical ability." She wanted a positive ending about having dealt with the loss, and he guided her to create a touching coda.

The various songwriting projects are meant to provide teens the opportunity to come back to Carnegie Hall for a sustained experience that also can include performance and production. And indeed, the scale of songwriting generated by WMI is fairly jaw-dropping. With 650 songs written per season, most of these songs being recorded (you can hear many of them at carnegiehall.org/OurSongs), and some 50 live performances of these original songs every season, it is almost an entire songwriting canon. Meanwhile, for the teachers and artists, assisting young people to take the building blocks of songs to build homes for their own creations is beautiful music itself. C

A group of young songwriters participates in a Musical Connections songwriting creative session at the Harlem NeON.

PHOTO BY CHRIS LEE

The NeON Arts program works with young people in seven New York City neighborhoods and has funded 90 art projects in its first three years, including a workshop led by Sample U!

CREATING ONE'S PATH

As **Martin Cullingford** discovers, young people are finding ways to make music part of their lives.

Making connections. Isn't that what music, ultimately, is all about? It happens on an abstract level – music expressing something profound, from artist to audience. And there's the more literal sense, too: connecting people to people, to mentors, to artists, to collaborators – even connecting people to themselves.

Both senses lie at the heart of Carnegie Hall's work with young people – particularly those perhaps most in need of the transformative power that music can offer – which makes the title of one of the key strands of its social impact work, Musical Connections, so very apt. Its aim is to bring people – including youth in the juvenile justice system – into close artistic relationships with professional artists to help them develop their skills, their opportunity for expression, and their self-confidence. It's just one part of a tapestry of community work by Carnegie Hall that aims, through creativity, to change lives. Another project, NeON Arts – NeON standing for Neighborhood Opportunity Networks, or local community-based probation

PHOTO BY CHRIS LEE

offices – works within seven New York City communities. Through dance, music, theater, visual arts, poetry, and digital media, young people are engaged in projects that benefit both them and their local community. In its first three years, 90 art projects have been funded through NeON Arts.

Carnegie Hall started working with young people in the justice system nearly a decade ago. It began with a two-week project in a juvenile detention facility, where young people created their own music side by side with professional artists, then performed it in the gymnasium. As Ann Gregg, director of social impact programs, recalls, "In that first concert, the audience was in the bleachers of the gymnasium, the young people and artists were performing on the floor, and the facility staff stood in between the performers and the audience, concerned about security. That's where we started." It sounds so far removed from today, where a strong sense of trust, connectivity, and community underpins everything. Now, staff often participate in songwriting themselves and support the students during their final concerts. The music projects often change the dynamics of a facility, allowing students and staff to find common ground.

While Musical Connections still works with youth while in the juvenile justice system, there's also now a strong focus on helping them transition back once they go home, connecting them to further opportunities in the arts, whether at Carnegie Hall or elsewhere. Some have joined the Hall's Future Music Project, where teenagers from across New York City have the opportunity to create, perform, and produce their own music – a place to collaborate and exchange ideas. All of these programs are about helping them channel ideas and emotions through artistic expression; about helping them give voice to their fears, experiences, and hopes.

This, Gregg accepts, "takes a long time. And we are just at the beginning stages of seeing some young people who have come through our program, who are doing really well." But as time moves on, the numbers will undoubtedly grow. And anyway, numbers themselves are not the target. "At the end of the day, if you're talking about a new trajectory for a life path, every single person counts," she adds.

Behind everything, Gregg says, lies "the power of people." That people power is harnessed throughout the development of projects, where everyone has input, everyone has a sense of ownership. "To do it any other way could become condescending – almost too much like charity in the wrong sense of the word. To make the most of an opportunity you have to know that it is meaningful, and the only way to know if it's meaningful is to ask people and not to assume." That is why NeON Arts engages local community members in every stage of the decision-making process. NeON stakeholder groups – comprising individuals from local businesses, community and faith-based organizations, residents, probation staff and clients, and community leaders – choose the arts projects they feel would bring the most value to their own communities. Sometimes multiple meetings might go into the selection process for a single project. It is as collaborative, as democratic as, well, music-making itself.

But ultimately, the goal is giving young people the space to voice what's most important to them, and then creating strategies to support them. And this starts with young people being at the table to share their views and perspectives. Another crucial point Gregg makes is that the people in the programs are

PHOTO BY JULIEN JOURDES

Pastor Chantel Wright, conductor of the ensemble Songs of Solomon, coaches a young singer participating in the Musical Connections ACS Choral Project at Horizon Juvenile Center.

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A group of young singers gets ready to perform at Horizon Juvenile Center as part of Carnegie Hall's Musical Connections program.

PHOTO BY JULIEN JOURDES

first and foremost thought of as artists. "Yes, there is definitely a service side to the work, but what makes things work is when young people feel like they are being acknowledged artistically," she says. Referring to the more visible work of Carnegie Hall, she adds: "I often think of the Hall's mainstage artists – of saying to Joyce DiDonato 'What would you like to do and how can we help you do that?' But what if we say it to the most marginalized young people in our cities, if we have the same spirit of perspective: 'What would you like to do and how can we make that possible?' That's the power that Carnegie Hall can bring."

There is always more to do. This year, Carnegie Hall helped launch Create Justice: A National Discussion on Arts and Justice. It brings together policymakers, practitioners, researchers, funders, and young people themselves, from throughout the United States, to discuss and to develop ways to take this vital work forward. The first meeting took place in March and began by developing the questions that such an ambitious project will aim to explore.

But perhaps the final words should go to the young people themselves. Juana, a Brownsville resident who participated in Transforming Futures, a visual arts curriculum addressing issues of gun violence, reflected on her experience at the Brooklyn NeON: "It taught me to not give up on myself. … The project instructors kept saying to me, when I didn't know how to do something, 'Don't give up, you have to keep trying.'" For Devonte, an emerging poet, the Free Verse program at the Bronx NeON has been similarly inspiring: "It sets me free and it feels even better to have a group of people around that want to hear what you have to say, so it shows that there's love in many, many places. I feel great every time I do it. This is a lot of work and I'm going to stick to it."

Some of the most powerful testimonies of all are to be found in the art young people create. Visit carnegiehall.org/OurSongs and you'll find some examples of music produced through Musical Connections and Future Music Project, songs rich in observation and self-analysis, sometimes heartbreaking in their honesty, but full of hope, and courage, too. The songs these young people have written powerfully, and movingly, look forward: to a better world, and to them being a part of that better world. C

Thomas Cabaniss works with high school students at the Frank Sinatra School of the Arts in Queens.

ANATOMY of a TEACHING ARTIST

Thomas Cabaniss – composer, teaching artist, and consultant for many of the Weill Music Institute's programs – examines the notion of a "teaching artist" and finds several core principles.

Ever since Carnegie Hall opened in 1891, there have been teaching artists. Antonín Dvořák, whose "New World" Symphony premiered at the Hall two years later, came to the United States to lead a music school, and as he said: "I did not come to America to interpret Beethoven or Wagner. I came to America to discover what young Americans had in them and help them express it."

That is what teaching artists do. They try to discover the artistic impulses people possess and help them express what they have inside.

Who is a teaching artist? Anybody who is a practicing artist and who teaches can be considered one. A piano teacher who works with beginners is a teaching artist, and so is Yo-Yo Ma. Perhaps the most famous example of a teaching artist from the

PHOTO BY STEFAN COHEN

It might be modest, it might be a fragment or a bit of process, but learners are encouraged to express themselves through doing or making something of their own.

podium at Carnegie Hall was Leonard Bernstein, who led the Young People's Concerts of the New York Philharmonic in the 1950s and 1960s. But more recently, teaching artists have gained a reputation for working in schools and communities, working for cultural organizations and grassroots groups. They can also be entrepreneurs, creating their own programs and partnerships.

However teaching artists engage in the world, some core principles unite their practice:

- **Parallel play.** Teaching artists keep up their own artistic lives alongside their teaching. Though they may often be asked to teach a particular lesson or curriculum, they infuse their work with their own particular talents and abilities. Teaching artists often use their own artistic practice as a model for how to engage other learners.

- **Engagement before information.** Teaching artists believe in experiential, participatory education, and they value hands-on engagement more highly than information that is delivered through lecture or direct instruction. Teaching artists are more likely to get you playing or singing or drawing or acting before they talk about the year that a work of art was created. They try to create motivated learners whose curiosity will increase as a result of the artistic experiences they are offered.

- **Project-based.** Teaching artists tend to favor work that leads to immersion in the art form. More often than not, it will be a project that involves creating something new. It might be modest, it might be a fragment or a bit of process, but learners are encouraged to express themselves through doing or making something of their own.

