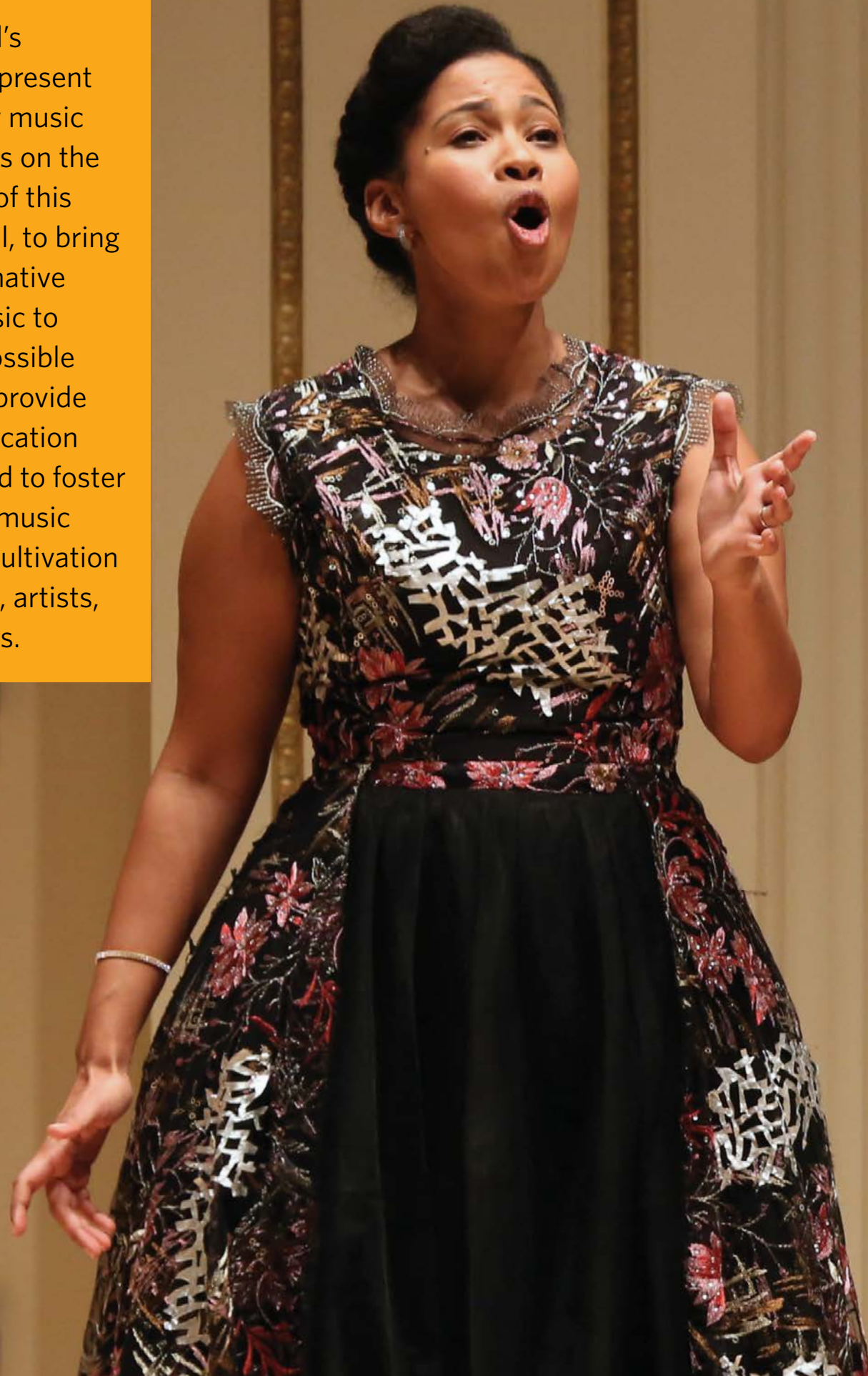


CARNEGIE HALL



2019 - 2020 ANNUAL REPORT

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.



Golda Schultz
November 1



Photos: Schultz by Steve J. Sherman, Burgess by Michael Fusco, All Together: A Global Ode to Joy launch at Sala São Paulo by Aaron Siegel, Ensemble Connect by Daana Kennel, Opening Night by Julie Szoratt, front cover by Bernard Halstein.

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From the Chairman of the Board



Dear Friends,

It is my pleasure to share with you Carnegie Hall's 2019–2020 Annual Report.

The season chronicled in these pages was one of momentous challenges for our cherished institution, the city we call home, and the country we love. All of us who treasure Carnegie Hall were disheartened to see our three stages and the Resnick Education Wing fall silent in March 2020 as the COVID-19 pandemic forced the first-ever extended closure to the public in our 130-year history.

Amidst these unprecedented circumstances, the Carnegie Hall family has shown exceptional resiliency and strength. Above all else, I wish to express my heartfelt thanks to each of you—our dedicated donors and concertgoers, our stalwart advocates and volunteers, and our peerless Board and staff—for the loyalty you have demonstrated. Collectively, we've kept our heads up and our eyes forward, recognizing the uncertainty of the present while remaining committed as ever in our efforts to overcome adversity and build a brighter future through music.

Indeed, during the 2019–2020 season—initially in person and then, by necessity, remotely—Carnegie Hall served audiences and communities of all ages with the highest-quality artistic, education, and social impact programs. Carnegie Hall remains the aspirational destination for the world's finest artists and ensembles; the Weill Music Institute (WMI) continues to provide the most innovative and forward-thinking education and social impact programs in our field. Before the pandemic, Carnegie Hall was already embracing a broad digital transformation, using technology to reach diverse audiences across the globe. Last season's events accelerated this process, and we are committed to embracing technology long-term to share all that is special about Carnegie Hall with audiences worldwide, including many individuals who are unlikely ever to have the chance to set foot in Carnegie Hall.

Of course, the Hall's nimble response to the pandemic, and our ability to launch new initiatives, would not have been possible without the tireless dedication of our family of supporters.

We express deep gratitude to Trustee Anne M. Finucane for our longstanding partnership with Bank of America as our season sponsor, a supporter of educational efforts, and, most recently, the sponsor of our new digital series *Live with Carnegie Hall*. We gratefully acknowledge Breguet as our Exclusive Timepiece, Mastercard as the Official Payment System of Carnegie Hall, United Airlines as our Official Airline since 1997, and Land Rover as the Official Vehicle Partner of Carnegie Hall. We also thank our generous Gala leadership throughout the season, as well as the countless supporters of the special events that raised essential funds toward Carnegie Hall's artistic and education programs.

In the year since the publication of Carnegie Hall's last annual report, we have mourned the passing, but—equally importantly—celebrated the exceptional lives and legacies of two Carnegie Hall titans: Sir James D. Wolfensohn and Norton Belknap. At this singular moment, we thank them for their exemplary

leadership and inspiring guidance over the decades, which helped position Carnegie Hall to be able to withstand the shock waves from an unexpected event like the current pandemic.

Sir James D. Wolfensohn joined the Board of Trustees in 1974 and served as Carnegie Hall's Chairman from 1979–1991. During his chairmanship, Jim oversaw a significant expansion of the Hall's artistic and education activities, helping to lift the Hall to new heights. He was a driving force in attracting corporate leaders to the board and expanding the Hall's fundraising base. More recently, as Chairman Emeritus, Jim was a regular and charming presence at the Hall alongside his beloved wife Elaine, whom we also sadly lost last year. We will sorely miss Jim and Elaine's warm presence at the Hall in coming seasons.

Norton Belknap joined the board in 1974, and for nearly 50 years served the Hall with distinction, including turns as Managing Director from 1982–1988, as Chairman of the Executive Committee from 1979–1983, and as Treasurer from 1979–1980. A native of Topeka, Kansas, Norton never lost his joyful sense of wonder at the boundless potential of Carnegie Hall as a forum to connect music and musicians with audiences around the world. In October 2020, the Board of Trustees formally acknowledged Norton's extraordinary contributions to Carnegie Hall by electing him an Honorary Trustee, in memoriam.

The Carnegie Hall Board of Trustees is made up of extraordinary leaders from around the world who, though diverse in affiliation and background, are united in their belief in the power of music to make a meaningful difference in people's lives. During the 2019–2020 season, we were honored to welcome new Trustees Larry Gagosian, Mary Anne Huntsman, Philippe Khuong-Huu, Steven J. Kimble, Evan Lamberg, and Xiaoshan Ren. In October 2020, we were also delighted to elect new Trustees Phyllis Rosenthal—who will build upon the legacy of her late husband and former Trustee Charles M. Rosenthal—and Sherrese Clarke Soares, as well as Advisory Director W. Cyrus Garrett. We also thank Robert F. Arning for his dedicated service as our Trustee Fellow for more than a decade.

Finally, I would once again like to extend my deepest gratitude to our Executive and Artistic Director, Clive Gillinson; our entire Board of Trustees; and our extraordinary staff, all of whom have demonstrated each day why Carnegie Hall is known around the world for its legacy of excellence.

