

CARNEGIE HALL

Carnegie Hall Media Kit

Three Great Stages,
One Great Hall

Performance at Carnegie Hall

The Weill Music Institute
at Carnegie Hall

A Short History

115 Years of Highlights

Carnegie Hall Architectural
Timeline

Clive Gillinson,
Executive and Artistic Director

Quotations About Carnegie Hall

Carnegie Hall's mission is to present extraordinary music and musicians on the three stages of this legendary hall, to bring the transformative power of music to the widest possible audience, to provide visionary education programs, and to foster the future of music through the cultivation of new works, artists, and audiences.

Photos (left to right by row):
Stern Auditorium / Perelman Stage, Zankel Hall, Weill Recital Hall; Carnegie Hall 57th Street entrance, Andrew Carnegie, Daniel Barenboim; Benny Goodman, Alec Baldwin and Reba McEntire in a *South Pacific* concert performance, Isaac Stern concert poster; Joshua Bell, LinkUP! concert, Louis Armstrong; The Beatles, Judy Garland concert poster, Soweto Gospel Choir



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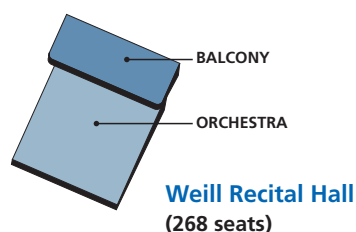
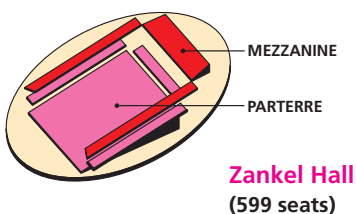
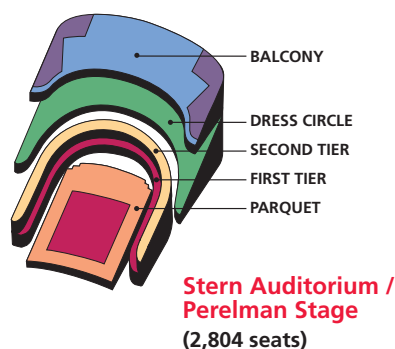
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Three Great Stages, One Great Hall

Carnegie Hall presents the world's great soloists, ensembles, and orchestras in its renowned Stern Auditorium / Perelman Stage, its technologically advanced Zankel Hall, and its intimate Weill Recital Hall. The legendary concert venue presents over 190 events each year and produces such acclaimed series as *Perspectives*, *Making Music*, and *Distinctive Debuts*; it is also home to over 500 independently produced events. The establishment of The Weill Music Institute at Carnegie Hall in 2003 to develop and implement Carnegie Hall's education programs provides expanded opportunities for Carnegie Hall to move forward as an international performing arts center representing the highest level of musical performance and arts education.



Stern Auditorium / Perelman Stage



Zankel Hall



Weill Recital Hall

Isaac Stern Auditorium / Ronald O. Perelman Family Stage (2,804 seats)

The largest performance space at Carnegie Hall, dedicated as Isaac Stern Auditorium in 1997, has been the premier classical music venue in the United States since its opening in 1891, showcasing the world's greatest soloists, conductors, and ensembles. Throughout its century-plus history, it has also hosted important jazz events, historic lectures, noted educational forums, and much more. Designed by architect and cellist William Burnett Tuthill and renovated in 1986, the auditorium has a striking, curvilinear construction that allows the stage to become a focal point embraced by five levels of seating, which accommodate up to 2,804. The auditorium's renowned acoustics have made it a favorite of audiences and performers alike. "It has been said that the hall itself is an instrument," said the late Isaac Stern. "It takes what you do and makes it larger than life." Its stage was named the Ronald O. Perelman Family Stage in 2006.

Judy and Arthur Zankel Hall (599 seats)

The new Judy and Arthur Zankel Hall opened in September 2003 as the site of a broad spectrum of performing and educational events. When its doors were first opened in 1891, Carnegie Hall consisted

of three auditoriums: the Main Hall, Chamber Music Hall, and Recital Hall (located underneath the Main Hall). Recital Hall was leased to the American Academy of Dramatic Arts in 1895 and was used as a theater by various groups until the early 1960s, when it was converted to a cinema. In 1997, the decision was made to reclaim the space for its original purpose, and construction began to create a versatile, mid-size (approximately 600-seat) auditorium for performance and education. The new venue offers maximum flexibility with sound, lighting, and stage configurations and features high-performance communications networks that allow for multimedia productions and interactive educational activities. Zankel Hall is named in honor of the generosity of the late Arthur Zankel, former Carnegie Hall Vice Chairman, and his wife, Judy.

Joan and Sanford I. Weill Recital Hall (268 seats)

Located on the third floor of Carnegie Hall, Joan and Sanford I. Weill Recital Hall is an intimate auditorium ideal for recitals, chamber music concerts, symposia, discussions, master classes, and more. Seating 268 people, the auditorium evokes a *belle époque* salon. In 1986, Carnegie Recital Hall (as it was then known) was renamed in recognition of the generosity of Carnegie Hall's Chairman of the Board, Sanford I. Weill, and his wife, Joan.

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Yo-Yo Ma



Soweto Gospel Choir

Performance at Carnegie Hall



Daniel Barenboim leads the Chicago Symphony Orchestra, Stern Auditorium / Perelman Stage

For more than a century, Carnegie Hall has set the standard for excellence in performance. Its walls have echoed with applause for the world's outstanding classical artists, as they have for the greatest popular musicians of our time and for the many prominent dancers, politicians, authors, and political crusaders who have appeared on its stages. From Gustav Mahler to Frank Sinatra, from John Philip Sousa to Leopold Stokowski, from Fats Waller to Woodrow Wilson, and from Marian Anderson to Luciano Pavarotti, Carnegie Hall has hosted them all. Indeed, every artist who stands on the Hall's stages is standing on a base of history, anchored by a tradition of excellence.

Carnegie Hall was originally known simply as the "Music Hall" when it opened its doors in 1891. People soon began to refer to it as "Carnegie Music Hall," and, eventually, during the 1894–95 season, the name was officially shortened to Carnegie Hall. In the eleven decades since, the prestige of making a Carnegie Hall appearance has attracted the world's finest performers to its stages. As Andrew Carnegie said when the cornerstone was laid, "It is built to stand for ages, and during these ages it is probable that this hall will intertwine itself with the history of our country."

Today, Carnegie Hall remains America's preeminent concert hall and a vital, active center of culture for performers and audiences. Each season, Carnegie Hall presents more than 190 concerts and events

in Stern Auditorium/Perelman Stage (cap. 2,804), Zankel Hall (cap. 599), and Weill Recital Hall (cap. 268), ranging from orchestral performances, chamber music, recitals, and choral music to jazz, world music, and musical theater.

The Classical Artists

In November 1891, pianist Ignacy Jan Paderewski made his debut to such extraordinary acclaim that he became a keyboard legend on both sides of the Atlantic. Celebrated composer and pianist Sergei Rachmaninoff made his Carnegie Hall debut in 1909, playing his Second Piano Concerto as guest soloist with the Boston Symphony Orchestra. Vladimir Horowitz made his US debut at Carnegie Hall in 1928. A host of other great keyboard artists have made history in Carnegie Hall, among them Arthur Rubinstein and Josef Hofmann, whose debut had people clamoring to get in. In 1958, the 23-year-old Van Cliburn staged his triumphant homecoming at Carnegie Hall after winning the gold medal in the first International Tchaikovsky Competition in Moscow. More recently, Carnegie Hall has seen the debuts of such pianists as Murray Perahia, Martha Argerich, Evgeny Kissin, and Lang Lang.