- **Collaborative work.** Increasingly, teaching artists engage with learners through direct collaboration – writing a song together, performing a piece together, contributing to a large-scale work through a group process.

PHOTO BY CHRIS LEE

Emeline Michel works with a student during a songwriting project at the Harlem NeON.

- **Reflective practice.** Along with an emphasis on experiential learning, teaching artists value reflection: the act of "bending back" to think and talk about the experience of immersion in the art form. Teaching artists try to weave reflection throughout their workshops and creative sessions because it corresponds to their own artistic practice. It is another way that teaching artists try to empower participants to take control of their own learning experience.

- **Social justice lens.** Much of the work of teaching artists is designed to rebalance inequities and offer opportunities to underserved populations. Teaching artists are increasingly being asked to examine their own preconceptions about the audiences with whom they collaborate, and to view their work through both an artistic and a social justice lens.

At the Weill Music Institute (WMI), teaching artists work at all levels of programming – whether they are administrators, production staff, performers, or composers. Everyone brings a teaching artist's core principles to bear on the work they do. And like teaching artists, WMI constantly reinvents and refines its practices, with a deep love and respect for what the arts can do to transform lives. C

THE ART of TEACHING, THE TEACHING of ART

For musicians, being a teaching artist can change one's perspective, as four Weill Music Institute instructors tell **Paul Pelkonen**.

For singer **SARAH ELIZABETH CHARLES**, the heart comes first, especially when working with the Weill Music Institute (WMI).

"There's a heart-first model whether teaching music at Sing Sing Correctional Facility or with teenagers or with the Lullaby Project. That model always works, whether you are new to music or whether you are a seasoned arts professional.

"Jazz is similar to the classical world. There's a formality and intellectualized state, but I want my art and my music to speak first to the heart and soul before the intellect. That's the biggest transition I've made."

Sarah Elizabeth Charles works with a student in Future Music Project.

PHOTO BY RICHARD TERMINE

For Charles, her work with Future Music Project (which focuses on teenagers aged 14 to 19) has transformed the way she approaches her career.

"They're teaching me just as much as most musicians have taught me," she says. "When I came in, I was a co-facilitator, but when I started writing songs with them, asking myself to do what they were doing, my ideas were pushed into a space where the ideas would not necessarily find themselves. What's resulted from that is my next record. Working with the kids had given me the courage to do that.

"I had to ask myself, 'I have a stage and a microphone, but how am I going to use this stage? What am I actually going to say while I am up here? What value does it hold? Am I existing in this narcissistic space, or am I going to use the opportunity to say something that speaks to the world around me?'" C

Trombonist Chris Washburne (right) performs with Clay Ross, Intikana, and young songwriters during a Neighborhood Concert at the Bronx Museum.

"I've toured the entire world. I've played with Marc Anthony, Tito Puente, and Justin Timberlake, but the greatest musical experiences I've ever had happen in these programs."

CHRIS WASHBURNE is a trombonist, bandleader, and professor at Columbia University who has worked with WMI for 16 years. Now, he brings music into hospitals, schools, and places like Sing Sing Correctional Facility in Ossining, New York.

"... they are silenced from society, but we say, 'you matter' and 'here is an avenue to give you voice.'"

"Music is essential for healing practices, for meditation, and without music in our lives, we do not have the spiritual component. These projects make all the professional work I've done (even playing the stage of Carnegie Hall) mean something. It is a thrill-and-a-half playing on that stage, but being on stage at Sing Sing, playing music written by the participants in our program, you see what it does to the audience.

"Using music for real social change, you can actually see the transcendent happening and experience being able to show the power that music has." C

PHOTO BY JENNIFER TAYLOR

Lee Ann Westover strums a ukulele during a Lullaby Project sharing session.

"In the course of my work at Carnegie Hall, I get a lot more out of creating something with someone who does not think they can do it." **LEE ANN WESTOVER** is a singer and songwriter whose group, The Lascivious Biddies, works with Carnegie Hall and WMI.

Her experience with Carnegie Hall started in 2002. "My band auditioned for the Neighborhood Concert series," she says. "We got it, and that was the beginning of a long relationship with Carnegie Hall."

With her group's kid-oriented alter ego, The Itty Biddies, she started appearing at Carnegie Kids and Family Day concerts. Her most recent work is with the Lullaby Project, writing songs with young mothers for their children.

"We spend one session writing, one session in a pro recording studio, third session we bring the track back. The first two are in the same week. The whole thing is two to three weeks. Hundreds of lullabies have been created."

Recently, she has embarked on a bold new career path. "I went back to school to become an occupational therapist because of the work I do with Carnegie Hall," she shares. "The experience of doing the Lullaby Project has woven itself intricately into almost everything I am doing now. As a matter of habit, I carry my ukulele with me on fieldwork. On many occasions, I am able to calm a family by playing music." **C**

"Not only do I help people with these creative experiences, but the act helps me evolve into a better version of myself."

PHOTO BY FADI KHEIR

CHARLES BURCHELL doesn't like to be labeled as a drummer.

"I used to view myself as a drummer, but I'm a multi-instrumentalist. I'm the primary producer and songwriter for my band. I'm from New Orleans, and when Katrina hit, I had to get out. I started teaching myself piano, picked up bass and flute. Once I started composing, I started learning all these instruments. A band director learns a bunch of instruments to help the different musicians."

Since 2015, he has worked with WMI and is currently involved with its Future Music Project, teaching young musicians how to make and drop a beat.

"There was a pilot program for this in 2015," he relates. "Carnegie Hall approached me to design a yearlong course. It's basically digital music production.

"It's a very new thing, so there's no fixed curriculum on how to teach digital music. We're solidifying the language and methodology."

He explains: "Music producing is usually self-taught. The reality is that it's someone in the room saying, 'We need to get this done.' It was cool for me to codify all my experience and put it into a method to teach at different levels.

"We take students from all around New York and try to teach what I consider the main tenets, the skills, and let creativity flow. It's more like a place where kids can experiment." C

PHOTO BY RICHARD TERMINE

Charles Burchell teaches a participant in Carnegie Hall's Future Music Project about digital music production.

UNSUNG HEROES

They may not be the names above the title, but these four people – like so many others – who work with the Weill Music Institute are stars nonetheless, as **Paul Pelkonen** reveals.

"MY NAME IS ELIZABETH NJOROGE, AND I RUN THE ART OF MUSIC FOUNDATION IN NAIROBI, KENYA."

Elizabeth Njoroge is currently working with the Weill Music Institute (WMI) and its Link Up program more than 7,500 miles away from Carnegie Hall. She is leader of the Art of Music Foundation, which teaches music to children in Kenyan cities, and has also founded two youth orchestras in the African nation. Njoroge grew up near the capital city of Nairobi, but moved away to study biochemistry in Canada and pharmacology in Scotland. But upon her return in 2003, she noticed how few classical music options were available and how they served primarily white Kenyan and expat communities.

In 2015, while visiting the United States to learn about El Sistema-inspired music programs, she was introduced to WMI's Link Up. It was at that moment that she decided she wanted to bring Link Up to the students of Kenya.

"Our partnership with WMI is to use the Link Up program in Kenyan schools. We started with 10 schools in Nairobi and then added another four in Mombasa – all with low-income backgrounds, what we call 'informal' schools that are run by churches or non-government organizations. The students are mostly playing Western music on Western instruments, but we take local music and orchestrate it, playing a Kenyan folk song or Kenyan pop song. We bring our drums and African xylophone and fuse the styles. For the kids, that's really where the passion is: When they play the African music, they really come alive."

The first year of Link Up in Kenya saw many challenges. Recorders at one school were stolen – but were, thankfully, replaced – and a fire threatened the community center where performances had recently taken place and where instruments were also stored. But Njoroge led the organization through these setbacks and countless others. "The lives of these kids can be very challenging," she says. "They have issues we could not even dream of. Our foundation is a haven, a place they come to find moments of peace, where they can forget their troubles, find friends, and make family within the orchestra. They face challenges of extreme poverty – even if the kids want to come, they are expected to do work at home that interferes with their attendance. We have to keep them motivated, and we have to continue to give them hope." C

"The lives of these kids can be very challenging. They have issues we could not even dream of. Our foundation is a haven, a place they come to find moments of peace, where they can forget their troubles, find friends, and make family within the orchestra."

Schoolchildren in Nairobi, Kenya, play recorders in their classroom as part of Link Up: *The Orchestra Moves* presented by the Art of Music Foundation, which is headed by Elizabeth Njoroge (above).