On our home corner of West 57th Street and Seventh Avenue, a crossroads of American opportunity and accomplishment, Carnegie Hall stands strong as a monument to excellence. But while we all may know how to get to Carnegie Hall, our mission, at this pivotal moment in history, must be to share our highest ideals with others. I am deeply honored to help lead these efforts, and I have absolute faith in our people, our values, and our mission. As this challenging year has proven, there is nothing we cannot accomplish together.

Sincerely,

A handwritten signature in black ink that reads "Robert F. Smith". The signature is fluid and cursive, with a large, sweeping "S" at the end.

Robert F. Smith
Chairman of the Board

From the Executive and Artistic Director



Dear Friends,

The 2019–2020 season challenged us in ways that none of us could ever have anticipated.

For the first few months of our season, it was our pleasure to welcome hundreds of thousands of music lovers into our landmark building to enjoy amazing performances by many of the world's finest musicians representing all musical genres. The Hall's *Beethoven Celebration* invited concertgoers to pay tribute to a revolutionary figure who almost certainly changed the world of music more than any other composer in history. Curated series offered by this season's four Perspectives artists and Debs Composer's Chair brought us closer to these fascinating internationally renowned musicians, enabling us to gain deeper insights into their creative worlds. With a stellar lineup of concerts on our three stages presented alongside the exciting collection of education and social impact programs created by our Weill Music Institute (WMI), Carnegie Hall continued to build on its reputation as the premier destination for the best in music, with programs reflecting the many ways that a concert hall in the 21st century can engage people of all ages and backgrounds, inspiring them to explore.

By early March, with the onset of COVID-19, the world suddenly stood still, and music making at Carnegie Hall, and on stages around the globe, came to a halt. Our immediate concern was for the safety and health of our artists, concertgoers, and staff. As the gravity and duration of the worldwide pandemic became clear, we focused on our mission, asking how the Hall could find alternative ways to continue to serve and inspire our audiences.

As we developed and launched new ideas, we were reminded of the Hall's legacy. Throughout history, whenever America has confronted challenging times, Carnegie Hall has risen to the occasion. From President Theodore Roosevelt appearing on our stage, calling on Americans to stand with the world during World War I; to opening the Hall's doors for free midday concerts during the Great Depression; to offering music to bring us together as we faced tragedies like the AIDS epidemic and the aftermath of September 11, our institution has always provided inspiration, solace, and connection for people everywhere.

This past year has been no different. While this time has been hugely challenging for people around the world, Carnegie Hall has kept all of us linked through music. As soon as the pandemic closed the Hall, we further transformed our digital work and very quickly launched our new *Live with Carnegie Hall* series, inviting many of the world's top artists to keep us connected with audiences worldwide through intimate online performances and conversation, frequently from their own homes. We heard from many people around the globe that these programs felt like a creative lifeline, lifting spirits during a dark and unpredictable time.

Simultaneously, Carnegie Hall's Weill Music Institute and Ensemble Connect pivoted almost all of the Hall's in-person educational programming to digital platforms serving students, families, and educators who were now charged with learning from home. Addressing the demands of this critical time period, WMI placed special focus on its programs for teachers nationwide,

supplying them with professional development opportunities that explored best practices in remote learning as well as a sense of community. Robust online programs like NeON Arts and the summer's expansive digital residency with the Hall's three national youth ensembles provided much-needed creative outlets for teens, enabling them to continue hands-on musical training with top artists while also collaborating with one another. Families also benefited from free, engaging multimedia resources inviting them to have creative experiences together.

In responding to this pandemic, the board and staff leadership felt great responsibility in making decisions that supported the ongoing vigorous health of our institution, ensuring the Hall's future ability to serve people and transform lives across our communities through music. Despite the challenging circumstances that we collectively faced, we felt this was an opportunity to embrace innovations and new ideas that will be sustainable as a central part of our future, emerging as an even more effective and resilient organization, serving ever more people in New York City, the US, and around the world. As our country also continued to grapple with violence and the impact of systemic racism, we also renewed our commitment to amplifying the voices of Black artists and creating programming representative of our entire diverse community, harnessing the power of music and the arts to address societal challenges, encourage dialogue, and, hopefully, instill greater understanding.

Reflecting on this time, I could not be prouder of all that the entire extended Carnegie Hall family has accomplished over the past year, tackling many of the greatest challenges any of us has ever had to face. I am grateful to all of you—the artists who light up our stages and screens, our dedicated concertgoers and supporters, and our devoted trustees, staff, partners, and volunteers whose collective hard work continues to make this all possible. While this has been an incredibly difficult year for Carnegie Hall, the support of our community has been stronger than ever. While we await brighter days when we can safely come together in person once again, we can rest assured that the work of our institution continues at full force, connecting with audiences near and far, and bringing people together through music. We look forward to coming months when we can welcome you back to Carnegie Hall—and what a joyous moment that will be!

With all best wishes,

A handwritten signature in black ink, appearing to read 'Clive Gillinson'. The signature is fluid and cursive, with a large initial 'C'.

Clive Gillinson
Executive and Artistic Director

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(in memoriam)

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Jane Chu
(Advisory
Director)
Mary E. Klein
(Advisory
Director)
Susan W. Rose
Marina Kellen
French
Sabrina Fung
David S. Winter

ROW 2

Suki Sandler
Richard A. Debs
Judy Francis
Zankel
Sanford I. Weill
Robert F. Smith
Mercedes T. Bass
Clive Gillinson
Nicola Bulgari
Thomas P.
Sculco, MD

ROW 3

Philippe
Khuong-Huu
Firoz Ladak
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Tracy E. Long
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Director)
Sana H. Sabbagh
Sarkis Jebejian
Kurt G. Strovink
Jean E. Salata
Sylvia E. Di Pietro
(Speaker's
Office,
Designee)

ROW 4

Kathryn Steinberg
(Advisory
Director)
Dafna Tapiero
(Advisory
Director)
Alan H. H.
Fleischmann
(Advisory
Director)
Joshua Ruch
Joshua Nash
Beatrice Santo
Domingo
Michael ByungJu
Kim
Linda Wachner

ROW 5

John Morning
(Advisory
Director)
Emily K. Rafferty
Valentino D.
Carlotti
Olivier Berggruen
Thomas G.
Maheras
Robert W. Jones

ROW 6

Roy Weathers
Dennis M. Nally
Stanley S.
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Steve J. Sherman

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

As of June 30, 2020

2019–2020 Concert Season

Since it opened its doors in 1891, Carnegie Hall has been an aspirational destination for the world's finest artists in many styles of music. It has also been a pillar of the community in times of crisis, engaging with its audiences, providing service, and always aspiring to play a meaningful role in people's lives. During the 2019–2020 season, Carnegie Hall upheld its great musical traditions while providing a platform for new sounds and new artists. Performances across the musical spectrum excited and uplifted enthusiastic audiences. After having to close suddenly in March 2020 in response to the global pandemic, Carnegie Hall continued to engage its audience by nimbly pivoting to online platforms, creating new artistic initiatives such as *Live with Carnegie Hall* as well as additional education programming, and remaining active and forward-looking throughout the season.



Live with Carnegie Hall: Tituss Burgess
April 14



Franz Welser-Möst, Yefim Bronfman, Anne-Sophie Mutter, and Lynn Harrell with The Cleveland Orchestra
October 3

As ever, Carnegie Hall's stages were home to a diversity of music styles, and audiences were invited to make thrilling discoveries and hear the classics in a new way. Four stellar musicians—Yannick Nézet-Séguin, Joyce DiDonato, Angélique Kidjo, and Sir John Eliot Gardiner—curated series that shared their remarkable musical visions. Richard and Barbara Debs Composer's Chair Jörg Widmann's residency showcased his artistry as a multifaceted composer, clarinetist, and conductor. The season was dedicated to violinist, educator, and activist Isaac Stern, the Hall's first president, in honor of the centenary of his birth. The Hall also joined the world in celebrating Beethoven's 250th birthday with performances by many of the world's leading artists.

On Opening Night, Franz Welser-Möst conducted The Cleveland Orchestra in a gala concert that launched the season-long *Beethoven Celebration* and featured violinist Anne-Sophie Mutter, pianist Yefim Bronfman, and cellist Lynn Harrell—in his last Carnegie Hall appearance—performing Beethoven's Triple Concerto, with Ms. Mutter also appearing as soloist in the composer's Romance in G Major. It was one of many concerts that confirmed Carnegie Hall as a home to the world's great orchestras. The cornerstone of the *Beethoven Celebration* was a series of performances of Beethoven's complete symphonies and selected other works by Sir John Eliot Gardiner and the Orchestre Révolutionnaire et Romantique, performing on period instruments. There were also visits by the The Philadelphia Orchestra and the

Orchestre Métropolitain de Montréal (in its first US tour); Orchestra of St. Luke's, conducted by Bernard Labadie with pianist Beatrice Rana performing Bach concertos; Riccardo Muti conducting the Chicago Symphony Orchestra; the Boston Symphony Orchestra led by Andris Nelsons; Valery Gergiev directing the Munich Philharmonic; and Jaime Laredo with the New York String Orchestra in its annual December concerts. There were also orchestral milestones: In November, Mariss Jansons conducted the Bavarian Radio Symphony Orchestra in his final Carnegie Hall appearance before passing away in December.