The early years of the Hall's existence saw such celebrated violinists as Fritz Kreisler and Eugène Ysaÿe appear in concert. In October 1917, with a revolution going on in his Russian homeland,

Performance at Carnegie Hall



Riccardo Muti



Martha Argerich



Renée Fleming

16-year-old Jascha Heifetz made his Carnegie Hall debut. Since then, the roster of violinists who have played at Carnegie Hall has come to include such eminent performers as Yehudi Menuhin, Isaac Stern, Itzhak Perlman, and Pinchas Zukerman. The greatest cellists of the 20th century—including Pablo Casals, Gregor Piatigorsky, Mstislav Rostropovich, and Yo-Yo Ma—have also graced the stage on numerous occasions. And over the years, countless singers have appeared in concert and recital at Carnegie Hall, including such luminaries as Enrico Caruso, Paul Robeson, Maria Callas, Leontyne Price, Beverly Sills, Luciano Pavarotti, Plácido Domingo, Renée Fleming, and Cecilia Bartoli. When a hall in the nation's capital was closed to the great Marian Anderson because of her race, she found herself welcome on the Carnegie Hall stage.

The Orchestras and Their Conductors

From its earliest years, Carnegie Hall had national and international significance. With orchestras beginning to tour as a matter of civic and national pride, Carnegie Hall became a desired destination in New York City. Great American orchestras have been a constant component of Carnegie Hall programming since the Hall's first decade, when both the Boston Symphony and Chicago Symphony made their first visits. Over the years it has become a home away from home for the orchestras of Philadelphia, Cleveland, Pittsburgh, and San Francisco, among others, with their rich traditions and varied programming.

Also gracing the Carnegie Hall stage are symphonic ensembles visiting from abroad, whether the long-established orchestras of Europe—such as the Vienna Philharmonic Orchestra, the Royal Concertgebouw Amsterdam, the Berlin Philharmonic, the Kirov Orchestra, the St. Petersburg Philharmonic, and the London Symphony Orchestra—or avant-garde ensembles such as the London Sinfonietta and the Ensemble Intercontemporain, or younger orchestras from as far away as East Asia and Australia.

Carnegie Hall has also been a favorite venue for the world's finest conductors. Early on, Arthur Nikisch, Willem Mengelberg, Sir Thomas Beecham, Pierre Monteux, Fritz Reiner, Charles Munch, George Szell, and Bruno Walter all performed at the Hall. Arturo Toscanini electrified Carnegie Hall audiences for 28 years at the helm of the New York Philharmonic and the NBC Symphony, writing a page in the Hall's history when, with son-in-law Vladimir Horowitz as soloist, he raised \$11 million for the World War II bond effort in a single benefit performance of the Tchaikovsky Concerto in B-flat Minor.

In 1943, Leonard Bernstein made his debut with the New York Philharmonic on the Carnegie Hall stage and conducted more than 400 concerts there, both

as the Philharmonic's music director and as guest conductor of the Vienna Philharmonic. Herbert von Karajan took his first Carnegie Hall bow in 1955 conducting the Berlin Philharmonic, and Sir Georg Solti earned a place in the Carnegie Hall pantheon with the Chicago Symphony Orchestra in the 1970s and '80s. More recently, such great conductors as Christoph von Dohnányi, Riccardo Muti, Bernard Haitink, Mariss Jansons, Michael Tilson Thomas, and Daniel Barenboim have led orchestras on the Carnegie Hall stage.

Contemporary Music and Creative Initiatives at Carnegie Hall

Today, Carnegie Hall continues to present a diverse selection of contemporary music through adventurous programming and an ambitious commissioning plan. In recent years, Carnegie Hall has commissioned works by such composers as Sir Harrison Birtwistle, Pierre Boulez, Luciano Berio, Kaija Saariaho, William Bolcom, Toru Takemitsu, Elliott Carter, and Charles Wuorinen, to name just a few. In 1995 Carnegie Hall also inaugurated a Composer's Chair, furthering its commitment to new works and compositions, and Chair holders have included Ellen Taaffe Zwilich, Pierre Boulez, and John Adams.

Carnegie Hall's dedication to presenting contemporary music also extends to annual series by the American Composers Orchestra, a promoter of American music in all its forms, and by The MET Chamber Ensemble led by James Levine, another champion of new music; as well as in events such as John Adams's *In Your Ear* festivals of eclectic programming. With the opening of Zankel Hall in 2003, Carnegie Hall gained even greater flexibility to expand its offerings, and such artists as Bang on a Can All-Stars, the Meredith Monk Ensemble, Maya Beiser, Pierre-Laurent Aimard, and the Kronos Quartet are now regular visitors to Carnegie Hall.

Over the past several years, Carnegie Hall has introduced a number of artistic initiatives, each with a particular focus explored through several concerts during a season. Carnegie Hall's **Perspectives** concerts invite select musicians to explore their own musical vision in a personal concert series through collaboration with other musicians and ensembles. *Perspectives* artists have included conductor Michael Tilson Thomas, soprano Dawn Upshaw, conductor and pianist Daniel Barenboim, composer and conductor Pierre Boulez, conductor and pianist James Levine, violinist Gidon Kremer, cellist Yo-Yo Ma, and pianists Martha Argerich, Emanuel Ax, Maurizio Pollini, Peter Serkin, and Mitsuko Uchida. Carnegie Hall has also expanded its *Perspectives* to include non-classical artists, most recently the legendary Brazilian *tropicália* pioneer Caetano Veloso and Senegalese *mbalax* master Youssou N'Dour. Carnegie Hall's award-winning **Making Music** series features contemporary composers

Performance at Carnegie Hall



Youssou N'Dour



Kronos Quartet



SFJAZZ Collective, Zankel Hall

in conversation, sharing their musical points of view along with performances of their works. Steve Reich, Ned Rorem, Milton Babbitt, György Kurtág, Tan Dun, Esa-Pekka Salonen, Philip Glass, Osvaldo Golijov, and Chen Yi are just a few of the composers given voice in the *Making Music* series. Carnegie Hall also annually presents **Distinctive Debuts**—performances designed to give rising young artists international exposure—in collaboration with Europe's great concert halls.

Jazz, Folk, Pop, and Public Forum

In the days before radio and television, Carnegie Hall gave a prominent public forum to anyone with a cause. Jack London spoke on communism in 1906; Emmeline Pankhurst lobbied for women's suffrage, and Margaret Sanger for birth control. A young Winston Churchill spoke on the Boer War, and Mark Twain and Booker T. Washington shared the stage at a Lincoln Memorial Meeting. Clarence Darrow debated Wayne Wheeler on the topic of prohibition.

Early jazz was first heard at Carnegie Hall in 1912, in a concert by James Reese Europe's Clef Club Orchestra. This performance foreshadowed many historic evenings to follow, featuring such jazz greats as Fats Waller, Louis Armstrong, Count Basie, Billie Holiday, Dizzy Gillespie, Ella Fitzgerald, Charlie Parker, Oscar Peterson, Sarah Vaughan, Mel Tormé, Miles Davis, and John Coltrane. A 1938 concert by Benny Goodman and his band, one of the most celebrated events in Carnegie Hall history, marked a turning point in the public acceptance of swing. Duke Ellington made his Carnegie Hall debut in 1943 with the New York premiere of his tone poem *Black, Brown, and Beige*. For a decade starting in 1992, the Hall hosted a resident jazz band led by Jon Faddis. Carnegie Hall has recently expanded

its jazz programming to include a broad range of artists such as Dave Holland, Joshua Redman, Brad Mehldau, Fred Hersch, Lizz Wright, Wayne Shorter, Dianne Reeves, and Bill Frisell.

The first folk singer to perform at Carnegie Hall was John Jacob Niles in 1933. Following in his footsteps have been Woody Guthrie, Pete Seeger, Judy Collins, Arlo Guthrie, Bob Dylan, and Joan Baez, and more recently artists such as Kate and Anna McGarrigle, Odetta, and Doc Watson. Pop entertainers who have performed at Carnegie Hall include Josephine Baker, Judy Garland, Ethel Merman, Nat King Cole, Lena Horne, Frank Sinatra, Liza Minnelli, and Tony Bennett. In 1964, The Beatles made their New York concert debut (their third live appearance in the US) at Carnegie Hall. They were followed by The Rolling Stones that same year and, through the years, by The Doors, Elton John, David Bowie, Sting, James Taylor, Brian Wilson, Stevie Wonder, Lyle Lovett, Emmylou Harris, and Randy Newman. In 2005, continuing its expansion of programming in Zankel Hall, Carnegie Hall launched *City Folk® Live at Zankel*, a new series celebrating the art of singer-songwriters and highlighting modern folk music, in partnership with WFUV. Performers in this series include Suzanne Vega, Jane Siberry, Dan Bern, Rosanne Cash, and Marc Cohn.