COURTESY OF THE ART OF MUSIC FOUNDATION

James Ross leads an NYO-USA rehearsal.

PHOTO BY CHRIS LEE

"MY NAME IS JAMES ROSS AND I AM THE ORCHESTRA DIRECTOR OF NYO-USA."

"Right from the start, Carnegie Hall had a vision: to use all its connections to the stars of the conducting world and have them come in as guests. But before the big stars come in, I run the first two weeks of the residency."

James Ross has been the orchestra director of the National Youth Orchestra of the United States of America (NYO-USA) since is inaugural season in 2013. His role begins months before the musicians arrive for the training residency, when Ross leads the committee that selects the orchestra's musicians. In addition to looking for the country's best young musicians, Ross and the committee take care to select students who will contribute to NYO-USA's tight-knit, supportive community. The community-building continues as he prepares the orchestra in its first two weeks of rehearsal. Ross leads more than 100 individual musicians who have never performed together into becoming an ensemble that's ready for anything they may encounter on tour. Then, he selflessly hands it off to one of the big podium stars brought in by Carnegie Hall. "I overlap with the guest conductor for one rehearsal, and then I pass the orchestra into their capable hands.

"I got the offer out of the blue, and it's been a really great learning experience," he says. "What was interesting was that I had to decide if I could accept and pull myself into a project where I myself was not going to be seeing the concerts through to the end. For our first season, Valery Gergiev was there for just three days, so it was important that the right work happened beforehand."

The proof of Ross's efforts has been widely acclaimed: "This very large orchestra not only played with ferocious spirit and genuine personality, but it also produced refined performances notable for credible polish," according to the *Los Angeles Times*. But the impact of his leadership is best reflected by the NYO-USA musicians: "Maestro Ross has been such an enormous influence on my musicianship and personhood – working with him is an utter privilege and a pleasure," says Reuben Stern, 2014 and 2016 NYO-USA bassoonist. C

"I got the offer out of the blue, and it's been a really great learning experience."

PHOTO BY STEPHANIE BERGER

"MY NAME IS DR. LESLEY MALIN AND I WORK AT SING SING."

Dr. Lesley Malin is a deputy superintendent at Sing Sing Correctional Facility in Ossining, New York. Thanks to her work with Carnegie Hall's Musical Connections program, the walls of Sing Sing echo with music created by men who are incarcerated in collaboration with visiting professional musicians in workshops and concerts.

"I've worked in corrections for 19 years and have been at Sing Sing since 2006. This is our ninth season partnering with Carnegie Hall," she says. "Sing Sing's tradition of including music had been neglected for some years, so when Carnegie Hall approached us and proposed a new music program at the prison, it was an intriguing idea. Presenting concerts in a maximum-security correctional facility can be a little challenging, but we decided to work together to make it happen." Program activities involve a great deal of logistical planning and rely on a close working relationship between Sing Sing and Carnegie Hall staff members.

The program now offers workshops for 25 Sing Sing musicians who are interested in learning to play instruments and developing composition skills. Six concerts each season bring music to hundreds of the prison population in the auditorium and elsewhere through broadcasts on the internal television channel. An advisory committee of participants who have come home also meets regularly to inform the program and continue to make music.

PHOTO BY ARTHUR WOLPINSKI

Men involved in the Musical Connections program at Sing Sing perform at the maximum-security facility, where Dr. Lesley Malin (left) is deputy superintendent.

"The guys get a lot out of playing and writing music."

"The influence of Carnegie Hall within the facility is huge. Over the years, 50 men have been involved in the workshop, and the effect on them is very profound. The guys get a lot out of playing and writing music. When they perform, the musicians and audience members have an opportunity to imagine a different environment, and to allow the music to take them away from the prison and their current circumstances." C

"MY NAME IS ANTONIO RODRIGUEZ AND I AM THE DIRECTOR OF SPECIAL EVENTS AT THE DEPARTMENT OF HOMELESS SERVICES."

The relationship between WMI and New York City's Department of Homeless Services (DHS) started many years ago. Antonio Rodriguez is the director of special events at DHS and has been instrumental in bringing music to those in need. For the past 30 years in this role, he has coordinated special cultural, educational, and recreational activities for thousands of people facing homelessness.

"It started with bringing music into the shelters. We find that people residing in the shelters can be culturally homogenous – so it's good to be exposed to classical, jazz, African, Mexican, and folkloric music," he says. "Carnegie Hall presents Neighborhood Concerts at places that are easily accessible, like the Schomburg Center or El Museo del Barrio. It becomes a way not only to experience music, but to make it part of their everyday lives." Through the partnership with WMI, Rodriguez has ensured seats for thousands of people across the city at these concerts and at family events at Carnegie Hall.

"Music is something you actively participate in. It teaches parents they can use music as a tool to help raise their kids. Our pre-K population has grown, and as it has done so, Carnegie Hall has increased its number of kids' concerts. It's a marvelous way for parents and children to bond and give them access to a place that they may have never thought they'd go.

"The keyword is 'accessibility,'" he notes, "to make it as easy to access as possible. One of the things WMI has added is to invite children, parents, and staff to have lunch with the artists. It's really a big boon – practically, psychologically, and economically."

Rodriguez has also facilitated partnerships with family shelters, including Siena House, as part of the Lullaby Project. "[WMI] has allowed residents not just to be audience members, but to be creative people. … In the end, that's what people in shelters need: the opportunity not just to have permanent housing and a home of their own, but also have a view of themselves as important in society and in our community." At one session, he decided to join the group of mothers and wrote his very own lullaby, "Emperor of Possibility," as a tribute to all of the mothers in the program as well as all of the people with whom he works: "You are the emperor of possibility / The future is yours / I'll fight for you always / You'll make the change in the world." c

"The keyword is 'accessibility,' to make it as easy to access as possible."

Antonio Rodriguez applauds during a Lullaby Project concert in Carnegie Hall's Resnick Education Wing.

PHOTO BY CHRIS LEE

take the journey

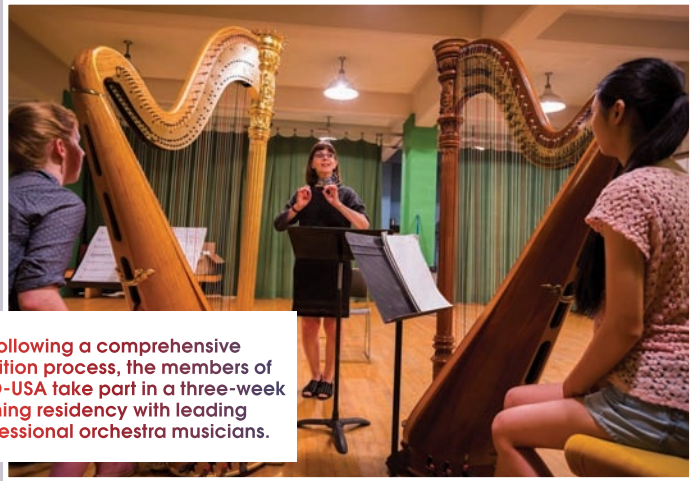
A PHOTOGRAPHIC JOURNEY THROUGH the PROGRAMS of WMI

For Young Musicians

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

▶ Each summer, WMI brings together the brightest young players, ages 16-19, from across the country to form NYO-USA. In 2014, conductor David Robertson led the orchestra in its inaugural Carnegie Hall performance.

▼ These remarkable teenagers then embark on a tour to some of the great music capitals of the world to serve as dynamic music ambassadors. In July 2016, NYO-USA performed at Amsterdam's Royal Concertgebouw.



▶ Following a comprehensive audition process, the members of NYO-USA take part in a three-week training residency with leading professional orchestra musicians.

NYO2

NATIONAL YOUTH ORCHESTRA of the UNITED STATES OF AMERICA

PHOTO BY STEPHANIE BERGER

▲ NYO2 is an orchestral training program with a particular focus on attracting talented students from groups underserved by and underrepresented in the classical orchestral field.

PHOTO BY WILL FIGG

▶ As a central part of this free program, participants have the opportunity to work closely with members of The Philadelphia Orchestra, an organization with its own deep commitment to education and artist training. NYO2's Epongue Ekille and The Philadelphia Orchestra's Amy Oshiro-Morales performed in a side-by-side concert at Philadelphia's Verizon Hall in 2016.

PHOTO BY JESSICA GRIFFIN

▶ NYO-USA, NYO2, members of The Philadelphia Orchestra, and young musicians from the Philadelphia area performed side by side at the 23rd Street Armory in Philadelphia. Both NYO-USA and NYO2 often interact with local young musicians, whether in the United States or on tour internationally.