Some of the most electrifying music making of the season took place on an intimate scale in recitals and chamber music performances. In December, mezzo-soprano Joyce DiDonato joined Yannick Nézet-Séguin—in his New York keyboard debut—for a performance of Schubert's powerful *Winterreise*. A month later, audiences were treated to another take on the moving song cycle when baritone Peter Mattei and pianist Lars David Nilsson performed it in Zankel Hall. There was also a notable New York vocal premiere when tenor Ian Bostridge teamed with pianist Brad Mehldau for Mehldau's *The Folly of Desire*, a Carnegie Hall co-commission. Sopranos Golda Schultz (with pianist Jonathan Ware), Pretty Yende (with pianist James Baillieu), and Sally Matthews (with pianist Simon Lepper) each gave recitals, singing music by composers from Schubert to Ravel. Great string players and chamber ensembles dazzled audiences. Cellist

Photos by Chris Lee

Carnegie Hall's expansive programming included both early music and the visionary music of the present day. Countertenor Iestyn Davies and the viol consort Fretwork performed music by early Baroque composers; period instrument ensemble Il Pomo d'Oro presented Italian and German music; harpsichordist Tom Foster played early German music; and the Venice Baroque Orchestra with mezzo-soprano Ann Hallenberg paid tribute to legendary Swedish soprano Jenny Lind in a concert of arias and instrumental works by Vivaldi, Handel, and others. Looking to the music of today, audiences heard daring works by Debs Composer's Chair Jörg Widmann; premieres by Hilary Purrington and Hannah Lash performed by the American Composers Orchestra; the Sphinx Virtuosi in the world premiere of Damien Sneed's powerful and timely "Our Journey: 400 Years from Africa to Jamestown" from *We Shall Overcome*; a century of percussion music from Sō Percussion, including a Julia Wolfe work commissioned by Carnegie Hall; and a Kronos Quartet program that included the world premiere of Bryce Dessner's *Le bois*.

Stars from all musical genres gave exciting and memorable performances. As part of her *American Byways* series, Rosanne Cash curated back-to-back evenings of concerts, first with the folk duo The Milk Carton Kids in Zankel Hall, then taking to the main stage herself to perform songs from her father's songbook with Ry Cooder. Television star Tituss Burgess made his Carnegie Hall debut in a lively concert that celebrated the music of Stephen Sondheim in

Sheku Kanneh-Mason made his eagerly anticipated New York recital debut with his sister Isata at the keyboard, while violinist Maxim Vengerov returned to Carnegie Hall with pianist Polina Osetinskaya. As part of the *Beethoven Celebration*, Anne-Sophie Mutter was joined by musical friends for performances of Beethoven's "Spring" and "Kreutzer" violin sonatas, plus the "Ghost" Trio. There were also memorable performances of Beethoven's music for strings and piano by violinist Leonidas Kavakos, pianist Emanuel Ax, and cellist Yo-Yo Ma. In a highlight of the celebration, and as part of the season-long Isaac Stern Centenary, the artists honored the 50th anniversary of the historic Beethoven concerts that Isaac Stern gave with pianist Eugene Istomin and cellist Leonard Rose. Other chamber music highlights included performances by Emanuel Ax and the Dover Quartet, Michael Barenboim with the West-Eastern Divan Ensemble, Soloists of the Kronberg Academy, Brentano String Quartet, and Decoda.

Carnegie Hall's glorious history of piano recitals stretches from the days of Leopold Godowsky and Ignacy Jan Paderewski to the stellar pianists who appeared during the 2019–2020 season. Daniil Trifonov and his keyboard mentor, Sergei Babayan, were joined by percussionist Gabriel Globus-Hoenich for a concert of two-piano works by Schumann, Prokofiev, Rachmaninoff, and Ravel. There were also scintillating recitals by Denis Matsuev, Marc-André Hamelin, Inon Barnatan, Conrad Tao, Behzod Abduraimov, and Yuja Wang.



Mariss Jansons and the Bavarian Radio Symphony Orchestra
November 8



Joey Alexander
October 18

honor of his 90th birthday. Michael Feinstein led delightful journeys through the Great American Songbook, and Steven Reineke conducted The New York Pops in popular favorites. Carnegie Hall's great jazz tradition continued with concerts by 16-year-old piano wizard Joey Alexander, jazz ensemble Artemis, guitarist Lionel Loueke and his trio (as part of Angélique Kidjo's Perspectives series), and singer and trumpeter Bria Skonberg. Spanning the globe, there was a lively fusion of hip-hop, electronica, and Beninese traditional music by Benin International Musical that had the Zankel Hall audience up and dancing. A starry group of performers, including Terence Blanchard and the E-Collective and Jon Batiste, explored the reach and influence of African music around the world. Looking at French-Canadian culture, two of Québec's most popular groups, Le Vent du Nord and De Temps Antan, also raised the Zankel Hall roof in an evening of traditional and contemporary dance tunes and songs.

Carnegie Hall was also home to memorable events produced by other organizations. The New York Comedy Festival presented *Behind the Laughter: An Evening with Stephen Colbert and the Producers of "The Late Show."* Arlo Guthrie played the final concert of a five-decade-long tradition with his *Last Annual Thanksgiving Concert*. And Presidents Bill Clinton and George W. Bush, plus Gloria Steinem, Trevor Noah, Billie Jean King, Ted Koppel, Doris Kearns Goodwin, Ta-Nehisi Coates, and others spent an incredible full day in conversation with *History Talks* presented by the History Channel.

September/October

Sunday, September 22 at 12 PM | Resnick
Fall Family Day

Thursday, October 3 at 7 PM | Stern/Perelman
The Cleveland Orchestra

Franz Welser-Möst, Music Director and Conductor
Anne-Sophie Mutter, Violin
Lynn Harrell, Cello
Yefim Bronfman, Piano
Part of the *Beethoven Celebration*.

Friday, October 4 at 8 PM | Stern/Perelman
The Cleveland Orchestra

Franz Welser-Möst, Music Director and Conductor
Yefim Bronfman, Piano

Friday, October 11 at 7 PM | Stern/Perelman
Sphinx Virtuosi

J'Nai Bridges, Mezzo-Soprano
Will Liverman, Baritone
Damien Sneed, Piano
Chorale Le Chateau
Damien Sneed, Artistic Director

Monday, October 14 at 10 AM and 11:30 AM
Tuesday, October 15 at 10 AM and 11:30 AM
Wednesday, October 16 at 10 AM and 11:30 AM
Thursday, October 17 at 10 AM and 11:30 AM
Friday, October 18 at 10 AM and 11:30 AM
Resnick

NOOMA

Amy Carrigan
Emily Eagen
Bonita Oliver
Thomas Cabaniss, Artistic Director and Producer
Zoë Palmer, Librettist and Associate Director
Saskia Lane, Composer and Director
Malena Dayen, Assistant Director
Emily Eagen, Composer
Amy Carrigan, Production Consultant
Victoria Bek, Costuming

Tuesday, October 15 at 7:30 PM | Zankel

Dover Quartet
Emanuel Ax, Piano



Daniil Trifonov and Sergei Babayan
October 16

Tuesday, October 15 at 8 PM | Stern/Perelman
The Philadelphia Orchestra

Yannick Nézet-Séguin, Music Director and Conductor
Hélène Grimaud, Piano

Wednesday, October 16 at 8 PM | Stern/Perelman
Daniil Trifonov, Piano

Sergei Babayan, Piano

Gabriel Globus-Hoenich, Percussion

Thursday, October 17 at 8 PM | Stern/Perelman
Orchestra of St. Luke's

Bernard Labadie, Principal Conductor
Beatrice Rana, Piano

Friday, October 18 at 8 PM | Stern/Perelman
The New York Pops

Steven Reineke, Music Director and Conductor
Jeremy Jordan, Guest Artist



Terence Blanchard, Vieux Farka Touré, Quiana Lynell, Tarriona "Tank" Ball, and Jon Batiste with the Carpenters United Choir and Joshua Campbell
December 6

Beethoven

C E L E B R A T I O N

Carnegie Hall marked the 250th anniversary of Beethoven's birth with the *Beethoven Celebration*, one of its most expansive explorations ever of a single composer's music. The Hall's celebration featured performances by the world's leading artists, each spotlighting the man who changed the course of Western classical music. Beyond Carnegie Hall, public programming, performances, exhibitions, and events at partner organizations highlighted the many dimensions of this revolutionary composer.