Carnegie Hall continues to present artists from an ever more diverse array of musical genres, spanning regions and cultures from across the globe. Performers such as Brazilian *tropicália* pioneer Caetano Veloso, Venezuelan folk balladeer Simón Díaz, the Whirling Dervishes of Damascus, the Romanian gypsy group Taraf de Haïdouks, Senegalese *mbalax* master Youssou N'Dour, and Indian sitarist Ravi Shankar have brought their celebrated talents from their home countries to the stages of Carnegie Hall.

Performance at Carnegie Hall



Reba McEntire and Brian Stokes Mitchell in *South Pacific*



Suzanne Vega

The world of musical theater is also well represented at Carnegie Hall. In the past half-decade alone, Carnegie Hall has presented complete concert performances of Rodgers & Hammerstein’s *Carousel*, starring Audra McDonald and Hugh Jackman, and *South Pacific*, starring Reba McEntire and Brian Stokes Mitchell; evenings of standards with Michael Feinstein; musical reviews celebrating composers such as Richard Rodgers, Harold Arlen, and Stephen Sondheim; a multimedia concert of Yiddish theater led by Michael Tilson Thomas; and solo performances by such Broadway luminaries as Ms. McDonald, Patti LuPone, and Barbara Cook. And from 1983 to the present, The New York Pops, founded by the late Skitch Henderson, has made Carnegie Hall its home.

From its beginnings Carnegie Hall has been the site of numerous radio and television productions—among the more famous, Leonard Bernstein’s Young People’s Concerts, the televised NBC Symphony concerts led by Arturo Toscanini, *Horowitz on Television*, *Carol Burnett and Julie Andrews at Carnegie Hall*, weekly radio broadcasts by the New York Philharmonic from the 1920s through 1962, and *AT&T Presents Carnegie Hall Tonight* in the 1980s.

Richard and Barbara Debs Composer’s Chair at Carnegie Hall

Carnegie Hall’s Composer’s Chair was inaugurated in 1995 to have appointees collaborate with the Carnegie Hall staff on creative aspects of the Hall’s activities. Ellen Taaffe Zwilich was the first to hold the position and, during her four-year tenure, was commissioned to compose three new works. She also helped to inaugurate *Making Music*, the award-winning series presenting music by and conversation with contemporary composers.

Pierre Boulez held the Composer’s Chair from 1999 through the 2002–2003 season, serving in an advisory capacity on contemporary music programming and related design issues during the construction of Judy and Arthur Zankel Hall. In September 2003, John Adams was named as Mr. Boulez’s successor and has worked closely with Carnegie Hall’s artistic team in developing artistic initiatives and plans for the Hall’s three stages, with a particular focus on Zankel Hall.

In 1999, Carnegie Hall named its Composer’s Chair for trustee and chairman emeritus Richard Debs and his wife, Barbara, in honor of their long-standing commitment to Carnegie Hall and its artistic goals.

Carnegie Hall Commissioning Program

Although new and innovative work has long been a part of Carnegie Hall’s fabric—the world premieres of such now-standard works as Dvořák’s “New World” Symphony and Gershwin’s *An American in Paris* took place at the Hall—it was only recently that The Carnegie Hall Corporation actively began its own commissioning program. Carnegie Hall’s first two commissioned works were Leonard Bernstein’s *Opening Prayer*, premiered by the New York Philharmonic and Zubin Mehta in December 1986, and *Concerto for Piano and Orchestra* (commissioned jointly by Carnegie Hall, the Detroit Symphony, and the American Symphony Orchestra League) by Ellen Taaffe Zwilich, which was premiered at Carnegie Hall in January 1987.

In the 1990–1991 season, Carnegie Hall’s commissioning program was institutionalized through the Centennial Commissioning Project, a series of thirteen commemorative commissions honoring the Hall’s landmark hundredth season. Thirteen major composers, nine of them Americans, were matched with great artists to form a diversity of premiere performances of works for orchestra, chamber ensemble, and voice.

Since then, Carnegie Hall has regularly commissioned new works, ranging from solo to large orchestral pieces. Commissions have also included over 125 new arrangements for jazz band from 1992 to 2002. In recent seasons, Carnegie Hall has presented world premieres by Elliott Carter, David Del Tredici, Bill Frisell, Osvaldo Golijov, Michael Gordon, Brad Mehldau, Meredith Monk, André Previn, Kaija Saariaho, and Charles Wuorinen, among others.

Carnegie Hall Commissions, 1986–2006

1988–89	1
1990–91 (Centennial Season)	13
1991–92	1
1992–93	1
1994–95	1
1996–97	2
1997–98	2
1998–99	4
1999–2000	18
2000–01	3
2001–02	3
2002–03	2
2003–04	9
2004–05	10
2005–06	10

Performance at Carnegie Hall



Professional Training Workshop
with Edgar Meyer



Thomas Quasthoff Master Class



Making Music: Meredith Monk

The Weill Music Institute at Carnegie Hall

Carnegie Hall's music education programs are developed and implemented by The Weill Music Institute at Carnegie Hall. The Institute uses the world-renowned resources of Carnegie Hall to provide music education for a great many people of all ages and cultural backgrounds in the New York City metropolitan region, across the United States, and around the world.

The Weill Music Institute offers a broad range of programs for the general public, students from pre school through high school, and young professional musicians and composers. These programs include Family Concerts at Carnegie Hall and free Neighborhood Concerts in all five boroughs, making music available to thousands within the greater New York City community each year; school-based programs, enabling students at all levels to participate in curricula that are age-appropriate and interactive, and conform to New York City, state, and national education standards; and Professional Training Workshops, giving young musicians the opportunity to be coached and trained by today's great artists in an intimate setting. The Institute's adult education programs provide access to the musicians and composers behind the music, as exemplified by Discovery Concerts, pre-concert talks, and performances designed to present musical works in new contexts.

The Weill Music Institute is named in recognition of Sanford I. Weill, Chairman of the Board of Carnegie Hall, and his wife, Joan, whose \$29.4 million matching gift to the *World of Music Education* endowment campaign is the largest single donation in Carnegie Hall's history.

Hosting of Independently Produced Events

Carnegie Hall has been woven into the fabric of the community of New York City since its opening in 1891. Independently produced events at Carnegie Hall bring an even greater breadth and depth to the Hall's offerings each season and build on its long-held tradition of inclusion. Such esteemed New York musical organizations as Musica Sacra, the Collegiate Chorale, Opera Orchestra of New York, the Juilliard Orchestra, and the Oratorio Society of New York (the very group for which the Hall was built and in which Louise Whitfield Carnegie once sang) perform at the Hall on a regular basis. Major festivals and benefits are also independently produced at Carnegie Hall, including The JVC Jazz Festival, showcasing jazz luminaries of our time; and The Rainforest Benefit Concert, which has featured pop artists Sting, Elton John, and James Taylor.

More than just a home for musicians, Carnegie Hall has also been the happy site of countless graduations, a forum for passionate public addresses, and a place for people to come together in times of joy as well as sorrow. Following the terrorist attacks of September 11, 2001, Carnegie Hall became host to a wide variety of events in response to the tragedy. Comedian Jerry Seinfeld chose Carnegie Hall when he wanted to offer a benefit for the victims' families.

Carnegie Hall continues to be an important place for everyone who walks through its doors. As Andrew Carnegie said about the hall when its cornerstone was laid on May 13, 1890:

It is built to stand for ages, and during these ages it is probable that this hall will intertwine itself with the history of our country. All good causes may find here a platform; here may be celebrated the triumphs—I trust only the peaceful triumphs—of the Republic. Here may the benefactor of the country be hailed; and here also may the death of the great be mourned. From this platform men may be spurred to aims that end not with the miserable self; here an idea may be promulgated which will affect the world or here a good cause may be promoted.