PHOTOS BY CHRIS LEE

WORKSHOPS and MASTER CLASSES

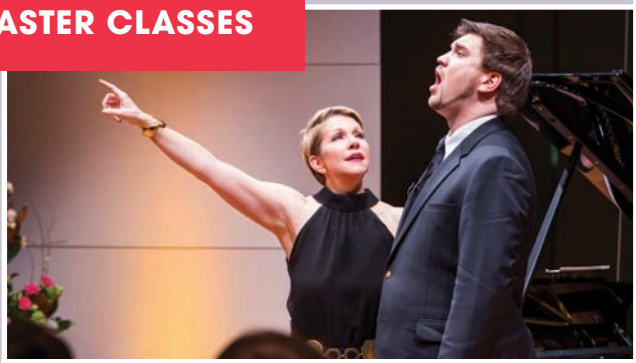


PHOTO BY CHRIS LEE

▲ Emerging artists are given valuable access to world-class performers and composers who have established themselves on Carnegie Hall's stages. Mezzo-soprano Joyce DiDonato worked with bass Anthony Robin Schneider during a public master class in the Resnick Education Wing.

PHOTO BY STEFAN COHEN

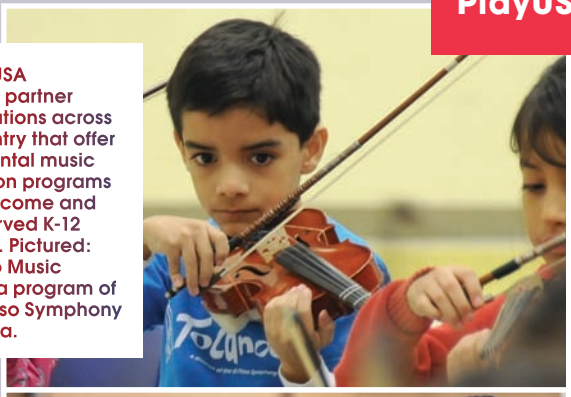
▲ These up-and-coming musicians receive coaching and mentoring to assist them in reaching their artistic and professional goals. Young choral singers took part in a workshop led by Peter Phillips and The Tallis Scholars in 2015.

PHOTO BY FADI KHEIR

▲ In 2017, Jonathan Biss worked with young pianists who were selected after responding to an open call for auditions.

PlayUSA

▶ PlayUSA supports partner organizations across the country that offer instrumental music education programs to low-income and underserved K-12 students. Pictured: Tocando Music Project, a program of the El Paso Symphony Orchestra.



COURTESY OF EL PASO SYMPHONY ORCHESTRA

PHOTO BY JENNIFER TAYLOR

▲ Organizations receive funding, as well as training and professional development for teachers and arts administrators, in addition to guidance from Carnegie Hall staff to help address challenges and build on best practices. Pictured: Youth Orchestra of St. Luke's, a program of the Orchestra of St. Luke's.

FUTURE MUSIC PROJECT

PHOTO BY FADI KHEIR

▶ Future Music Project gives New York City teens the opportunity to create, perform, and produce their own original music. The Future Music Project Ensemble is a collective of the brightest young musicians from across NYC who perform at Carnegie Hall and across the city.

▼ Teens can also participate in Studio 57, a free weekly open studio on Saturdays in the Resnick Education Wing where they attend master classes, jam with their peers, and work on independent projects.

PHOTO BY FADI KHEIR

▼ Future Music Project also includes Count Me In, which gives eighth-grade singers the opportunity to prepare for auditions for performing arts high schools in New York City through mentoring, mock auditions, and a final concert in the Resnick Education Wing.

PHOTO BY RICHARD TERMINE

PHOTO BY STEFAN COHEN

▲ Weekly afterschool workshops range from songwriting and digital music creation to concert production.

Social Impact

WMI harnesses the power of music by inviting people of all ages to create original music and art. Participants express their voices and find new opportunities. Their stories connect people together, creating empathy, informing policy, and strengthening communities.

MUSICAL CONNECTIONS in JUVENILE JUSTICE SETTINGS

PHOTO BY FADI KHEIR

◀ Through Musical Connections, young people currently in the justice system collaborate with professional artists and each other to create, perform, and produce original music and art. Students from Bronx Hope Academy performed their own music with Brown Rice Family in May 2017.

PHOTO BY CHRIS LEE

▶ Young songwriters connect to additional opportunities in schools, in their neighborhoods, and at Carnegie Hall.

PHOTO BY JENNIFER TAYLOR

◀ The projects inspire creativity as well as encourage lifelong learning and artistic growth.

CREATE JUSTICE

◀ Led by Carnegie Hall and the Los Angeles-based organization Arts for Incarcerated Youth Network, Create Justice brings together a diverse group of nonprofits, artists, policymakers, funders, researchers, and young people who have been court-involved.

PHOTOS BY FADI KHEIR

▶ Through Create Justice, people will come together for three forums in both New York City and Los Angeles over 18 months to share ideas, explore goals, and develop plans for collaborative action. Teaching artists Toni Blackman and Bridget Barkan performed as part of the first Create Justice forum in 2017.

MUSICAL CONNECTIONS at SING SING CORRECTIONAL FACILITY

▶ In Carnegie Hall's ninth year of partnership, men incarcerated at Sing Sing Correctional Facility create and perform music in collaboration with professional artists.

PHOTO BY JENNIFER TAYLOR

LULLABY PROJECT

◀ In the Lullaby Project, pregnant women and new mothers work with professional artists to write personal lullabies for their babies, supporting maternal health, aiding child development, and strengthening the bond between parent and child.

PHOTO BY ARLEN NYDAM

▲ Extending across the country, the Lullaby Project enables partner organizations to support families in their own communities, including Austin Classical Guitar in Texas (pictured).

PHOTO BY CHRIS LEE

▲ Teaching artist Pala Garcia performed with a Lullaby Project participant during a concert in the Resnick Education Wing.

◀ A series of workshops focuses on composition and instrumental skills, while several concerts for the facility's general population feature original works written and performed by participants with guest artists.

◀ Members of the Sing Sing Resident Ensemble performed during a Musical Connections concert in 2015.

PHOTOS BY STEPHANIE BERGER

NeON[SM] ARTS

▼ NeON Arts, a free program of the NYC Department of Probation that is open to the entire city, offers young people the chance to explore the arts through a variety of creative projects at seven community-based probation offices called Neighborhood Opportunity Networks (NeONs). Members of the Renaissance Youth Choir performed as part of the NeON Arts Bronx Showcase in the Resnick Education Wing.

PHOTO BY CHRIS LEE

▼ Performers from Music Beyond Measure share their music during a NeON Arts event in 2016.

PHOTO BY JULIEN JOURDES

PHOTO BY JENNIFER TAYLOR

▶ WMI manages the program's grant-making process, coordinates citywide NeON Arts events, and works with arts organizations and NeON stakeholders to ensure that each project, including planning and implementation, is a collaboration that benefits the entire community.

For Families

WMI strives to develop creativity, imagination, and musical curiosity in people of all ages by presenting free and affordable programs for children and families. These highly engaging experiences at Carnegie Hall involve the entire family, strengthening connections and promoting the value of play in early childhood development.

PHOTO BY STEFAN COHEN

▲ The Resnick Education Wing is home to interactive Family Days where the entire family can sing, play, and create music, or kick back and hear family-friendly performances. ▼

FAMILY EVENTS

PHOTO BY CHRIS LEE

PHOTO BY FADI KHEIR

◀ Family Concerts bring all ages into Carnegie Hall's legendary venues.

NEIGHBORHOOD CONCERTS

▼ For more than four decades, Carnegie Hall has partnered with local community organizations to bring outstanding main-stage artists – as well as exciting rising stars of classical, jazz, and world music – to neighborhoods from the tip of Brooklyn to the top of the Bronx. In 2017, Cécile McLorin Salvant performed at Harlem Stage.

COURTESY OF MARC MILLMAN/HARLEM STAGE

PHOTO BY STEFAN COHEN

▲ Soprano Ying Fang and pianist Ken Noda performed as part of a free Neighborhood Concert at St. Michael's Church.

▼ Tapping into the pulse of NYC, these free concerts bring together local residents and people from throughout the city to share in the joy of music. M.A.K.U. Soundsystem performed as part of a Neighborhood Concert at El Museo del Barrio in 2016.

PHOTO BY JENNIFER TAYLOR

For Students and Teachers

Inspiring the next generation of music lovers, these programs are the perfect opportunity for students and teachers to make music in their classrooms and at Carnegie Hall, building a deeper understanding of music's importance to the culture of local communities and the world. A wide range of professional development opportunities is also available to educators themselves.