The celebration began with Carnegie Hall's Opening Night Gala, featuring The Cleveland Orchestra conducted by Franz Welser-Möst and violinist Anne-Sophie Mutter, cellist Lynn Harrell, and pianist Yefim Bronfman performing Beethoven's Triple Concerto. Mutter was also the soloist in the composer's Romance in G Major. Many other notable concerts took place before the season was unexpectedly shortened due to the COVID-19 pandemic. In January, Mutter was joined by friends for performances of Beethoven's "Spring" and "Kreutzer" violin sonatas, plus the "Ghost" Piano Trio. February saw Perspectives artist Sir John Eliot Gardiner conduct his Orchestre Révolutionnaire et Romantique in a complete cycle of Beethoven's symphonies and selected other works. Sir John Eliot kicked off his series with a talk in Weill Recital Hall that drew upon his exacting study of Beethoven's music, providing additional insights into the composer's masterworks. The Orchestra of St. Luke's and Principal Conductor Bernard Labadie performed the *Choral Fantasy* with pianist Jeremy Denk, and the Mass in C Major with soprano Karina Gauvin, mezzo-soprano Kelley O'Connor, tenor Jeremy Ovenden, baritone Joshua Hopkins, and La Chapelle de Québec. In March, violinist Leonidas Kavakos, pianist Emanuel Ax, and cellist Yo-Yo Ma performed three concerts of Beethoven's chamber music as part of the season-long Isaac Stern Centenary commemoration.

Leading cultural institutions across New York City also participated in the celebration, with Apple Music, Brooklyn Institute for Social Research, the Metropolitan Museum of Art, the Morgan Library & Museum, the New York Public Library for the Performing Arts, and NYTB / CHAMBER WORKS presenting programs that illuminated the great composer's genius.



Benin International Musical
October 19

Friday, October 18 at 9 PM | Zankel

Joey Alexander Trio

Joey Alexander, Piano
Larry Grenadier, Bass
Eric Harland, Drums
with
Luisito Quintero, Percussion

Saturday, October 19 at 7:30 PM | Weill

Fretwork
Iestyn Davies, Countertenor

Saturday, October 19 at 9:30 PM | Zankel

Benin International Musical

Sunday, October 20 at 2 PM | Stern/Perelman

Denis Matsuev, Piano

Tuesday, October 22 at 7:30 PM | Weill

Ensemble Connect

Photos: Benin International Musical by Jack Vartanian, Gergiev by Chris Lee



Valery Gergiev and the Munich Philharmonic
October 25

Tuesday, October 22 at 8 PM | Stern/Perelman

Marc-André Hamelin, Piano

Wednesday, October 23 at 7:30 PM | Zankel

Standard Time with Michael Feinstein

Michael Feinstein, Artistic Director
with Special Guests
Liz Callaway
Andy Karl
Lily Rasmussen
Tedd Firth, Piano
Phil Palombi, Bass
Mark McLean, Drums

Thursday, October 24 at 7:30 PM | Zankel

Ian Bostridge, Tenor
Brad Mehldau, Piano

Friday, October 25 at 7:30 PM | Weill

Miró Quartet
Stephanie Ho, Piano



Riccardo Muti and the Chicago Symphony Orchestra
November 16



Rosanne Cash and Ry Cooder
November 2



Jörg Widmann with the Irish Chamber Orchestra
November 19

Friday, October 25 at 8 PM | Stern/Perelman
Munich Philharmonic
Valery Gergiev, Music Director and Conductor
Behzod Abduraimov, Piano

Saturday, October 26 at 8 PM | Stern/Perelman
Munich Philharmonic
Valery Gergiev, Music Director and Conductor
Leonidas Kavakos, Violin

November

Friday, November 1 at 7:30 PM | Weill
Golda Schultz, Soprano
Jonathan Ware, Piano

Friday, November 1 at 8:30 PM | Zankel
The Milk Carton Kids
Rosanne Cash, Creative Partner

Saturday, November 2 at 8 PM | Stern/Perelman
Rosanne Cash and Ry Cooder
Rosanne Cash, Guitar and Vocals
Ry Cooder, Guitar and Vocals
John Leventhal, Music Director and Guitar
Glenn Patscha, Piano
Mark Fain, Bass
Joachim Cooder, Drums

Wednesday, November 6 at 7:30 PM | Zankel
Brentano String Quartet

Thursday, November 7 at 7:30 PM | Weill
Decoda

Friday, November 8 at 8 PM | Stern/Perelman
Bavarian Radio Symphony Orchestra
Mariss Jansons, Chief Conductor
Diana Damrau, Soprano

Saturday, November 9 at 8 PM | Stern/Perelman
Bavarian Radio Symphony Orchestra
Vasily Petrenko, Conductor
Rudolf Buchbinder, Piano

Photos: Muti by Todd Rosenberg Photography, Cash and Cooder by Jennifer Taylor, Widmann by Stephanie Berger.

Sunday, November 10 at 3 PM | Zankel
Il Pomo d'Oro
Maxim Emelyanychev, Conductor and Harpsichord
Edgar Moreau, Cello

Wednesday, November 13 at 7:30 PM | Zankel
American Composers Orchestra
George Manahan, Music Director and Conductor
Jamie Barton, Mezzo-Soprano
JJI, Guitar

Thursday, November 14 at 7:30 PM | Zankel
Inon Barnatan, Piano

Friday, November 15 at 8 PM | Stern/Perelman
Chicago Symphony Orchestra
Riccardo Muti, Music Director and Conductor
Joyce DiDonato, Mezzo-Soprano

Saturday, November 16 at 8 PM | Stern/Perelman
Chicago Symphony Orchestra
Riccardo Muti, Music Director and Conductor

The Richard and Barbara Debs Composer's Chair: Jörg Widmann

Composer, conductor, and clarinetist Jörg Widmann was honored by Carnegie Hall as the 2019–2020 Richard and Barbara Debs Composer's Chair. Widmann's residency opened in October, when pianist Yefim Bronfman and The Cleveland Orchestra conducted by Franz Welser-Möst performed Widmann's *Trauermarsch*. Later in the month, Widmann's witty *Con brio* was showcased by the Munich Philharmonic with Valery Gergiev on the podium. In Weill Recital Hall in November, Widmann was an eloquent and engaging speaker in his lecture *On Dissonance and Beauty*. Later that month, he played clarinet and conducted his own music, plus works by Mozart and Weber, with the Irish Chamber Orchestra. An all-Widmann program in January featured him doing double duty playing the clarinet and conducting the International Contemporary Ensemble.

Monday, November 18 at 7 PM | Weill

**The Widmann Lectures:
On Dissonance and Beauty**

Jörg Widmann, Speaker

Monday, November 18 at 8 PM | Stern/Perelman

Boston Symphony Orchestra

Andris Nelsons, Music Director and Conductor
Genia Kühmeier, Soprano
Leif Ove Andsnes, Piano

Tuesday, November 19 at 7:30 PM | Zankel

Irish Chamber Orchestra

Jörg Widmann, Principal Conductor and Clarinet
Claron McFadden, Soprano

Wednesday, November 20 at 7:30 PM | Weill

Conrad Tao, Piano

Friday, November 22 at 8 PM | Stern/Perelman

Orchestre Métropolitain de Montréal

Yannick Nézet-Séguin, Artistic Director and Principal Conductor
Joyce DiDonato, Mezzo-Soprano



Capathia Jenkins with Steven Reineke and
The New York Pops
December 20

December

Tuesday, December 3 at 7:30 PM | Weill

Ensemble Connect

Wednesday, December 4 at 7:30 PM | Zankel

Pretty Yende, Soprano

James Baillieu, Piano

Friday, December 6 at 8 PM | Stern/Perelman

Diaspora Songs

Terence Blanchard featuring The E-Collective

with Special Guests

Jon Batiste

Tank and The Bangas

Vieux Farka Touré

Joshuah Campbell

Quiana Lynell

Antibalas Drummers

RAREdancework | Rebecca Arends, Director

Carpenters United Choir | Sheila R. Carpenter, Director

Terence Blanchard, Musical Director

Saturday, December 7 at 7:30 PM | Zankel

Sō Percussion and Friends

Sō Percussion

Kasey Blezinger

Shelby Blezinger-McCay

David Degge

Petra Elek

Amy Garapic

Todd Meehan

Doug Perkins

Yumi Tamashiro

Clara Warnaar

Saturday, December 7 at 8 PM | Stern/Perelman

Artemis

Cécile McLorin Salvant, Vocals

Renee Rosnes, Music Director and Piano

Anat Cohen, Clarinet and Bass Clarinet

Melissa Aldana, Tenor Saxophone

Ingrid Jensen, Trumpet

Noriko Ueda, Bass

Allison Miller, Drums

Photos: Jenkins and Reineke by Richard Termine; Kanneh-Masons by Stephanie Berger.