Some of the above content has been excerpted and adapted from the commemorative publication *Carnegie Hall: Building on the Tradition*, by Theodore W. Libbey Jr.

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Professional Training Workshop
with Edgar Meyer



Family Concert in Zankel Hall

The Weill Music Institute at Carnegie Hall



LinkUP! concert in Stern Auditorium / Perelman Stage

The Weill Music Institute at Carnegie Hall develops and implements Carnegie Hall's music education programs and educational initiatives. The Institute plays a central role in Carnegie Hall's commitment to making great music accessible to as many people as possible through broad-reaching music education programs, creative musical interaction, and lifelong learning.

At Carnegie Hall the artistic and educational missions are inseparable; educational programs are woven into the fabric of the concert season, with opportunities for a wide variety of people—from preschoolers to adults, concertgoers to emerging professional musicians—to explore music in ways that are most appealing to them. The Weill Music Institute serves communities in the New York City metropolitan region, across the United States, and around the world.

The Weill Music Institute offers a wide range of programs for the general public, students from preschool through high school, and young professional musicians. Programs that take place at Carnegie Hall are priced affordably and are designed to reach a broad range of people, from Family Concerts to innovative Sound Insights presentations for adults. Carnegie Hall's school-based programs are designed specifically by Carnegie Hall's educators, in conjunction with New York public schools, and reach students from preschool through the 12th grade. The Weill Music Institute takes advantage of Carnegie Hall's access to today's greatest artists to train the musicians and composers of tomorrow in its Professional Training Workshops.

The Institute also brings its educational programs to national and international audiences, using web-based and distance-learning technology. This con-

tinues a tradition, dating back to Carnegie Hall's earliest days, of using technology to reach the largest possible audiences: as early as the 1920s, with the advent of radio, Walter Damrosch's educational concerts became available to countless listeners across North America; then, beginning in the late 1950s, Leonard Bernstein's brilliant insights, infectious enthusiasm, and creative programming captivated millions through television broadcasts of his legendary Young People's Concerts. Today, Zankel Hall, Carnegie Hall's newest stage, is equipped with advanced communications technology and allows the Institute to transmit its distance-learning activities around the globe. In Zankel Hall's first seasons, New York City school students were connected with their counterparts in locales as far flung as Alaska, Hawaii, Trinidad, South Africa, Mali, and India.

The Weill Music Institute is named in recognition of Sanford I. Weill, Chairman of the Board of Carnegie Hall, and his wife, Joan; their \$29.4 million matching gift to the *World of Music Education* endowment campaign is the largest single donation in Carnegie Hall's history. The *World of Music Education* campaign, which concluded on December 31, 2003, raised a total of \$63.1 million, which includes the Weills' matching gift and special non-endowment gifts.

The Weill Music Institute—with its access to the world's greatest artists and the latest technologies—is uniquely positioned to inspire the next generation of music lovers, nurture tomorrow's musical talent, and shape the evolution of music education itself.



**The Weill Music Institute
at Carnegie Hall**

The Weill Music Institute at Carnegie Hall



A Family Concert introduction to the violin



A young patron enjoys *KidsNotes*.



Professional Training Workshop with Meredith Monk



LinkUP! participatory concert in Stern Auditorium / Perelman Stage

Education Programs of The Weill Music Institute at Carnegie Hall



You and Your Family at Carnegie Hall

The McGraw-Hill Companies CarnegieKids invites preschool children to explore basic music concepts through interactive concerts that feature songs, movement, instrument demonstrations, and animation.

Family Concerts offer families an introduction to classical, jazz, and world music through a wide variety of concerts by world-class performers for just \$8 a ticket. Pre-concert activities feature musical demonstrations, opportunities for children to try out instruments, and storytelling.

Sound Insights seeks to enrich the concertgoing experience with pre-concert talks, multimedia presentations, and performances designed around themes that present musical works in new contexts.

Pre-concert Talks feature world-renowned musicians and scholars sharing insights on the repertoire.

Carnegie Hall in the Schools

The McGraw-Hill Companies CarnegieKids (See above.)

Musical Explorers introduces second- and third-grade students to musical concepts and the four families of the orchestra through interactive presentations that include recorder playing, singing, moving, listening, and animation.

LinkUP! develops performing and listening skills in fourth- through sixth-grade students with a student-centered standards-based curriculum, online resources, and participatory concerts at Carnegie Hall.

Communities LinkUP! supports a national network of orchestras and public schools in the production of LinkUP! programs and concerts in their local communities. Participants receive curriculum materials, recorders, and program development support from the Carnegie Hall staff.

Perelman American Roots, a program for middle school students, integrates various styles of American roots music with the teaching of American history and cultural geography.

Global Encounters uses world music as a window into global history and cultures for high school students. The program includes in-school artist workshops, professional development for teachers, distance-learning events, and a series of concerts in Zankel Hall.

The Carnegie Hall National High School Choral Festival is a national event that gives high school choirs, chosen by audition, the opportunity to work with a nationally recognized conductor on a major choral work that is performed at Carnegie Hall.

Carnegie Hall Comes to You

Carnegie Hall / Citigroup Neighborhood Concert Series presents free community events, with music ranging from classical to jazz, from pop to folk, in venues in all five boroughs of New York City.

Carnegie Hall Online Products bring Carnegie Hall's resources to people of all ages and levels of musical experience. Listening Adventures provide an interactive online exploration of musical repertoire and concepts. Performance Guides are interactive websites showing celebrated artists' personal thoughts about specific repertoire.

Carnegie Hall Trains the Next Generation

Professional Training Workshops provide opportunities for the next generation of musicians and composers to be mentored by today's leading artists. Workshops include public events and concerts at Carnegie Hall.

The Weill Fellows Program, in partnership with the US State Department, fosters cross-cultural exchange by bringing together young classical and traditional musicians as well as arts educators and administrators from a chosen region of the world for a series of workshops, seminars, and performances.

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Harper's Illustration of Carnegie Hall
Opening Night, 1891



57th Street Main Lobby Entrance at Carnegie Hall

On May 5, 1891, the Music Hall founded by Andrew Carnegie opened with a concert featuring the American debut of Pyotr Ilyich Tchaikovsky. The event was at once heralded as a triumph for music and architecture. Designed by William B. Tuthill, the building was a self-contained performing arts complex with three auditoriums, and it quickly became known simply as "Carnegie Hall" in recognition of the great industrialist, whose second career in charitable work set a new standard in philanthropy.

Tchaikovsky's opening-night appearance set an auspicious precedent for the array of classical musicians and conductors for whom the Hall would become the essential venue in the United States. Henceforth, a success at Carnegie Hall would be the litmus test of artistic greatness.

Among the musicians who have appeared at Carnegie Hall throughout the years are Maria Callas, Enrico Caruso, Pablo Casals, Jascha Heifetz, Josef Hofmann, Vladimir Horowitz, Gustav Mahler, Sergei Rachmaninoff, Arthur Rubinstein, Arturo Toscanini, Leopold Stokowski, George Szell, and Bruno Walter.

Great American orchestras have been a staple of Carnegie Hall programming since the Hall's first decade, when both the Boston Symphony and Chicago Symphony made their first visits. Over the years it has become a home away from

home for the orchestras of Cincinnati, Cleveland, Philadelphia, Pittsburgh, San Francisco, St. Louis, and Washington, DC, among others. Also calling the Carnegie Hall stage home are the most renowned international symphonic ensembles, including the philharmonic orchestras of Berlin and Vienna, the Amsterdam Concertgebouw, and the Kirov Orchestra.

From its inception, Carnegie Hall has prided itself on its importance as a showcase for American culture. It has succeeded in this role in part because it has hosted every performance genre and has an openness to every style of music, as well as to other cultural and community sensibilities. This is one of Carnegie Hall's strongest assets.