PHOTO BY CHRIS LEE

▲ For students in grades 3-5, Link Up gives participants the opportunity to join the orchestra by teaching them to sing and play an instrument in the classroom and at a culminating concert.

LINK UP

PHOTO BY HÉCTOR VÁZQUEZ

▲ Orchestras across the country and around the world also take part in Link Up, including culminating concerts in which students perform with the orchestra from their seats. In March 2017, the program made its debut in Puerto Rico with concerts presented by the Corporación de las Artes Musicales.

PHOTO BY CHRIS LEE

▲ Partner organizations can use the program materials – including teacher and student guides, concert scripts, and concert visuals – in their own communities, free of charge, to engage local students and teachers in musical learning and exploration.

MUSICAL EXPLORERS

PHOTO BY STEPHANIE BERGER

▲ Basic music skills are developed in classrooms as children in grades K-2 learn songs from different cultures, reflect on their own communities, and develop singing and listening skills. Calypso musician Etienne Charles performed during a Musical Explorers concert in spring 2017.

PHOTO BY STEFAN COHEN

▲ Students explore a diverse range of musical genres performed by New York City artists – including Haitian, Argentine Folk, South African Zulu, Georgian Folk, Native American, and Freedom Songs – during the 2017-18 season. Several national partners have also adapted Musical Explorers, focusing on the cultures and artists in their own communities.

MUSIC EDUCATORS WORKSHOP

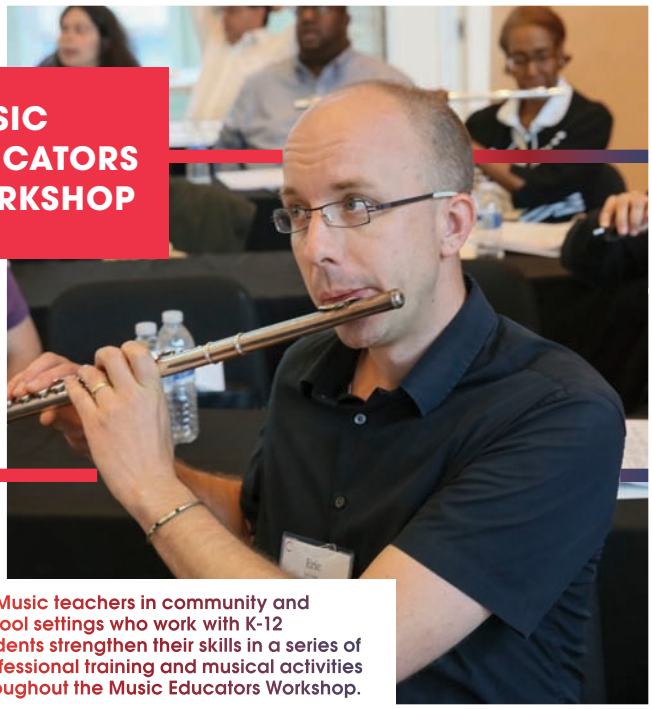


PHOTO BY RICHARD TERMINE

▲ Music teachers in community and school settings who work with K-12 students strengthen their skills in a series of professional training and musical activities throughout the Music Educators Workshop.

PHOTO BY JENNIFER TAYLOR

▲ From September to June, New York City directors at all stages of their careers have the opportunity to participate in workshops with student ensembles and visiting faculty, learn from professional artists, and attend Carnegie Hall concerts.

PHOTO BY RICHARD TERMINE

▲ Each July, national Summer Music Educators Workshop participants attend four days of intensive workshops focused on ensemble instruction and classroom strategies, observe student-ensemble demonstration rehearsals, and build a community of peers.

Ensemble Connect

Ensemble Connect is a two-year fellowship program for the finest young professional classical musicians in the United States that prepares them for careers that combine musical excellence with teaching, community engagement, advocacy, entrepreneurship, and leadership. It offers top-quality performance opportunities, intensive professional development, and the opportunity to partner with a New York City public school throughout the fellowship. To date, there are more than 100 alumni of the program, including members of Decoda, a Carnegie Hall affiliate ensemble that engages in programs across the U.S. and recently launched an international residency in South Africa.

▼ As performers on the concert stage, the musicians of Ensemble Connect have earned accolades from critics and audience members alike for the quality of their concerts, their fresh and open-minded approach to programming, and their ability to actively engage any audience.

PHOTO BY JENNIFER TAYLOR

▼ Ensemble Connect's in-school residencies represent one of the largest in-depth collaborations between a cultural institution and the New York City Department of Education.

PHOTO BY FADI KHEIR

PHOTO BY JENNIFER TAYLOR

▲ Ensemble Connect fellows use their unique skill set of arts advocacy and peerless musicianship to present meaningful outreach events that engage the communities in which they live and work.

PASSING IT ON

Has the concept of mentorship, and the best way to do it, changed across the generations? **Christian Carey** asks a teacher, that teacher's former student, and the former student's student about their experiences as mentor and mentee.

PHOTO BY MARTIN ZEMAN

Apart from a few exceptions, musicians are not self-taught. It takes countless hours for them to hone their craft, and expert mentorship usually is essential to that process. In an era in which funding for arts education in schools can be precarious, it becomes ever more incumbent upon music mentors in other settings – ranging from extracurricular activities to private instruction – to engage their students using the best teaching practices at their disposal.

An example of this kind of mentorship is the work of jazz pianist Fred Hersch. He maintains an active teaching studio in New York, and led a series of master classes for emerging jazz musicians at Carnegie Hall in 2008. When asked about his approach, Hersch says, "I try to identify the issues that a student needs to address in order to grow and get to the next level. These could be technical or conceptual. There is so much information out there and easily accessible, so I see my role as giving the feedback that you can't get from a book or in any other form. I try to mentor students when appropriate – as many older musicians mentored me. Most important, I try to support them in developing their own interpretations and musical voice: to create and not imitate."

One of the musicians in Hersch's 2008 master classes was percussionist James Shipp, with whom Hersch was incredibly impressed. Shipp now makes music in his own group, Nós Novo, and has also worked with artists such as Kate McGarry and Sting. And in an example of a torch being passed, Shipp himself now works at Carnegie Hall as a teaching artist. In many settings over the years, he has led programs for Carnegie Hall's community arts initiative – Musical Connections – in hospitals, the justice system, and homeless and foster care settings. Currently, Shipp is a faculty member of a new program: Future Music Project.

Shipp explains, "I am one of three directors of the Future Music Project Ensemble, a free audition-only group that brings 14- to 19-year-old musicians and songwriters from around the city together multiple times a week to work on their

PHOTO BY FADI KHEIR

PHOTO BY STEPHANIE BERGER

Clockwise from top left: Fred Hersch, Ian Burroughs, and James Shipp.

CARNEGIE HALL
Weill Music Institute

WEILL MUSIC INSTITUTE

Carnegie Hall's Weill Music Institute produces an extraordinary range of music education and social impact programs each season that extend far outside the physical walls of our concert halls. These programs will reach more than half a million people in New York City, across the United States, and around the globe during the 2017–2018 season.

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original music, along with the covers that interest us. We will be performing often in the coming months, and the kids just keep getting better and better. It's the only not-for-profit ensemble I'm aware of that brings kids together to make music on such a high level without having a pedagogical or stylistic mandate. We follow their interests and try to help them to shape their music."

Shipp's own mentors ranged from his teachers in high school to members of the jazz scene in New York when he was a college-age percussionist. He says, "I was really lucky to go to a public high school that took music exceptionally seriously. My band teacher, Lewis Dutrow, was a fantastic conductor and curator of music, but mostly I credit him with just instilling a real passion in me for making music and for getting it right. My first percussion teacher was also a big influence; his name is Robert Miller, and he was a middle school band teacher who taught drums and percussion in a room back by his laundry room on the weekends. He was so dedicated to answering questions and helping students sort out problems that by his fourth lesson in the afternoon, he was always running 20 minutes behind in half-hour lessons. If you had an afternoon lesson, there might be two annoyed-looking moms in the waiting room with you and a line of honking dads at the curb!"

And best teaching practices for today, now that Shipp himself is a teacher? "My role as a teacher is to combine guidance and inspiration, and to be deeply truthful with my students," he says. "Just like in my own music and playing, my strength comes from their belief that I really mean what I say. Mostly, I try to inspire kids to make music for the regard of making music, and hopefully they continue to do so to pursue a 'life in the arts' in that capacity. I try to emphasize that making music for yourself and your friends is one of the most pleasurable things you can do with your time on Earth. If a kid comes to me desperate to 'have a career in music,' I will talk with them very frankly about what that means in 2017, and if they still want it for themselves, I'll help however I can."