Tuesday, December 10 at 8 PM | Stern/Perelman

Behzod Abduraimov, Piano

Wednesday, December 11 at 7:30 PM | Weill

Sheku Kanneh-Mason, Cello

Isata Kanneh-Mason, Piano

Friday, December 13 at 9 PM | Zankel

Lionel Loueke Trio

Lionel Loueke, Vocals and Guitar

Massimo Biolcati, Bass

Ferenc Nemeth, Drums

with

Cyro Baptista, Percussion

and Special Guest

Angélique Kidjo

Sunday, December 15 at 2 PM | Stern/Perelman

Joyce DiDonato, Mezzo-Soprano

Yannick Nézet-Séguin, Piano

Friday, December 20 at 8 PM

Saturday, December 21 at 8 PM

Stern/Perelman

The New York Pops

Steven Reineke, Music Director and Conductor

Tony DeSare, Guest Artist

Capathia Jenkins, Guest Artist

Essential Voices USA

Judith Clurman, Music Director and Conductor

Tuesday, December 24 at 7 PM | Stern/Perelman

New York String Orchestra

Jaime Laredo, Conductor

Nancy Zhou, Violin

Saturday, December 28 at 8 PM | Stern/Perelman

New York String Orchestra

Jaime Laredo, Conductor

Shannon Lee, Violin



Isata Kanneh-Mason and Sheku Kanneh-Mason
December 11



Yannick Nézet-Séguin and Joyce DiDonato
December 15



Angélique Kidjo
December 13



Sir John Eliot Gardiner
February 19

Perspectives

Carnegie Hall continued its tradition of inviting leading artists from a host of musical genres to showcase their broad range of talents, interests, and philosophies by curating a Perspectives series. Each Perspectives artist explored their individual artistic interests and shared them with audiences. After the COVID-19 pandemic abbreviated some of these series, Yannick Nézet-Séguin and Angélique Kidjo hosted *Live with Carnegie Hall* events online.

YANNICK NÉZET-SÉGUIN

Two orchestras around which Yannick Nézet-Séguin's magnificent career has revolved were featured in his Perspectives series. In October, he conducted The Philadelphia Orchestra in the New York premiere of Valerie Coleman's *Umoja*, part of a program that also featured Bartók's Piano Concerto No. 3 with Hélène Grimaud and Richard Strauss's colossal *Eine Alpensinfonie*. In November, Yannick led the Orchestre Métropolitain de Montréal as part of its first US tour, joined by fellow Perspectives artist Joyce DiDonato in a program of Mozart arias and Bruckner's Symphony No. 4, "Romantic." He made his New York debut as a pianist in a December recital in which he collaborated with DiDonato in one of music's great journeys, Schubert's *Winterreise*.

JOYCE DIDONATO

Acclaimed mezzo-soprano Joyce DiDonato showcased her vocal artistry in her second Carnegie Hall Perspectives series. Before the 2019–2020 season, she joined the Hall's National Youth Orchestra of the United States of America on its European tour in performances of Berlioz's *Les nuits d'été* conducted by Sir Antonio Pappano. She performed more Berlioz in November, singing *La mort de Cléopâtre* with Riccardo Muti and the Chicago Symphony Orchestra. Later in the month, she joined fellow Perspectives artist Yannick Nézet-Séguin and the Orchestre Métropolitain de Montréal, singing arias from Mozart's *La clemenza di Tito* and *Le nozze di Figaro*. A superb recitalist, she also partnered with Yannick in a December performance of Schubert's moving song cycle *Winterreise*.

ANGÉLIQUE KIDJO

Benin-born singer Angélique Kidjo's Perspectives charted the course of African music and culture throughout the world. The three-time Grammy Award winner's series opened in October with a program that showcased the hip-hop, electronica, and Beninese traditional music fusion of the fast-rising band Benin International Musical. In December, an all-star roster of artists, including Terence Blanchard and the E-Collective, explored the powerful voices of the African diaspora from generation to generation and continent to continent. A week later, Kidjo was honored by longtime friend and guitarist Lionel Loueke and his trio in a concert that celebrated and reinvented many of her songs.

SIR JOHN ELIOT GARDINER

Conductor, author, and visionary leader of historically informed performance Sir John Eliot Gardiner curated a Perspectives series that revealed the grandeur, passion, and revolutionary spirit of Beethoven's symphonies. As a prelude to his exploration of the complete symphonies, Gardiner shared insights into this immortal music with Beethoven scholar William Kinderman in a February discussion in Weill Recital Hall. Over the next six days, Gardiner and the Orchestre Révolutionnaire et Romantique brought the sound world of Beethoven's time to 21st-century Carnegie Hall, performing on instruments from the composer's era. They performed the nine symphonies, selections from the rarely heard score to the ballet *The Creatures of Prometheus*, and concert arias with soprano Lucy Crowe, as the composer would have experienced them.

Photos: Nézet-Séguin and DiDonato, and Gardiner by Chris Lee; Kidjo by Jack Varoogian; Orkis and Mutter by Jennifer Taylor

January

Tuesday, January 14 at 7:30 PM | Resnick

SongStudio: Gabriel Kahane— Composer in Residence

Renée Fleming, Host
Gabriel Kahane, Speaker

Thursday, January 16 at 4 PM | Resnick

SongStudio: Elina Garanča Master Class

Thursday, January 16 at 7:30 PM | Resnick

SongStudio: In Conversation with Julia Bullock

Renée Fleming, Host
Julia Bullock, Speaker

Friday, January 17 at 4 PM | Resnick

SongStudio: Hartmut Höll Master Class

Friday, January 17 at 7:30 PM | Resnick

SongStudio: Renée Fleming Master Class

Saturday, January 18 at 12 PM and 3 PM | Zankel

Musical Explorers Family

L. Steven Taylor, Host
Shanna Lesniak-Whitney, Pre-Concert Show Leader
Gregorio Uribe, Vocals and Accordion
Jonathan Gomez, Vocals and Percussion
Martin Vejarano, Vocals, Gaitas, and Percussion
Luis Guzman, Electric Bass
Nestor Gomez, Vocals and Percussion
Zulal
Ara Dinkjian, Oud
Soul Science Lab
DJ Scan, Turntables
Warren Fields, Keyboards
Jonathan Michel, Bass
Justin Swiney, Percussion

Saturday, January 18 at 8 PM | Zankel

SongStudio: Young Artists Recital

Renée Fleming, Host
Natalie Buickians, Soprano
Meghan Kasanders, Soprano
Anneliese Klenetsky, Soprano
Kady Evanyshyn, Mezzo-Soprano
Xenia Puskarz Thomas, Mezzo-Soprano
Eric Carey, Tenor
Randy Ho, Tenor
Dominik Belavy, Baritone
Johnathan McCullough, Baritone
Laureano Quant, Baritone
Nara Avetisyan, Piano
Richard Fu, Piano
Toni Ming Geiger, Piano
Celeste Marie Johnson, Piano
Sandy Lin, Piano
Cameron Richardson-Eames, Piano
John Robertson, Piano
Tomomi Sato, Piano
Michael Sikich, Piano
Anna Smigelskaya, Piano

Wednesday, January 22 at 7:30 PM | Weill

Decoda

Friday, January 24 at 8 PM | Stern/Perelman

The New York Pops

Steven Reineke, Music Director and Conductor
Laura Michelle Kelly, Guest Artist
Max von Essen, Guest Artist
Essential Voices USA
Judith Clurman, Music Director and Conductor



Lambert Orkis and Anne-Sophie Mutter
January 30

Friday, January 24 at 8:30 PM | Zankel

**Le Vent du Nord
De Temps Antan**

Saturday, January 25 at 9 PM | Zankel

Kronos Quartet

Paul Wiancko, Cello

Monday, January 27 at 7:30 PM | Resnick

Ensemble Connect Up Close

Directed by **Lisenka Heijboer Castañon** and **Julia Eichten**
Lighting design by **Christopher Gilmore**

Tuesday, January 28 at 7:30 PM | Zankel

**International Contemporary Ensemble
Jörg Widmann, Conductor and Clarinet**

Thursday, January 30 at 7 PM | Stern/Perelman

Anne-Sophie Mutter and Friends

Anne-Sophie Mutter, Violin
Daniel Müller-Schott, Cello
Lambert Orkis, Piano
Part of the *Beethoven Celebration*.

Friday, January 31 at 7:30 PM | Zankel

**Peter Mattei, Baritone
Lars David Nilsson, Piano**

February

Saturday, February 1 at 8 PM | Stern/Perelman

Tituss Burgess

Gabriel Vega Weissman, Director
Charlie Rosen, Music Director
with Special Guests
Jane Krakowski
Michael McElroy
Orfeh
Lillias White

Tuesday, February 4 at 7:30 PM | Weill

**Sally Matthews, Soprano
Simon Lepper, Piano**

Wednesday, February 5 at 7:30 PM | Zankel

Standard Time with Michael Feinstein

Michael Feinstein, Artistic Director
with Special Guests
Marilyn Maye
Ron Raines
Cole Winston
Tedd Firth, Piano
Phil Palombi, Bass
Ray Marchica, Drums

Wednesday, February 5 at 7:30 PM | Resnick

School of Thought Showcase

Black Thought, Host
Bones Brigante | **Dell-P**
Le'Asha | **Mo.st**
Queen Jo | **Rahzel Jr.**
Saba The Godis | **Shawn Smith**

Thursday, February 6 at 7:30 PM | Weill

Doric String Quartet

Thursday, February 6 at 8 PM | Stern/Perelman

Orchestra of St. Luke's

Bernard Labadie, Principal Conductor
Daniel Hope, Violin
Marie-Nicole Lemieux, Contralto

Tuesday, February 11 at 8 PM | Stern/Perelman

**Maxim Vengerov, Violin
Polina Osetinskaya, Piano**

Thursday, February 13 at 7:30 PM | Weill

Tom Foster, Harpsichord

Friday, February 14 at 8 PM | Stern/Perelman

The New York Pops

Steven Reineke, Music Director and Conductor
Mandy Gonzalez, Guest Artist
Carrie Manolakos, Guest Artist
Alex Newell, Guest Artist

Friday, February 14 at 9 PM | Zankel

Bria Skonberg, Trumpet and Vocals

Devin Starks, Bass
Darrian Douglas, Drums
Chris Pattishall, Piano



Lars David Nilsson and Peter Mattei
January 31



Bria Skonberg
February 14

Monday, February 17 at 7:30 PM | Weill

Ensemble Connect

Tuesday, February 18 at 7 PM | Weill

**Sir John Eliot Gardiner
on the Beethoven Symphonies**

Sir John Eliot Gardiner, Speaker
with **William Kinderman**, Moderator
Robin Michael, Principal Cello
Anneke Scott, Principal Horn
Part of the *Beethoven Celebration*.