Early jazz was first heard at Carnegie Hall in 1912, in a concert by James Reese Europe's Clef Club Orchestra. The Hall has since featured a cavalcade of jazz greats that has included Fats Waller, W. C. Handy, Louis Armstrong, Count Basie, Billie Holiday, Dizzy Gillespie, Ella Fitzgerald, Charlie Parker, Oscar Peterson, Sarah Vaughan, Gerry Mulligan, Mel Tormé, Miles Davis, and John Coltrane. A 1938 concert by Benny Goodman and his band, one of the most celebrated events in Carnegie Hall history, marked a turning point in the public acceptance of swing. Duke Ellington made his Carnegie Hall debut in 1943 with the New York premiere of his tone poem *Black, Brown, and Beige*.

CARNEGIE HALL

A Short History



September 1957 *Life* magazine article highlighting an architect's rendering of a skyscraper developers proposed to replace Carnegie Hall



Stern Auditorium / Perelman Stage, 2006



Isaac Stern



Main Hall renovations, summer 1986

Folk and rock have been equally well represented at the Hall. The first folk singer to perform at Carnegie Hall was John Jacob Niles in 1933. Following in his footsteps have been Woody Guthrie, Pete Seeger, Judy Collins, Arlo Guthrie, Bob Dylan, and Joan Baez, and more recently artists such as Kate and Anna McGarrigle, Odetta, and Doc Watson. Pop entertainers who have performed at Carnegie Hall include Josephine Baker, Judy Garland, Ethel Merman, Nat King Cole, Lena Horne, Frank Sinatra, Liza Minnelli, and Tony Bennett. In 1964, The Beatles made their New York concert debut (their third live appearance in the US) at Carnegie Hall. They were followed by The Rolling Stones that same year and, through the years, by The Doors, Elton John, David Bowie, Sting, James Taylor, Brian Wilson, Stevie Wonder, Lyle Lovett, Emmylou Harris, David Byrne, and Randy Newman.

It seems improbable, thus, that Carnegie Hall was nearly razed approximately a half century ago. When the building was put up for sale in the mid-1950s, the only interested parties were developers, who proposed erecting an office skyscraper on the site of Carnegie Hall, and the date of March 31, 1960, was set for the Hall's demolition.

Although many wanted to save the Hall, and several committees to help rescue it were formed, it was only at the eleventh hour that the Committee to Save Carnegie Hall, headed by Isaac Stern, was able to stop the impending demolition. On May 16, 1960, as a result of special state legislation, New York City was permitted to purchase Carnegie Hall for \$5 million. A new nonprofit organization, The Carnegie Hall Corporation, was chartered, and to this day it manages the building and its operations.

Isaac Stern served as President of the Corporation for over four decades, until his death in September 2001.

Carnegie Hall thrived throughout the 1960s and most of the following decade, but by the late 1970s, concerns were mounting about the physical condition of the Hall, and a 1981 architectural evaluation showed a serious need for renovation. Carnegie Hall celebrated the 25th anniversary of its "saving" by announcing a \$60 million capital campaign committed to the restoration and renovation of the building. On May 18, 1986, Carnegie Hall closed its doors and on December 15 of the same year reopened with a completely refurbished main lobby, box office, Recital Hall, Main Hall, and backstage area.

In 1987, the Recital Hall was renamed Joan and Sanford I. Weill Recital Hall at Carnegie Hall in recognition of the long-standing generosity and support of current Carnegie Hall Chairman Sanford I. Weill and his wife. Carnegie Hall's Rose Museum opened in April 1991, coinciding with the Hall's centennial season, when it began displaying historical memorabilia from the Hall's archives, as well as special exhibitions relating to themes in concert programming. In January 1997, the Main Hall was dedicated as Isaac Stern Auditorium, and in May 2006, its stage was named the Ronald O. Perelman Family Stage, in recognition of the support of the longtime Carnegie Hall Trustee and his family.

Carnegie Hall announced a Composer's Chair for the first time in its history in January 1995, and those named to the position have served as collaborators in many aspects of the Hall's activities. Ellen Taaffe

CARNEGIE HALL

A Short History



Carnegie Lyceum, ca. 1896,
now Zankel Hall



Zankel Hall marquee on Seventh Avenue



Family Concerts, a program of
The Weill Music Institute at Carnegie Hall



Zankel Hall, 2006

Zwlich was the first appointee, followed by Pierre Boulez, then John Adams, who currently holds the Composer's Chair. In 1999, the Composer's Chair was named in honor of Trustee and Chairman Emeritus Richard Debs and his wife, Barbara.

Other recent programming initiatives include several signature series: *Making Music*, featuring conversations with and the performance of works by living composers; *Perspectives*, in which select musicians are invited to explore their musical individuality and create their own concert series in collaboration with other musicians and ensembles; and *Distinctive Debuts*, Carnegie Hall's partnership with several esteemed European concert halls, designed to give rising artists international exposure.

Plans were announced in January 1999 to renovate Carnegie Hall's lower level, which had served various purposes in its first century as a medium-sized auditorium for music and theater, and then as a movie house. The new performance space opened in September 2003 as Judy and Arthur Zankel Hall with a two-week Opening Festival representative of its season programming—from classical, jazz, world, and pop music to family concerts and education programs. The completion of Zankel Hall also represented Carnegie Hall's return to its

founder's vision of three great halls of varying sizes all under one roof. The technologically advanced venue, which seats approximately 600, can be configured in a number of ways and features high-performance communications networks that allow for multimedia productions and interactive educational activities.

Also in September 2003, Carnegie Hall established The Weill Music Institute at Carnegie Hall, in honor of Board Chairman Sanford I. Weill. The Institute uses the resources of Carnegie Hall's three stages in a comprehensive variety of acclaimed music education programs that reach a broad audience—ranging from preschoolers to adults, concertgoers to emerging professional musicians—in the New York metropolitan region, across the United States, and around the world.

Today, Carnegie Hall presents more than 190 concerts each year—from orchestral performances, chamber music, recitals, and choral music to folk, world, musical theater, and jazz—and more than 350 education events per season through The Weill Music Institute. Continually building on its long-standing tradition of excellence and innovation, Carnegie Hall remains one of the world's premier concert venues.

Three Great Stages,
One Great Hall

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The Weill Music Institute
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115 Years of Highlights

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Clive Gillinson,
Executive and Artistic Director

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Pyotr Ilyich Tchaikovsky, 1892

115 Years of Highlights

- May 5–9, 1891 The Opening Week Music Festival features Pyotr Ilyich Tchaikovsky and Walter Damrosch leading the New York Symphony Orchestra and Oratorio Society of New York.
- Nov. 17, 1891 Ignacy Jan Paderewski makes his US debut.
- Dec. 30, 1891 The first Young People's Concert is held, with the New York Symphony Orchestra, Walter Damrosch conducting.
- Nov. 18, 1892 The New York Philharmonic begins using Carnegie Hall as its home and remains in residence until its move to Lincoln Center in 1962.
- Nov. 8, 1893 The Boston Symphony makes its Carnegie Hall debut under Emil Pauer.
- Dec. 16, 1893 The New York Philharmonic, Anton Seidl conducting, gives the world premiere of Dvořák's Symphony No. 9, "From the New World," with Dvořák in attendance.
- Mar. 7, 1898 The Chicago Symphony Orchestra makes its Carnegie Hall debut, Theodore Thomas conducting.
- Jan. 31, 1901 A 26-year-old Winston Churchill gives a lecture on the Boer War.
- Nov. 26, 1902 The Philadelphia Orchestra makes its Carnegie Hall debut, Fritz Scheel conducting.
- Feb. 15, 1904 Pablo Casals makes his Carnegie Hall debut.
- Mar. 21, 1904 Richard Strauss conducts the world premiere of his *Symphonia domestica*.
- Jan. 8, 1906 Arthur Rubinstein makes his US debut with The Philadelphia Orchestra, Fritz Scheel conducting.
- Jan. 22, 1906 Samuel Clemens (Mark Twain) and Booker T. Washington speak at the Hall.
- Nov. 18, 1908 Isadora Duncan makes her Carnegie Hall debut with the New York Symphony Orchestra, Walter Damrosch conducting.
- Dec. 8, 1908 The New York Symphony Orchestra and the Oratorio Society of New York give the US premiere of Gustav Mahler's Symphony No. 2, "Resurrection," conducted by the composer.
- Oct. 25, 1909 A National American Women's Suffragette Rally is held.
- Nov. 13, 1909 Sergei Rachmaninoff makes his Carnegie Hall debut, performing his Piano Concerto No. 2 with the Boston Symphony Orchestra, Max Fiedler conducting.
- Mar. 20, 1912 Theodore Roosevelt speaks at the Hall during his unsuccessful campaign to regain the presidency.
- May 2, 1912 James Reese Europe and his Clef Club Orchestra perform a "Concert of Negro Music."
- Oct. 27, 1917 Jascha Heifetz makes his US recital debut.
- Dec. 10–11, 1918 Sergei Prokofiev performs the New York premiere of his Piano Concerto No. 1, and his "Classical" Symphony receives its US premiere by the Russian Symphony Society of New York, Prokofiev conducting.
- July 9, 1919 President Woodrow Wilson delivers his first report about the Treaty of Versailles following his return from the Paris Peace Conference.
- Jan. 3, 1921 Arturo Toscanini makes his Carnegie Hall debut conducting the Orchestra of La Scala.
- Jan. 24, 1922 The Cleveland Orchestra makes its Carnegie Hall debut, Nikolai Sokoloff conducting.