How does that look to the next generation? Bass player Ian Burroughs is one of Shipp's students at Future Music Project. And those practices, or virtues, that Shipp espouses have hit home. "Future Music Project has made me grow as a musician by getting to play with people I never would have made music with otherwise, such as rappers and opera singers. It has exposed me to new genres of music," says Burroughs. "Working with James has been a fun and rewarding experience. He has an extremely funny personality and treats me like his peer, yet he has really pushed me as a bassist. Like many teenage jazz musicians, when I first worked with him, I was overplaying on everything and constantly doing fills. He pushed me to be a solid member of the rhythm section and to work toward being a great musician in a broader sense."

"I try to inspire kids to make music for the regard of making music, and hopefully they continue to do so to pursue a 'life in the arts' in that capacity. I try to emphasize that making music for yourself and your friends is one of the most pleasurable things you can do with your time on Earth."

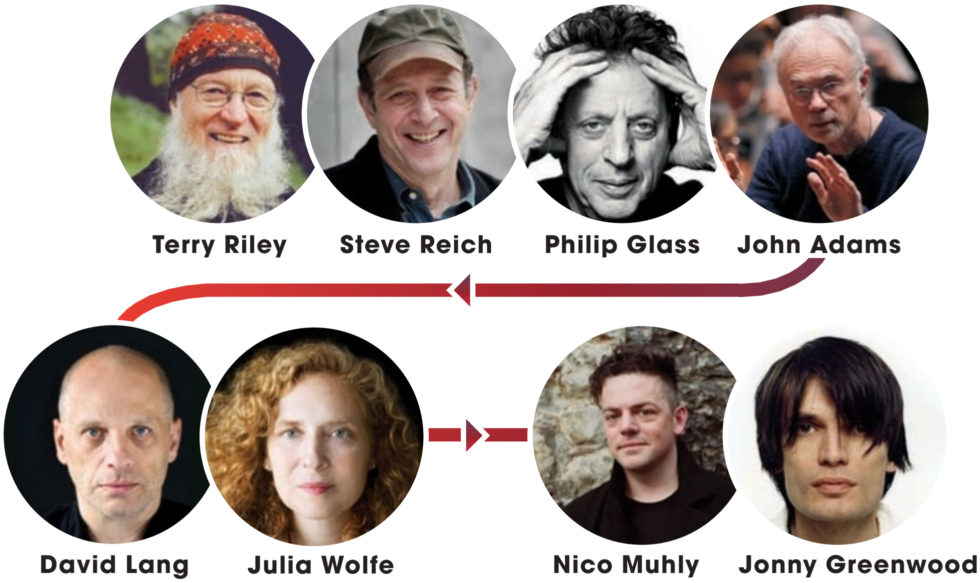
Burroughs's advice to aspiring musicians mirrors that of his mentors. He says, "I think students should always look for inspiration in a music teacher. I have some friends who used to love playing music, but their teachers ruined the experience for them. To me, that's the ultimate crime. To make art a pure chore absolutely drains the enjoyment from it. People should look up to their music teachers as the epitome of talent and as figures who make them love what they do."

A life in the arts is a long journey without a defined destination. In the latter stages of apprenticeship, what can a mentor offer to their students? Indeed, does mentorship have a final stage, or do musicians – be they at Burroughs's stage of career, Shipp's, or even Hersch's – always benefit from ongoing feedback from trusted advisers?

Hersch says, "I worked for 35 years with my piano teacher, Sophia Rosoff. She is now 96 and still teaching. As for my students approaching graduation, or when I am teaching professionals in my private studio in New York, I try at that stage to help them find out what they have to say as artists. I do let them know that a musician's life is not easy and that careers are developed over a long period of time, so they should take extra time when they are developing in order to have depth and not be in a rush for fame." C

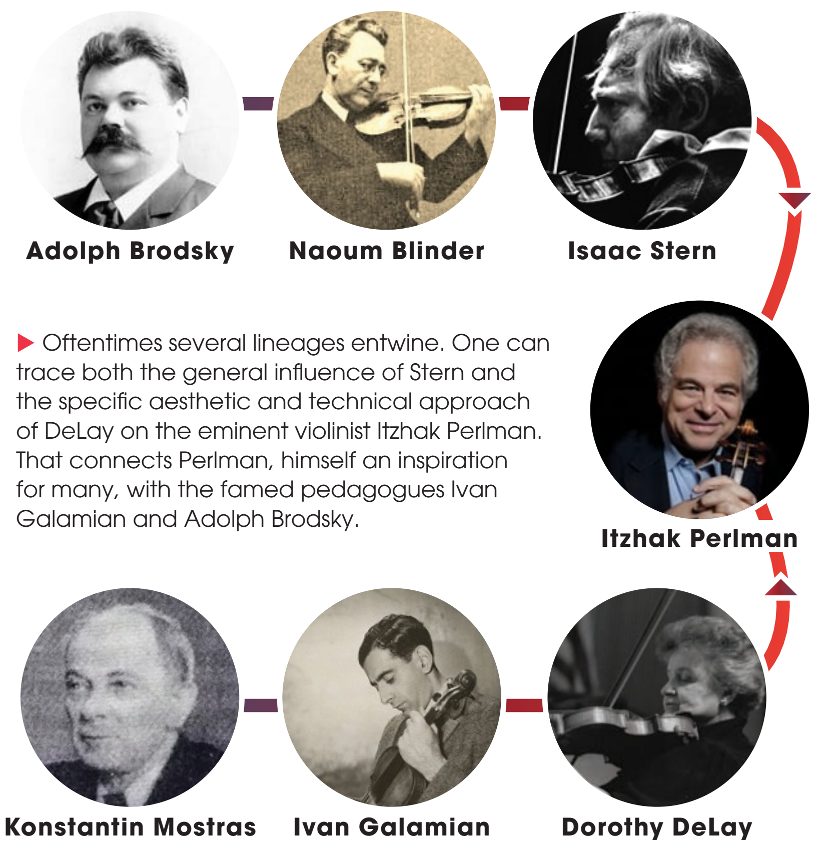
PATHS of INSPIRATION

Andrew Druckenbrod traces some fascinating musical lineages.



◀ Few musical styles have developed through inspiration more than minimalism, especially that in the United States. Developing outside of academia, minimalism and post-minimalism had few formal teacher-student relationships. It was more a sprouting of similar musical qualities than a movement, but the leading figures associated with the minimalist style certainly inspired each other and many subsequent composers and artists.

▲ As jazz itself shifted styles from big band to bebop and beyond, each of these titans of saxophone found qualities in the former to add to their personal aesthetics and keep the tradition alive.



▶ Oftentimes several lineages entwine. One can trace both the general influence of Stern and the specific aesthetic and technical approach of DeLay on the eminent violinist Itzhak Perlman. That connects Perlman, himself an inspiration for many, with the famed pedagogues Ivan Galamian and Adolph Brodsky.

TOP ROW, LEFT TO RIGHT: CHRISTOPHER FELVER; WONGE BERGMANN; RAYMOND MEIER; CHRIS BENNION
BOTTOM ROW, LEFT TO RIGHT: PETER SERLING; PETER SERLING; ANA CUBA; JASON EVANS

FAR LEFT, TOP ROW PHOTOS: WILLIAM P. GOTTLIEB/IRA AND LEONORE S. GERSHWIN FUND COLLECTION, MUSIC DIVISION, LIBRARY OF CONGRESS
FAR LEFT, BOTTOM ROW, LEFT TO RIGHT: BENGT NYMAN; WWW.BRANFORDMARSALIS.COM
LEFT, CLOCKWISE FROM TOP LEFT: BENJAMIN J. FALK (PD-US); SAN FRANCISCO SYMPHONY ARCHIVES; CARNEGIE HALL ARCHIVES; LISA-MARIE MAZZUCCO / SONY MUSIC ENTERTAINMENT; SUZUKI ASSOCIATION OF AMERICA PHOTO BY ARTHUR MONTZKA; BORIS LIPNITZKI PHOTO COURTESY OF MEADOWMOUNT SCHOOL OF MUSIC; HTTP://WWW.MOSCONSV.RU/

Looking at the history of music can give a false impression of an inevitable flow of musical style. It just makes sense that unison plainchant gave way to simple polyphony and then intricate counterpoint, right? It seems logical that when tonality emerged, it would transform into ever more complex harmonies, doesn't it? Medieval to Renaissance, Baroque to Classical, Romantic to modern, and so on.