Wednesday, February 19 at 8 PM | Stern/Perelman

Orchestre Révolutionnaire et Romantique

Sir John Eliot Gardiner, Artistic Director and Conductor
Lucy Crowe, Soprano
Part of the *Beethoven Celebration*.

Thursday, February 20 at 7:30 PM | Zankel

Kirill Gerstein, Piano

Thursday, February 20 at 8 PM | Stern/Perelman

Orchestre Révolutionnaire et Romantique

Sir John Eliot Gardiner, Artistic Director and Conductor
Part of the *Beethoven Celebration*.

Isaac Stern Centenary

The year 2020 marked the centenary of the birth of Isaac Stern, the world-acclaimed violinist, educator, and activist. Carnegie Hall dedicated its 2019–2020 season to Mr. Stern in gratitude for his incredible contributions to the world of music, his tireless work to save Carnegie Hall from demolition in 1960, and for his hopeful vision of what the concert hall could mean to future generations. In March, violinist Leonidas Kavakos, pianist Emanuel Ax, and cellist Yo-Yo Ma performed three chamber music concerts as part of Carnegie Hall's *Beethoven Celebration*. The performances also commemorated the 50th anniversary of a series of legendary Beethoven concerts that Mr. Stern performed with pianist Eugene Istomin and cellist Leonard Rose. The March 8 concert was chosen as the season's Annual Isaac Stern Memorial Concert. Mr. Stern's life and legacy were also the subject of a special exhibition in Carnegie Hall's Rose Museum. On July 21, Mr. Stern's birthday, one of the most widely viewed episodes of *Live with Carnegie Hall* explored his legacy, with guests Emanuel Ax, Jaime Laredo, Yo-Yo Ma, Midori, Itzhak Perlman, Sharon Robinson, David Stern, Shira Stern, Pinchas Zukerman, and Bryan Wagorn joining Clive Gillinson, Carnegie Hall's artistic and executive director, to discuss Mr. Stern's artistry, leadership, and generous mentoring.



Leonidas Kavakos, Emanuel Ax, and Yo-Yo Ma
March 4

Friday, February 21 at 7:30 PM | Weill

Soloists of the Kronberg Academy

Marc Bouchkov, Violin
Jonathan Roozeman, Cello
Jean-Sélim Abdelmoula, Piano

Friday, February 21 at 8 PM | Stern/Perelman

Orchestre Révolutionnaire et Romantique

Sir John Eliot Gardiner, Artistic Director and Conductor
Part of the *Beethoven Celebration*.

Saturday, February 22 at 3 PM | Zankel

Soloists of the Kronberg Academy

Antoine Tamestit, Viola
Gary Hoffman, Cello

Saturday, February 22 at 7:30 PM | Weill

Soloists of the Kronberg Academy

Stephen Waarts, Violin
Matthew Lipman, Viola
Mishka Rushdie Momen, Piano

Sunday, February 23 at 2 PM | Stern/Perelman

Orchestre Révolutionnaire et Romantique

Sir John Eliot Gardiner, Artistic Director and Conductor
Part of the *Beethoven Celebration*.

Sunday, February 23 at 3 PM | Zankel

Soloists of the Kronberg Academy

Antoine Tamestit, Viola
Gary Hoffman, Cello



Yuja Wang
February 28

Monday, February 24 at 7:30 PM | Resnick

Ensemble Connect Up Close

Richard Feldman, Creative Advisor
Justin Cunningham, Actor
Victoria Pollack, Actor
David Rosenberg, Actor

Monday, February 24 at 8 PM | Stern/Perelman

Orchestre Révolutionnaire et Romantique

Sir John Eliot Gardiner, Artistic Director and Conductor
Lucy Crowe, Soprano
Jess Dandy, Contralto
Ed Lyon, Tenor
Matthew Rose, Bass
Monteverdi Choir
Part of the *Beethoven Celebration*.

Thursday, February 27 at 7:30 PM | Zankel

Venice Baroque Orchestra

Andrea Marcon, Music Director and Conductor
Gianpiero Zanocco, Concertmaster and Leader
Ann Hallenberg, Mezzo-Soprano

Friday, February 28 at 7:30 PM | Zankel

West-Eastern Divan Ensemble

Michael Barenboim, Violin

Friday, February 28 at 8 PM | Stern/Perelman

Yuja Wang, Piano

March

Wednesday, March 4 at 8 PM | Stern/Perelman

Emanuel Ax, Piano
Leonidas Kavakos, Violin
Yo-Yo Ma, Cello

Part of the *Beethoven Celebration*.

Thursday, March 5 at 8 PM | Stern/Perelman

Orchestra of St. Luke's

Bernard Labadie, Principal Conductor
Karina Gauvin, Soprano
Kelley O'Connor, Mezzo-Soprano
Andrew Haji, Tenor
Matthew Brook, Bass-Baritone
Jeremy Denk, Piano
La Chapelle de Québec
Bernard Labadie, Music Director

Part of the *Beethoven Celebration*.

Friday, March 6 at 8 PM | Stern/Perelman

Emanuel Ax, Piano
Leonidas Kavakos, Violin
Yo-Yo Ma, Cello

Part of the *Beethoven Celebration*.

Sunday, March 8 at 2 PM | Stern/Perelman

Emanuel Ax, Piano
Leonidas Kavakos, Violin
Yo-Yo Ma, Cello

Part of the *Beethoven Celebration*.

Photos: Wang by Chris Lee; Ax, Kavakos, and Ma by Jennifer Taylor

April/May/June/July

Live with Carnegie Hall was launched in April. Each episode was curated by leading musical artists and featured live performances, personal stories, and conversations with fellow musicians.