CARNEGIE HALL

115 Years of Highlights



Igor Stravinsky



Vladimir Horowitz



Einstein flanked by Godowsky and Schoenberg, 1934



Ella Fitzgerald, 1947

- Apr. 12, 1922** Sir Arthur Conan Doyle delivers a lecture on spiritualism titled "The New Revelation: The Scientific Side."
- Jan. 8, 1925** Igor Stravinsky makes his US debut conducting the New York Philharmonic in an all-Stravinsky program.
- Apr. 23, 1927** Clarence Darrow and prohibitionist Wayne B. Wheeler debate the question "Is prohibition of liquor traffic detrimental to public welfare?"
- Jan. 12, 1928** Vladimir Horowitz and Sir Thomas Beecham make their US debuts at the same concert with the New York Philharmonic.
- Feb. 13, 1928** Béla Bartók performs the US premiere of his Piano Concerto No. 1 with the Cincinnati Symphony Orchestra, Fritz Reiner conducting.
- Mar. 8, 1928** Maurice Ravel conducts the New York Symphony Orchestra in a program of his works.
- Apr. 27, 1928** W. C. Handy and Fats Waller make their Carnegie Hall debuts with the W. C. Handy Orchestra and the Jubilee Singers, joined by J. Rosamond Johnson.
- Dec. 13, 1928** George Gershwin's *American in Paris* is given its world premiere by the New York Philharmonic, Walter Damrosch conducting.
- Dec. 30, 1928** Marian Anderson makes her Carnegie Hall recital debut.
- Apr. 1, 1934** Albert Einstein makes remarks on the occasion of a concert held in his honor.
- Jan. 16, 1938** Count Basie and Benny Goodman, with the Benny Goodman Orchestra, make their Carnegie Hall debuts in one of the first formal concerts of swing music.
- Jan. 8, 1943** Isaac Stern makes his Carnegie Hall recital debut.
- Jan. 23, 1943** Duke Ellington makes his Carnegie Hall debut leading his orchestra in the New York premiere of *Black, Brown, and Beige*.
- Apr. 25, 1943** Arturo Toscanini conducts the NBC Symphony Orchestra and Vladimir Horowitz in an all-Tchaikovsky program for the sale of war bonds. The concert brings in more than \$10 million in pledges—the most money raised at a single event for more than 50 years.
- Nov. 14, 1943** A 25-year-old Leonard Bernstein makes his Carnegie Hall debut conducting the New York Philharmonic.
- Apr. 20, 1946** Woody Guthrie, John Jacob Niles, and Pete Seeger make their Carnegie Hall debuts.
- Sep. 29, 1947** Ella Fitzgerald makes her Carnegie Hall debut performing with Charlie Parker and Dizzy Gillespie.
- Dec. 29, 1950** Martha Graham performs in the New York premiere of William Schuman's *Judith*, with stage decorations by Isamu Noguchi.
- Mar. 1, 1955** Herbert von Karajan and the Berlin Philharmonic make their US debuts.
- Nov. 7, 1956** The Vienna Philharmonic makes its Carnegie Hall debut under Carl Schuricht.
- Nov. 10, 1956** Billie Holiday performs in a concert entitled *Lady Sings the Blues*.
- Sep. 9, 1957** *Life* magazine publishes an architect's rendering of a 44-story office tower developers propose to replace Carnegie Hall; demolition of the Hall is subsequently set for March 31, 1960.

CARNEGIE HALL

115 Years of Highlights



Maria Callas, 1959



Judy Garland, 1961



Dr. Martin Luther King Jr., 1968



Yo-Yo Ma

- **May 19, 1958** Van Cliburn performs with the Symphony of the Air, Kirill Kondrashin conducting, after the pianist's triumphal return from Moscow, where he was the first American to win the prestigious Tchaikovsky Piano Competition.
- **Jan. 27, 1959** Maria Callas makes her Carnegie Hall debut in Bellini's *Il pirata* with the American Opera Society, Nicola Rescigno conducting.
- **May 16, 1960** The Committee to Save Carnegie Hall, led by Isaac Stern, achieves victory with legislation that allows New York City to purchase Carnegie Hall. The nonprofit Carnegie Hall Corporation is established, and Isaac Stern serves as its president until his death on September 22, 2001.
- **Jan. 27, 1961** The "Rat Pack"—Frank Sinatra, Sammy Davis Jr., Dean Martin, Peter Lawford, and Joey Bishop—makes its Carnegie Hall debut in a concert honoring Dr. Martin Luther King Jr.
- **Apr. 23, 1961** Judy Garland makes her Carnegie Hall debut at the end of a cross-country tour.
- **Nov. 29, 1961** Patsy Cline makes her Carnegie Hall debut with the Grand Ole Opry.
- **Feb. 4, 1961** Lenny Bruce makes his Carnegie Hall debut.
- **Feb. 12, 1964** The Beatles perform two concerts as part of their first US appearances.
- **Feb.–Mar. 1967** Mstislav Rostropovich performs eight concerts with the London Symphony, featuring more than 20 concertos for cello, including world premieres of works by Lukas Foss and Walter Piston.
- **Feb. 23, 1968** Dr. Martin Luther King Jr. and James Baldwin speak at a W. E. B. Du Bois Centennial Year event. This would be King's last major appearance before his assassination later that year.
- **Feb. 18, 1973** Luciano Pavarotti makes his Carnegie Hall debut.
- **May 18, 1976** A benefit concert celebrating Carnegie Hall's 85th anniversary features performances by Leonard Bernstein, Dietrich Fischer-Dieskau, Vladimir Horowitz, Yehudi Menuhin, Mstislav Rostropovich, Isaac Stern, the New York Philharmonic, and the Oratorio Society of New York.
- **Mar. 23, 1986** Yo-Yo Ma makes his Carnegie Hall recital debut.
- **May 28, 1987** Liza Minnelli's 17-concert engagement constitutes the longest consecutive run of performances in the history of the Hall.
- **May 11, 1988** Irving Berlin's 100th Birthday Celebration includes performances by more than 30 artists from the worlds of classical and popular music, stage, screen, and television.
- **Nov. 14–18, 1990** Carnegie Hall offers its first workshop for musicians-in-training with Robert Shaw. This marks the birth of Carnegie Hall's Professional Training Workshops. Since then there have been more than two dozen workshops in conducting, composition, singing, and chamber and choral music.
- **Mar. 10, 1991** The first of a series of benefits for the Rainforest Foundation features performances by Sting, Elton John, and James Taylor.
- **May 5, 1991** The Carnegie Hall Centennial Gala, an all-day event, includes two televised gala concerts and ends a yearlong celebration of concerts, debuts, and commissions.
- **Jan. 10, 1995** Carnegie Hall inaugurates a Composer's Chair, naming Ellen Taaffe Zwilich as the first holder of the Chair.