There was a time when this was a popular view, but most of us today think composition and performing styles don't progress, let alone improve. There is no irresistible river carrying composers and musicians with it. But musical education is different. Here, streams of influence flow, brooks inspired by someone and carried on by others: schools of pianism, traditions of vocal technique, pedagogical theories, conductors and their protégés. And through these influences, one can trace progressions of style – evolutions, as generations of learning, absorbing, adapting, and advancing performance ideas help to shape music's future. Students often become influential teachers. We can sometimes trace direct lines, such as Nadia Boulanger guiding Aaron Copland, Elliott Carter, Virgil Thomson, and other luminaries, and other times the connection is more general, like Beethoven's immense influence on composers and performers.

Here are a few examples of famous "paths of inspiration," with the hope that you become a part of one yourself, or even begin one of your own!

LEFT TO RIGHT: LIBRARY OF CONGRESS; STEVE J. SHERMAN; ©2010 CHRIS LEE; N/A; GRANT LEIGHTON


Fritz Reiner


Leonard Bernstein


Seiji Ozawa


Michael Tilson Thomas


Marin Alsop

▲ You might not hear – or see – similarities between these conductors, but Bernstein did study with Reiner and mentored the likes of Ozawa, Tilson Thomas, Alsop, and others at Tanglewood and elsewhere. But the intensity of feeling, open-mindedness in repertoire, and efforts to expand classical music's appeal are traits that, of course, Bernstein had in droves and passed on to these conductors.

LEFT TO RIGHT: LIBRARY OF CONGRESS; BETTMANN/GETTY IMAGES; JACK MITCHELL/GETTY IMAGES


Ernest Bloch


Roger Sessions

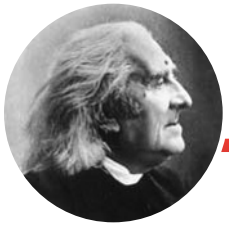

David Diamond


Eric Whitacre

◀ Lineages of top composers don't often result in music that sounds similar as much as having an underlying philosophy. Threads of Bloch's melodic neo-Romanticism and career outside of the serial school can be heard through these composers, up to Whitacre.

RIGHT, CLOCKWISE FROM TOP LEFT: LIBRARY OF CONGRESS; WIKIMEDIA COMMONS; LOUIS-AUGUSTE BISSON; WIKIMEDIA COMMONS
FAR RIGHT: CLOCKWISE FROM TOP LEFT: JACOB EVERETT/REX FEATURES; KEVIN MAZUR; OWEN SWEENEY/INVISION/AP; ASSOCIATED PRESS

Franz Liszt



▶ There may be no figure who influenced as many composers and performers as violinist Niccolò Paganini. His unconventional and ultra-virtuosic technique took Europe by storm in the early 19th century. Many performers and composers – Liszt chief among them – attempted to transfer his fiery spirit and virtuosity to their own instruments and music.


Niccolò Paganini


Robert Schumann


Frédéric Chopin

▶ Even with a small output and his life cut short at 24, Biggie Smalls' influence on rap and hip-hop is staggering. His swagger and mic skills are found in his collaborator and friend JAY-Z, who mentored Kanye West, whose protégé Big Sean is now a star rapper.


Biggie Smalls


JAY-Z


Kanye West


Big Sean

A performance by Carnegie Hall's Ensemble Connect at National Sawdust in 2016.

PHOTO BY RICHARD TERMINE

WHAT WE ALL NEED

National Sawdust director **Paola Prestini** offers some thoughts on the way forward for arts organizations, for artists themselves, and how institutions like her own and Carnegie Hall want to point the way.

My musical life began growing up on the border of Arizona and Mexico. Looking back, the division, leading to seemingly disparate energies, wishes, and dreams, informed every aspect of my DNA. Borders in my early development as a person made me borderless as an adult and always made me curious for what lay beyond. I am grateful for the collision of those apparently different worlds because I realize now that what makes me a 21st century artist is the ability to join worlds that don't seem to belong together.

When I was in school at Juilliard, I knew I wanted to be a composer and a multimedia artist. I had experienced certain very real limitations as a female composer and realized that the only way I would be happy would be to create the context for my life – meaning that it was not enough to commission myself or create opportunities for my works. If I didn't attempt to fix my surroundings, my own path would be limited and my future not as bright. The 10 years following my graduation from school were seminal. I started my multimedia production

company, VisionIntoArt, and failed continuously. The failures were the moments that taught me the most, in that they forced me to re-attempt success, and in the end, I learned that the "nos" didn't mean no forever, just not right now. I learned to trust my inner compass.

The building blocks for National Sawdust, the new-music incubator and performance venue I run in Brooklyn, in many ways resembled building VisionIntoArt: identifying a clear mission, doing shows in our initially raw space to demonstrate that mission, fundraising and meeting with people to create a board, and to try to get our specially designed auditorium built. And today we have opened a soaring, daring, beautiful space that hosts 350 performances a year. As community was important to nurturing my evolution as an artist and collaborator, National Sawdust is about artists and the artist community. We serve the 21st century artist, one who is part entrepreneur, part educator, part activist. We also serve the arts community by giving performance opportunities and resources to rehearse, record, broadcast, stream, and distribute music. Now in our second year, National Sawdust is at the heart of a vibrant community.

National Sawdust is not only a performance venue; it serves as a "new-music incubator."

Paola Prestini, creative and executive director of National Sawdust, is a multimedia artist and composer.

At National Sawdust, our core mission is centered on the support of emerging artists, and on commissioning and supporting the seeds of ideas. We also believe the future of new art lives in education. To us, education is about giving young people and community members opportunities and tools to explore their potential for artistic and creative expression. It is also about ensuring that artists themselves never stop learning – about their craft, about the work of their peers, about the business of the arts, about their own capacities to be educators and advocates. We facilitate this kind of learning by bringing together artists from around the world in exciting composition-based projects, teaching opportunities, cultural exchanges, and hands-on management experience. Through this cultural synthesis, artists leave lasting impressions on one another, become more versatile and resilient professionals, and create works that reflect a plural understanding of American society.

The vitality of today's artistic community depends upon artists' abilities to be exceptional creators, but also savvy entrepreneurs, managers, collaborators, and communicators. And institutions from new arrivals such as National Sawdust to our great paragons such as Carnegie Hall, with whom we partner on a range of programs, need to be geared toward preparing artists for enriching, well-rounded, sustainable careers. That means nurturing, training, scouting, developing.

If we want spaces and the freedom to develop our own visions, we have to help create those same spaces for the visions of others – because that is the same space. And it is the space in which artists today need to live and work and breathe. I believe in remaining flexible and true to the needs of artists. Plan for the future, but allow for the unknown. I am never of the opinion that we're creating a solution, because I don't believe in that – it's too simplistic. It's more about adding to the scene. Adding another perspective. I think as institutions, we need to resolve to stay nimble so we can adjust to the needs of audiences and artists.

If we together create such environments, new generations of musicians should know that if they come with their own horizons open and with determination, they will find an arts world that is today ready to accept them. That's the commitment we should make to each other. It's the way we will uncover the art of our time. C

PHOTOS BY JILL STEINBERG

Attendees do some hands-on exploring at a family event featuring Polygraph Lounge in the Resnick Education Wing. Any time is a great time to introduce children to music.

THE BEST TIME for MUSIC

Elizabeth Snodgrass, former director of family programs at Carnegie Hall, shares her thoughts on how to introduce your child to what music can offer.

Recent studies have shown that learning can begin even before birth. Babies in the womb have shown a preference for their mothers' voices. A newborn's cry mimics the cadence of the mother's language. Once in the world, these innately curious and imaginative beings develop at lightning speed, with their brains reaching more than 75 percent of their adult size by age 3. Raising a tiny human can be stressful enough with so much to think about and with time going so fast. For some, introducing music into a little one's life might not be the first thing that comes to mind, but maybe it should be.

One thing I learned through my work as director of family programs at Carnegie Hall is that music is one of the simplest, most accessible tools around us. Sing a soft lullaby while your baby falls asleep or needs soothing. Dance to a lively tune while holding hands with his or her tiny feet on yours. Tap, clap, and stomp to the natural rhythms of everyday life on the street or in the kitchen. Music becomes a vehicle for building emotional and physical engagement that forms attachment and trust with others. Attending concerts, learning an instrument, singing in a choir, and creating music are also great ways to provide opportunities for peer-to-peer connections, creative thinking and expression, and other building blocks for healthy development. Bridging intimate personal interactions at home with these opportunities out in the world helps provide a consistent path for music to be a resource for your child. Small gestures add up to big impact over time. So the best time to introduce a child to music is now. C

PHOTO BY STEFAN COHEN

CONNECT with WMI

Carnegie Hall's digital platforms provide educational resources and experiences for teachers, students, and music lovers.