Tuesday, April 14 at 3 PM | Online

Live with Carnegie Hall: Tituss Burgess

Frank DiLella, Moderator

with Special Guests

Angel Blue

Jason Robert Brown

Anne Walsh Miller

Thursday, April 16 at 2 PM | Online

Live with Carnegie Hall: Yannick Nézet-Séguin

with Special Guests

Gabriela Lena Frank

Members of The Philadelphia Orchestra

Tuesday, April 21 at 2 PM | Online

Live with Carnegie Hall: Ute Lemper

with Special Guests

Orly Beigel | **Vana Gierig**

Max Lemper-Tabatsky | **Jan Vogler**

Mira Wang | **Elisha Wiesel**

Thursday, April 23 at 2 PM | Online

Live with Carnegie Hall: Emanuel Ax

with Special Guests

Yefim Bronfman | **Marc-André Hamelin**

Orion Weiss | **Shai Wosner**

Tuesday, April 28 at 2 PM | Online

Live with Carnegie Hall: Angélique Kidjo

John Schaefer, Moderator

with Special Guests

Yemi Alade | **Baaba Maal** | **Dianne Reeves**

Dominic James, Guitar | **Thierry Vaton**, Piano

Thursday, April 30 at 2 PM | Online

Live with Carnegie Hall: Joshua Bell

Elliott Forrester, Moderator

with Special Guests

Jeremy Denk | **Steven Isserlis**

Tuesday, May 5 at 2 PM | Online

Live with Carnegie Hall: Music's Bright Future

Thursday, May 7 at 2 PM | Online

Live with Carnegie Hall: Artists in Response

Tuesday, May 12 at 2 PM | Online

Live with Carnegie Hall: Michael Feinstein

with Special Guests

Christine Ebersole | **Alicia Hall Moran**

Joseph Joubert, Piano

Thursday, May 14 at 2 PM | Online

Live with Carnegie Hall: Renée Fleming

Elliott Forrester, Moderator

with Special Guest

Rufus Wainwright

Tuesday, May 19 at 2 PM | Online

Live with Carnegie Hall: Yannick Nézet-Séguin

Thursday, May 21 at 2 PM | Online

Live with Carnegie Hall: A Tribute to Lynn Harrell

Gautier Capuçon | **Evelyn De Silva-Maisky**

Amanda Forsyth | **Zlatomir Fung**

Alban Gerhardt | **Sheku Kanneh-Mason**

Yo-Yo Ma | **Mischa Maisky**

Johannes Moser | **Daniel Müller-Schott**

Christian Poltéra | **Jan Vogler**

Alisa Weilerstein | **Inon Barnatan**, Piano

Tuesday, May 26 at 2 PM | Online

Live with Carnegie Hall: Musical Explorers for Families

L. Steven Taylor, Host

Shanna Lesniak-Whitney, Teaching Artist

Gregorio Uribe, Vocals and Accordion

Jonathan Gomez, Vocals and Percussion

Martin Vejarano, Vocals, Gaitas, and Percussion

Luis Guzman, Electric Bass

Nestor Gomez, Vocals and Percussion

Zulal | **Ara Dinkjian**, Oud | **Soul Science Lab**

DJ Scan, Turntables | **Warren Fields**, Keyboards

Jonathan Michel, Bass | **Justin Swiney**, Percussion

Thursday, May 28 at 2 PM | Online

Live with Carnegie Hall: Alisa Weilerstein

John Schaefer, Moderator

Thursday, June 4 at 5 PM | Online

Live with Carnegie Hall: Joel Thompson's Seven Last Words of the Unarmed

Tuesday, June 9 at 2 PM | Online

Live with Carnegie Hall: Emanuel Ax

with Special Guests

Paul Lewis | **Garrick Ohlsson**

Thursday, June 11 at 2 PM | Online

Live with Carnegie Hall: Rosanne Cash

John Schaefer, Moderator

with Special Guests

Brandi Carlile | **Gary Clark Jr.**

Marc Cohn | **Ry Cooder**

Elvis Costello | **Lizz Wright**

John Leventhal, Guitar

Tuesday, June 16 at 2 PM | Online

Live with Carnegie Hall: Michael Feinstein

with Special Guests

Cheyenne Jackson | **Kelli O'Hara** | **Tony Yazbeck**

Thursday, June 18 at 2 PM | Online

Live with Carnegie Hall: Rhiannon Giddens with Francesco Turrisi

Terrance McKnight, Moderator

Friday, June 19 at 7:30 PM | Online

Live with Carnegie Hall: Juneteenth Celebration

Rev. Dr. James A. Forbes Jr., Host

Tuesday, June 23 at 2 PM | Online

Live with Carnegie Hall: Yannick Nézet-Séguin

with Special Guests

Angel Blue | **Renée Fleming** | **Thomas Lausmann**

Missy Mazzoli | **Donald Palumbo** | **Ailyn Pérez**

Thursday, June 25 at 2 PM | Online

Live with Carnegie Hall: Isabel Leonard

Zsolt Bognár, Moderator

with Special Guests

Janai Bruggler | **Wycliffe Gordon**

Emanuel Ax, Piano



Live with Carnegie Hall: A Tribute to Lynn Harrell

May 21

Tuesday, June 30 at 2 PM | Online

Live with Carnegie Hall: Daniil Trifonov

Emanuel Ax, Moderator

with Special Guest

Sergei Babayan

Tuesday, July 7 at 2 PM | Online

Live with Carnegie Hall: Michael Feinstein

with Special Guests

Storm Large | **Catherine Russell**

Tuesday, July 21 at 2 PM | Online

Live with Carnegie Hall: Isaac Stern Centenary

Emanuel Ax | **Jaime Laredo**

Yo-Yo Ma | **Midori**

Itzhak Perlman | **Sharon Robinson**

David Stern | **Michael Stern**

Shira Stern | **Pinchas Zukerman**

Bryan Wagorn, Piano

Thursday, July 23 at 2 PM | Online

Live with Carnegie Hall: Audra McDonald

Mo Rocca, Moderator

Andy Einhorn, Music Director and Piano

Thursday, July 30 at 2 PM | Online

Live with Carnegie Hall: Judy Collins

Judy Collins, Host

with Special Guests

Shawn Colvin | **Alan Cumming**

Steve Earle | **Jimmy Webb**

125 Commissions Project

Representing its ongoing commitment to the music of the future, Carnegie Hall's 125 Commissions Project entered its fifth and final year. Launched during the Hall's 125th anniversary season in 2015, this initiative has resulted in more than 125 new solo, chamber, and orchestral works by both established and emerging composers.



Highlights from the 2019–2020 season included the US premiere of a new work by Brett Dean for the Doric String Quartet along with the New York premieres of Xavier Foley's *For Justice and Peace* for the Sphinx Virtuosi; Brad Mehldau's *The Folly of Desire*, written for tenor Ian Bostridge and performed with the composer at the piano; and Julia Wolfe's *Forbidden Love* for Sō Percussion. As music making moved from concert stages to online platforms in spring and summer 2020 due to COVID-19, two commissions received their virtual world premieres: John Beasley's *Fête dans la tête* for NYO Jazz, and Gabriella Smith's *Imaginary Pancake* for pianist Timo Andres.

COMPOSER	TITLE	PERFORMER
MATTHEW AUCOIN	String Quartet (NY Premiere, co-commissioned by Carnegie Hall)	Brentano String Quartet
JOHN BEASLEY	<i>Fête dans la tête</i> (Virtual World Premiere, commissioned by Carnegie Hall)	NYO Jazz
TJ COLE	<i>Silver, Blue</i> (NY Premiere, commissioned by Carnegie Hall)	Ensemble Connect
BRETT DEAN	String Quartet No. 3, "Hidden Agendas" (US Premiere, co-commissioned by Carnegie Hall)	Doric String Quartet
XAVIER FOLEY	<i>For Justice and Peace</i> for Violin, Bass, and String Orchestra (NY Premiere, co-commissioned by Carnegie Hall)	Sphinx Virtuosi
BRAD MEHLDAU	<i>The Folly of Desire</i> (NY Premiere, co-commissioned by Carnegie Hall)	Ian Bostridge, Tenor Brad Mehldau, Piano
GABRIELLA SMITH	<i>Imaginary Pancake</i> (Virtual World Premiere, commissioned by Carnegie Hall)	Timo Andres, Piano
JULIA WOLFE	<i>Forbidden Love</i> (NY Premiere, co-commissioned by Carnegie Hall)	Sō Percussion



Brad Mehldau and Ian Bostridge
October 24



Xavier Foley (right) and Sphinx Virtuosi
October 11

- Through the 125 Commissions Project, Carnegie Hall has commissioned more than 160 new works by today's leading composers over the last five years. This new music crosses genres that include classical, jazz, world music, and family programming.
- The 125 Commissions include new works commissioned especially for the National Youth Orchestra of the United States of America, NYO Jazz, and Ensemble Connect, performed at Carnegie Hall and for audiences around the world.
- Each of the 50 new works co-commissioned over the last five years for the *Fifty for the Future: The Kronos Learning Repertoire* project includes companion digital materials, including scores, recordings, and performance notes, distributed online for free. These new works are devoted to exploring contemporary approaches to the string quartet and are designed especially for the training of students and emerging professionals.

The following works, commissioned in the 2019–2020 season, had their premieres postponed.

COMPOSER	TITLE	PERFORMER
JOHN ADAMS	<i>I Still Dance</i>	San Francisco Symphony
CLAUDE DEBUSSY (arr. JAKE HEGGIE)	<i>Chansons de Bilitis</i>	Joyce DiDonato and Friends
MICHAEL GORDON	<i>Travel Guide to Nicaragua</i>	The Crossing with Maya Beiser, Cello
GEORGE LEWIS	<i>Entropies</i>	Ensemble Connect
VARIOUS	<i>Forgotten Voices</i>	Music Kitchen: Food for the Soul
JÖRG WIDMANN	<i>Choralquartett</i> (arr. for chamber orchestra)	Mahler Chamber Orchestra
NINA C. YOUNG	<i>out of whose womb came the ice</i> (expanded version)	American Composers Orchestra

KRONOS QUARTET'S FIFTY FOR THE FUTURE

The following composers were commissioned as part of *Fifty for the Future: The Kronos Learning Repertoire* project in the 2019–2020 season.

Mark Applebaum	Barry Guy	Charlton Singleton
Rafiq Bhatia	Angélique Kidjo	Paul Wiancko
Hawa Kassé Mady Diabaté	Sky Macklay	
Alexandra du Bois	Aruna Narayan	

Carnegie Hall Citywide

In 2019–2020, Carnegie Hall continued its 40-years-plus tradition of bringing free performances into New York City's neighborhoods with Carnegie Hall Citywide. Partnering with local community organizations, Carnegie Hall brought outstanding artists—as well as rising stars of classical, jazz, folk, and world music—to neighborhoods in each of the city's five boroughs. The series opened during the summer with five concerts in the heart of Manhattan in Bryant Park, including an August Carnegie Hall Citywide Night that featured Brazilian folk fusion, Irish fiddle music, and zydeco. During the 2019–2020 season, Thandiswa Mazwai, Ensemble Connect, Catalyst Quartet, Pistolera, and Edna Vazquez were among the featured artists who performed at the Schomburg Center for Research in Black Culture, Harlem Stage Gatehouse, Flushing Town Hall, the Brooklyn Museum, and beyond.