CARNEGIE HALL

115 Years of Highlights



Pierre Boulez appointed to the Debs Composer's Chair, 1999



Leontyne Price and James Levine, *Concert of Remembrance*, 2001



South Pacific, recorded live in June 2005

Sep. 28, 1998

A concert titled "My Favorite Broadway: The Leading Ladies" features such artists as Julie Andrews, Liza Minnelli, Chita Rivera, and others.

Sep. 1999

Pierre Boulez is appointed to the newly named Richard and Barbara Debs Composer's Chair at Carnegie Hall.

Oct. 10, 1999

Perspectives, in which select musicians are invited to create their own series, is launched with a performance by Maurizio Pollini. Pierre Boulez and Daniel Barenboim are also *Perspectives* artists for the 1999–2000 season.

Sep. 30, 2001

In the *Concert of Remembrance*, James Levine, Leontyne Price, and Yo-Yo Ma perform in memory of the victims of the September 11 terrorist attacks.

Oct. 30, 2001

A memorial tribute is held for Isaac Stern, president of Carnegie Hall for 40 years, who died on September 22.

June 6, 2002

Carnegie Hall presents *Carousel*, starring Audra McDonald and, in his Carnegie Hall debut, Hugh Jackman as the culminating event in The Rodgers & Hammerstein Organization's season-long Richard Rodgers centennial celebration.

Mar. 22, 2003

Pierre Boulez conducts the first US performance since 1986 of his groundbreaking work *Répons*. For the concert, Carnegie Hall installs a platform over the entire parquet level of Isaac Stern Auditorium to accommodate the spatial requirements of the work.

Sep. 12, 2003

Judy and Arthur Zankel Hall—Carnegie Hall's new, flexible 600-plus-seat performance and education venue—opens with a two-week festival of 23 classical, jazz, pop, world-music, and education events that reflect the inaugural season's programming.

Sep. 2003

John Adams succeeds Pierre Boulez as holder of the Debs Composer's Chair.

Apr. 14, 2004

Caetano Veloso begins his *Perspectives* concerts. He is the first non-classical artist to be chosen to host this acclaimed series.

May 15, 2005

Brad Mehldau and Renée Fleming perform the world premieres of two Carnegie Hall commissions for piano and voice written by Mehldau, *The Blue Estuaries* and *The Book of Hours: Love Poems to God*.

July 2006

Recorded live in June 2005, "*South Pacific* in Concert from Carnegie Hall," starring Reba McEntire and Brian Stokes Mitchell, receives two Emmy Award nominations.

Aug. 19, 2006

Paul Gemignani, who conducted "*South Pacific* in Concert from Carnegie Hall," wins an Emmy for Outstanding Music Direction.

CARNEGIE HALL

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**Carnegie Hall Architectural
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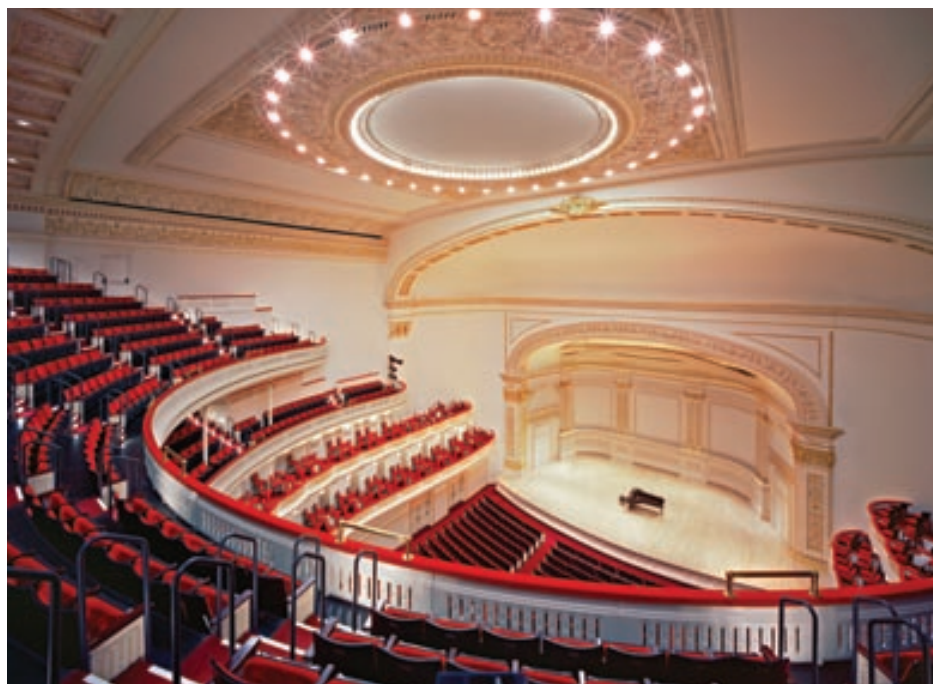


1891



Carnegie Lyceum, 1896

Carnegie Hall Architectural Timeline



Stern Auditorium / Perelman Stage, 2005

- **1889** Andrew Carnegie selects a northern location in New York City called “Goat Hill,” between 56th and 57th streets, as the site for the music hall, and construction begins.
- **1890** Andrew Carnegie's wife, Louise, lays the cornerstone on May 13 for the building designed by architect William B. Tuthill, with the Chicago firm of Adler and Sullivan serving as consultants along with Richard Morris Hunt.

The building, with a striking Italian Renaissance-style façade of terra cotta and iron-spotted brick, is completed in the spring. The rectangular six-story structure houses three performance spaces: the Main Hall, Chamber Music Hall, and the lower-level Recital Hall.
- **1891** The “Music Hall Founded by Andrew Carnegie” opens on May 5. By 1893, it is known as “Carnegie Hall,” a name first used officially in programs during the 1894–95 season.
- **1894–98** Two towers of offices and studio spaces are built. Henry Hardenbergh—architect for the Dakota, the Plaza Hotel, and the Waldorf Astoria Hotel—works on the major part of the additions.
- **1895** The Recital Hall is renamed Carnegie Lyceum. The American Academy of Dramatic Arts takes up residence there, where it remains for 56 years.
- **ca. 1900** The first of several marquees is added to the front entrance to shelter arriving concertgoers.
- **1907** A fire escape is added across the entire Seventh Avenue façade to meet city building codes.
- **1917** A subway station opens at 57th Street and Seventh Avenue.
- **1925** Carnegie Hall is sold by Mrs. Carnegie (who was widowed in 1919) to realtor Robert E. Simon.
- **1926** Several storefronts are carved out of the ground floor masonry around the building.
- **1933** New lighting and air conditioning are added to the stage.

CARNEGIE HALL

Carnegie Hall Architectural Timeline



1986



Isaac Stern

- **1948–50** The first extensive renovations to the building since the Hall's opening are made: dressing rooms are remodeled, tier boxes and restrooms are added, and the stage floor is redone. In addition, new lighting, curtains, elevators, and air conditioning are installed throughout the theater.
- **1952** Carnegie Lyceum becomes the Carnegie Hall Playhouse, a haven for off-Broadway dramatists.
- **1955** Robert Simon Jr. puts Carnegie Hall up for sale.
- **1957** *Life* magazine publishes an architect's rendering of a now-infamous 44-story red office skyscraper developers propose to build on the site of Carnegie Hall.
- **1960** March 31 is set as the demolition date for Carnegie Hall.

Isaac Stern creates the Committee to Save Carnegie Hall and stops the plans for demolition. On May 16, after special state legislation, New York City is permitted to buy the building for \$5 million. A new nonprofit organization, the Carnegie Hall Corporation, is chartered to manage the building and its operations, which it does to this day. Isaac Stern is named Carnegie Hall's president.

Carnegie Hall Playhouse reopens as a first-run art-film house, Carnegie Hall Cinema.
- **1964** Carnegie Hall is designated a National Historic Landmark by the US Department of the Interior. Two years later it is named a City Landmark as well.
- **1966** The Main Hall stage is remodeled: a three-foot extension is added along with new seating, eliminating the center aisle.
- **1978** The Carnegie Hall Board of Trustees commissions the first comprehensive study of the need for physical plant improvements.