RESOURCES for TEACHERS

The Weill Music Institute (WMI) offers a wealth of free digital resources for teachers and musicians. The Carnegie Hall website includes teacher lesson plans and professional development assets for musicians and teaching artists. It is also home to concert and artist interview videos, educational games, and more. The Music Educators Toolbox is a free online resource center for music teachers. The resources – developed by WMI in a five-year New York City school residency – are grade-specific and include lesson plans, fun classroom activities, assessment tools, video examples, and methods that work best – all shared by teachers who use them in a variety of music classrooms.

carnegiehall.org/toolbox

VIDEOS for YOUNG MUSICIANS

Young professional musicians can further develop their craft by sharing in the transformative experiences of their peers in WMI master classes and workshops. A wide range of videos drawn from several seasons of master classes with leading composers, conductors, singers, instrumentalists, and luminaries of jazz and world music are available on YouTube and Carnegie Hall's website.

carnegiehall.org/MasterClassVideos

PHOTO BY DAPNA GLUCK

STAY INFORMED

Keep up-to-date with the latest developments by subscribing to *WMI in Action*, a newsletter that offers inside looks at exciting programs, concerts, master classes, and more.

carnegiehall.org/WeillMusicInstitute

Follow Carnegie Hall on social media.

PHOTO BY STEFAN COHEN

A LIFELONG COMMITMENT

Martin Cullingford and Sarah Johnson reflect on the true meaning of practice.

Practice, Yes, But Why?

By Martin Cullingford

No other venue that I can think of has a joke attached to it. Carnegie Hall's – "How do you get to Carnegie Hall? Practice, practice, practice!" – is world famous. Apart from raising a laugh the first time one hears it (or a groan the 100th time), the fact that everyone knows it is testimony to just how rooted Carnegie Hall is in international culture.

It is, like all great jokes, one with a truth at its heart: If you don't, as a musician, practice (practice, practice), you won't make it onto any stage, let alone the celebrated stages at Carnegie Hall. But it's also a blunt truth, one that reduces something fundamental to the life of a musician to a simple means-to-an-end. We all know that music-making is more complicated than that; it's not an equation, by which number of hours equals an end result. Artistic excellence requires technical brilliance, but also talent, insight, and a searching soul. So where does practice fit into all that?

The great pianist Shura Cherkassky spoke of practicing "by the clock, for me this is the only way. Four hours a day. If I wasn't absolutely rigid about the whole thing, I'd go to pieces." As for what he actually did in those four hours, he said, "When I practice, it sounds like I can't play. I put my fingers very precisely on every key, making sure that they are absolutely in the center, and I play very slowly."

Carnegie Hall recently asked members of its two-year fellowship program Ensemble Connect to reflect on what practice meant to them. Trumpeter Jean Laurenz described it as "pretty structured and very analytical [with] a small chunk every day for some sort of creativity or creation." For a brass player, she points out, there are "fewer notes to learn, so it's mostly about the maintenance of the muscles. I'm learning how to best finesse really simple notes." Cellist Caleb van der Swaagh spoke honestly about both sides of practice, noting that "there can be a lot of drudgery to it. It can have a real mechanical aspect to it. It's just stuff you have to learn and that can be work." Yet there's also, he adds, that "sense of exploration [when] you're able to discover things about the piece." And, for the record, up to an hour of scales, every single day.

In a 2013 BBC Radio 3 program *The Practice of Practising*, pianist Stephen Hough reflected on what he tries to achieve during practice, stating that "how you practice a piece will determine how you play it." He talked about working on technical elements and moments so that when you're on stage, you are not anxious – that you are "the musicologist in the practice room, but then the bohemian artist on stage."

Practice, in this light, is about preparation: technical, emotional, psychological. But practice can also be about searching, discovering, and committing to a lifelong discipline.

In that same BBC program, violinist Nicola Benedetti got close to this understanding when she spoke of people having the courage and character "to see a point through until the end and to insist upon it long enough until the result is a true transformation. The enjoyment and the peace in your stomach and in your heart that you feel after having gone through that experience … that's something you really carry with you."

And there's something else we can all practice: the art of listening. Since the age of 1, my daughter has attended Colourstrings in the UK, an approach to music education that places great emphasis on listening. Every lesson, time is devoted to silent, focused listening of recordings to teach the children to "become active in their listening to music of value." It's an enriching, enlightening discipline that lasts a lifetime. Guitarist Julian Bream once explained to me how, since retiring, he'd changed from a player into a listener. "I listen in a more acute way now," he said. "I think quite a lot about music, particularly now that I don't play anything – my mind is always cogitating."

Most readers of this article will not get to perform on Carnegie Hall's stages. But through our own practice, whether on an instrument or through taking time to focus fully on the music we hear, we can all share in the transformative journey taken by every musician. And thus our own path, too, to Carnegie Hall, can also be one of practice (practice, practice). C

What Does "Practice, Practice, Practice" Really Mean?

By Sarah Johnson

You know the joke – famous around the world – about how you get to Carnegie Hall. Frankly, I've been shocked by the places where people have referenced it to me. While the joke is well known, I have a feeling that many people misinterpret what that moment of humor really means and how it connects to what Carnegie Hall represents. To test my theory, think for a moment about the image the word "practice" conjures for you. For many of us, particularly those trained as classical musicians, we might imagine a room with one person in it, working on technique, playing long tones and scales, arpeggios and studies, probably for hours a day. The picture might change as that person grows up, "wood-shedding" or learning notes to pieces of major repertoire, working on musicianship and expressivity, committing hours and hours to the development of artistry and craft. Sound familiar? It's certainly true that the great musicians who play on Carnegie Hall's stages spend considerable time doing all of these things. Not surprisingly, one of the *American Heritage Dictionary*'s definitions for the word includes "repeated performance of an activity in order to acquire or perfect a skill." But is this really how these musicians find their way to this aspirational stage? And what does it really mean to arrive there?

I would submit that this familiar bit of comedy actually relates to different meanings of the word practice, more akin to its use in relationship to yoga or spiritual practice. It suggests that there is, in fact, no destination, but that practice is about committing to a way of being in the world, to constant iteration, to doing, again and again and again, on a journey of perpetual improvement, striving, and aspiration. Another of the dictionary's definitions, "the act or process of doing something," seems more relevant here, and it reminds me of a powerful little piece of informal research I once read.

The study focused on a high school pottery teacher. He had been teaching for a long time, and was interested in an experiment related to the quality of his students' work. So one year, he taught his class as usual, with one exception: He split the room in half, telling one half that they would be

graded based on their best piece from the year, and the other half that their grade would come from the number of pounds of pots they produced.

Throughout the course, he noticed striking differences in the general vibe on the two sides of the room. The first side, focused on making "the best piece," was relatively quiet, intensely focused, very serious about each assignment. By stark contrast, the half of the room intent on producing more volume of pots was playful, noisy, with students frequently laughing, clearly experimenting, working together on things, and untroubled with complete disasters, jumping right back in to try again. That side of the room was working hard too, but in a very different way. At the end of the year, a representative set of pots from the two sides of the class were submitted to an independent panel of pottery experts who were asked to identify the best pieces from the class. Ninety percent of the pieces they deemed of the highest quality were from the side of the room focused on producing volume rather than attempting to create "the best piece of pottery."

So why were the results so different on the two sides of the room? One theory is that an iterative, playful, experimental approach to artistic work might, over the course of a semester (or longer) – and particularly in a learning environment – result in more high-quality work than a singular focus on producing the most perfect pot/piece of artwork/performance, etc. In reality, we probably need a balance of these approaches, and I think this also relates to the idea of practice as a way of life.

Legendary musicians have been known to say that once you are satisfied with a performance, it's time to stop playing. This is meant to be the opposite of discouraging. It suggests that if you choose to "practice" music, you are placing yourself on an endlessly marvelous, challenging, sometimes frustrating and absolutely fascinating path of iteration and aspiration, hard work, analyzing, re-imagining, and, hopefully, playfulness. One of the incredible things about great music is that you will never feel like you are finished with it. You don't ever arrive, actually. So, if Carnegie Hall is the aspirational home of great artists from around the world, maybe it represents that decision to participate in a lifelong, ever-developing journey of musical experience, as player, listener, composer, appreciator. That's a decision a person can make at any stage in life, from any level of musical experience. C

ILLUSTRATION BY DANIEL MRGAN

A few thank you notes received by Carnegie Hall from young participants in its Link Up program shine a light on the power of music to delight, inspire, and foster connection, whether within one city, across a country, or around the world.

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