James Polshek & Partners delivers its analysis to the Carnegie Hall Board, detailing the need for serious renovations and opportunities of restoration and improvements.
- **1982** A portion of the renovation begins, while the concert hall remains open.
- **1985** Carnegie Hall announces a \$60 million campaign for major renovation and restoration.

CARNEGIE HALL

Carnegie Hall Architectural Timeline



Zankel Hall

- 1986 On May 18, Carnegie Hall closes its doors for seven months for renovation and restoration.

The Main Hall lobby is rebuilt, the box office is expanded and repositioned, and elevator service is installed for the first time in the Hall's history. New seats, carpeting, flooring, and stage floor are added, and the shell above the stage is restored. Ornamental and damaged plaster is repaired, and the interior is painted. The entire backstage area is reconfigured and renovated, and a stage wing is created. Entrances are lowered to street level, and a separate loading entrance with a new stage lift is installed. The six ground-floor storefronts are removed.

Carnegie Hall reopens on December 15. The *New York Times* writes that Carnegie Hall is "reclaiming its position as America's premier concert hall."

- 1987 The small recital hall reopens as Weill Recital Hall at Carnegie Hall, in honor of Joan and Sanford I. Weill (cap. 268), following its complete renovation and restoration, including new floor seats, stage, carpet, and chandeliers, and the removal of such additions as a false proscenium arch, curtain, and wood paneling.

- 1990 Construction begins to connect Carnegie Hall with its new next-door neighbor, Carnegie Hall Tower, a 60-story office building. Demolition crews break through the exterior brick wall of the Hall and open up approximately 25,000 square feet of new space.

- 1991 Completed construction results in expansion of the Hall's backstage and artists' facilities into one space with an enlarged stage wing, more dressing rooms, a freight elevator, and a new backstage area for Weill Recital Hall. The public spaces of Weill Recital Hall are augmented with an enlarged lobby, a new elevator, and a new patron lounge with bar.

The capstone of the renovation project is the creation of a new wing of public space for the Main Hall, incorporating the Rose Museum, the Carnegie Hall Shop, and reception areas.

- 1997 In January, the Main Hall (cap. 2,804) is dedicated as Isaac Stern Auditorium, in honor of the violinist who saved the building and served as the Carnegie Hall Corporation's president since 1960.

- 1999 Plans are announced to renovate Carnegie Hall's lower-level space into a flexible hall for performance and education.

- 2003 Judy and Arthur Zankel Hall (cap. 600) opens in September, representing Carnegie Hall's return to its founder's vision of housing three magnificent auditoriums of varying sizes under one roof.

- 2006 The Carnegie Hall Board of Trustees names the lobby area outside Weill Recital Hall in honor of Klaus Jacobs, who generously led Carnegie Hall in times of transition.

Carnegie Hall announces a gift of \$20 million from trustee Ronald O. Perelman to support its education and artistic programs. In recognition, the stage of Isaac Stern Auditorium is dedicated as the Ronald O. Perelman Family Stage.



Stern Auditorium / Perelman Stage



Weill Recital Hall



Distance learning employing the technology of Zankel Hall

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Clive Gillinson, Executive and Artistic Director



Clive Gillinson became Executive and Artistic Director of Carnegie Hall in July 2005. Mr. Gillinson is responsible for developing the artistic concepts for Carnegie Hall presentations in its three halls—the celebrated Isaac Stern Auditorium / Ronald O. Perelman Family Stage (cap. 2,804), the innovative new Zankel Hall (cap. 600), and the intimate Weill Recital Hall (cap. 268). He also oversees the management of all aspects of the world-renowned venue, including strategic and artistic planning, resource development, education, finance, and administration.

Mr. Gillinson was born in Bangalore, India, in 1946. His mother was a professional cellist; his father, a businessman, also wrote and painted. Mr. Gillinson began studying the cello at the age of eleven and played in the National Youth Orchestra of Great Britain. He went to London University to study mathematics but, realizing that he wanted to make music his life, entered the Royal Academy of Music, where he gained a Recital Diploma and won the top cello prize. After attending the Royal Academy of Music, Mr. Gillinson became a member of the Philharmonia Orchestra.

Mr. Gillinson joined the London Symphony Orchestra cello section in 1970 and was elected to the Board of Directors of the self-governing orchestra in 1976, also serving as Finance Director. In 1984 he was asked by the Board to become Managing Director of the LSO, a position he held until joining Carnegie Hall.

Under Mr. Gillinson's leadership, the LSO initiated some of London's most innovative and successful artistic festivals, working with many of today's leading artists. In the international touring arena, the LSO established an annual residency in New

York from 1997 and was a founding partner in the Pacific Music Festival in Sapporo, Japan, in 1990, with Leonard Bernstein and Michael Tilson Thomas.

Mr. Gillinson is devoted to the belief that great music should be disseminated as widely as possible, and his initiatives with the London Symphony Orchestra included the development of the LSO Discovery music education program, reaching over 30,000 people of all ages annually; and the creation of the UBS and LSO Music Education Center, which involved the restoration and reconstruction of St. Luke's—a magnificent, but previously derelict, 18th-century church. Mr. Gillinson was also central in establishing LSO Live, the orchestra's award-winning international CD label.

Mr. Gillinson has served as Chairman of the Association of British Orchestras; was one of the founding Trustees of the National Endowment for Science, Technology, and the Arts; and was founding Chairman of the Management Committee of the Clore Leadership Programme. He was awarded the CBE (Commander of the British Empire) in the 1999 New Year Honours List and received the 2004 Making Music Sir Charles Grove Prize for his outstanding contribution to British music. Mr. Gillinson was appointed Knight Bachelor in the Queen's Birthday Honours List 2005, the first-ever orchestra manager to be honored with a knighthood.

Mr. Gillinson and his wife, Penny, have three children, Sarah, Miriam, and David. An avid reader and champion of the theater and cinema, Mr. Gillinson is also a sports enthusiast and participates regularly in tennis and running.

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Carnegie Hall, as seen from the corner of 57th Street and 7th Avenue

Quotations About Carnegie Hall

"What it is, beyond anything else, is the best-known concert hall in the cultural capital of the United States, the site for thousands upon thousands of music lovers of some of the great artistic experiences of their lives." —*New York Times*

"Of all America's man-made landmarks, there are just a few that transcend mere local ownership and become the property of the entire nation: Independence Hall, the Golden Gate Bridge, the Statue of Liberty, and then, too, there is Carnegie Hall, known and revered by all." —*Town & Country*

"The eye keeps returning to what will happen at Carnegie Hall. The breadth and depth are astonishing." —*New York Times*

"Carnegie Hall was, once again, an exemplar of balanced, innovative, and important programming." —*New York Times*

"A Carnegie appearance represents the ultimate touch of cultural respectability. Carnegie Hall was crossing over long before crossing over was invented." —*Musical America*

"Artistically, Carnegie Hall is a dynamic institution that is reinvigorating itself for the 21st century ... Downstairs, the new Zankel Hall has already become a hotbed of contemporary music from the classical, jazz, and ethnic traditions." —*New York Times*

"By giving Barenboim, Boulez, and Pollini the freedom to compile programs that show the breadth of their musical interest, [Carnegie Hall's *Perspectives* concerts] shake up the comfortable but tired norm of concert presentation in which starry conductors and ensembles fly in, play a few concerts, and then hop off to their next tour stop. It also leans on the imaginations of its honorees, challenging them to come up with programs that reach beyond the usual." —*New York Times*

"Who shall venture to paint its history or its end? It is built to stand for ages, and during these ages it is probable that this hall will intertwine itself with the history of our country." —*Andrew Carnegie*

"Now as in the past, Carnegie is the core place, the place where standards are set. It separates the men from the boys, the wheat from the chaff, or whatever metaphor you want to use. Since 1891, not a single major artist, not one, has failed to appear here." —*Isaac Stern*

"Carnegie Hall exists for those who love music, who make music, who listen to music, who believe in music." —*Isaac Stern*

"Something magical happens when stepping onto the hallowed Carnegie Hall stage. Nothing compares with the feeling you've earned the opportunity to appear in that magnificent hall and become part of the history of a great institution." —*Frank Sinatra*