Saturday, October 5 at 5 PM
Brooklyn Museum

Edna Vazquez, Vocals and Guitar

Bill Marsh, Guitar and Vocals
Milo Fultz, Bass and Vocals
Jesse Brooke, Drums and Vocals

Tuesday, October 8 at 7 PM
Schomburg Center for Research in Black Culture

Thandiswa Mazwai, Singer

Sunday, November 10 at 5 PM
Our Saviour's Atonement Lutheran Church

Ensemble Connect

Sunday, November 17 at 4 PM
Brooklyn Public Library, Central Library

Catalyst Quartet

Thursday, December 5 at 7:30 PM
Harlem Stage Gatehouse

The Baylor Project

Jean Baylor, Vocals
Marcus Baylor, Drums
Shedrick Mitchell, Piano, Keyboard, and Organ
Yasushi Nakamura, Bass
Freddie Hendrix, Trumpet and Flugelhorn
Keith Loftis, Tenor and Soprano Saxophone



Thandiswa Mazwai
October 8

Saturday, December 7 at 5 PM
Brooklyn Museum

Los Hacheros

Hector "Papote" Jimenez, Lead Vocals
Itai Kriss, Flute and Vocals
Eddie Venegas, Violin, Vocals, and Trombone
William Ash, Bass
Jacob Plasse, Tres Guitar
Carlos Padron, Bonga
Marcos Lopez, Conga

Saturday, January 11 at 3 PM
St. Michael's Church

Kayleigh Decker, Mezzo-Soprano Madeline Slettedahl, Piano

Sunday, January 12 at 2 PM
Bartow-Pell Mansion Museum

Ensemble Connect

Monday, January 27 at 7 PM
Schomburg Center for Research in Black Culture

Stefon Harris, Vibraphone Blackout

Friday, February 14 at 8 PM
Flushing Town Hall

Pistolera

Sandra Velasquez, Guitar and Lead Vocals
Eileen Willis, Accordion
Bryan Vargas, Guitar
Brian Satz, Bass
Sebastian Guerrero, Drums

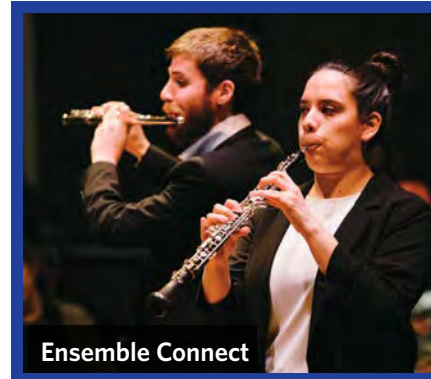
Sunday, March 1 at 4 PM
Brooklyn Public Library, Central Library

David Krakauer, Clarinet Kathleen Tagg, Piano

Map of Carnegie Hall Programs



Carnegie Hall Citywide



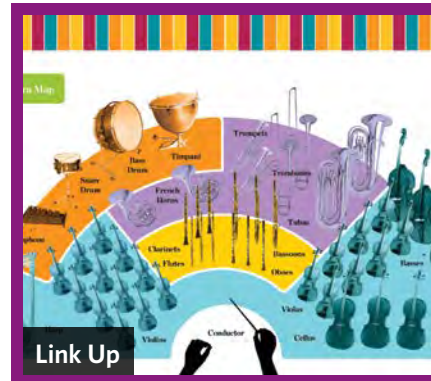
Ensemble Connect



Family Events



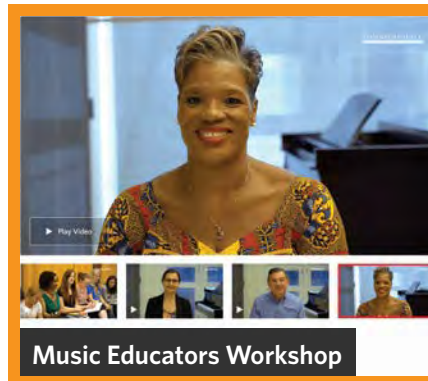
Future Music Project



Link Up



Lullaby Project



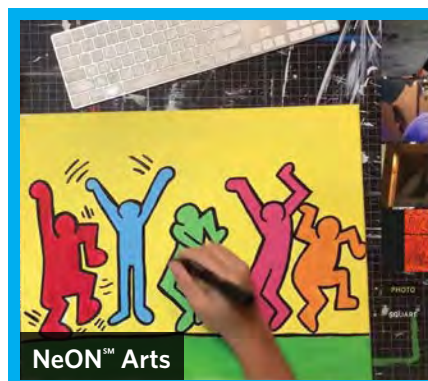
Music Educators Workshop



Musical Connections

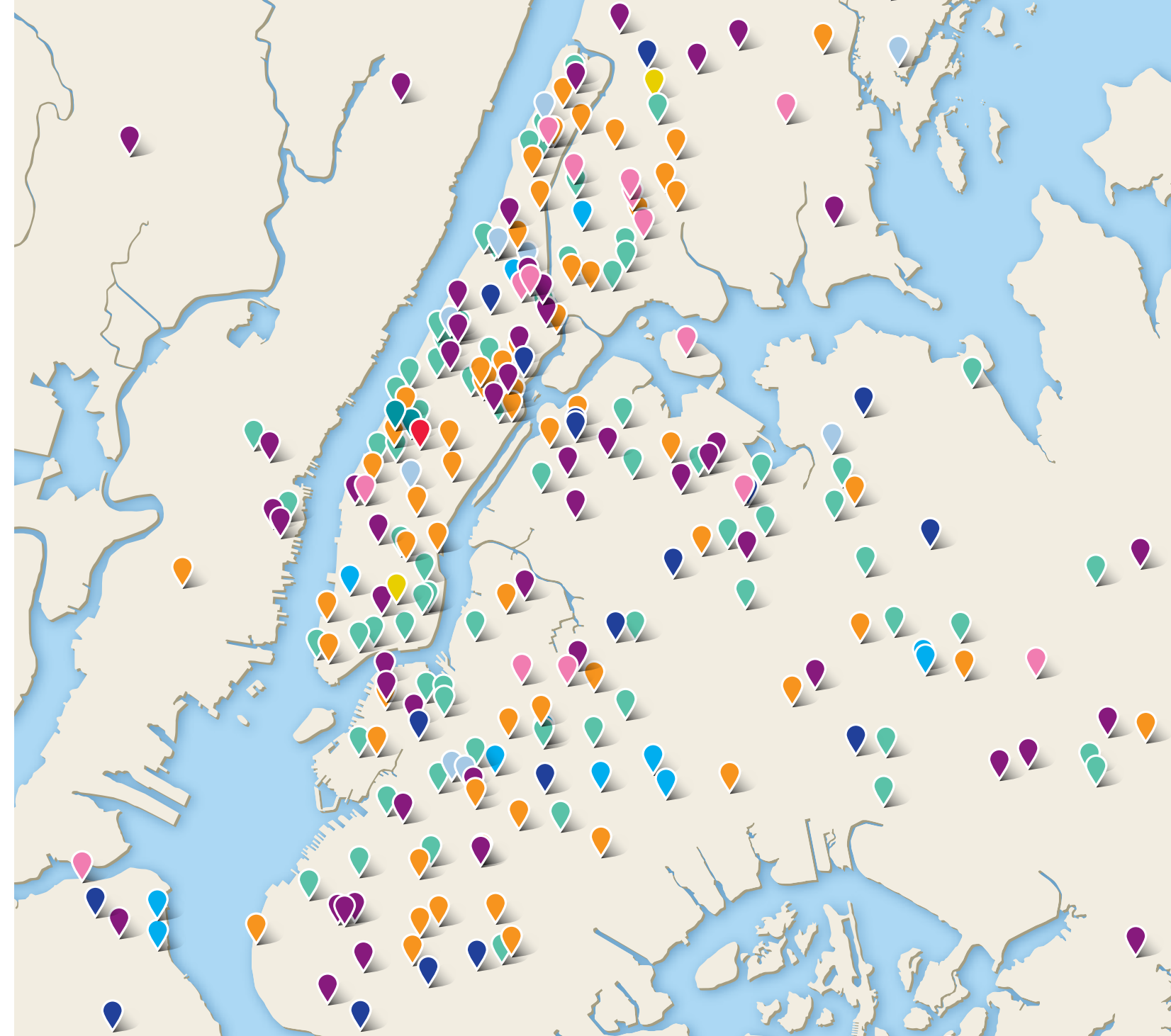


Musical Explorers



NeON™ Arts

Photos: Carnegie Hall Citywide, Ensemble Connect, Future Music Project, and Musical Explorers by Fadi Khar, Family Events by Chris Lee, Lullaby Project and Musical Connections by Stephanie Berger.



Programs of the Weill Music Institute reached teachers, students, and community members during the 2019–2020 season in the following states and countries:

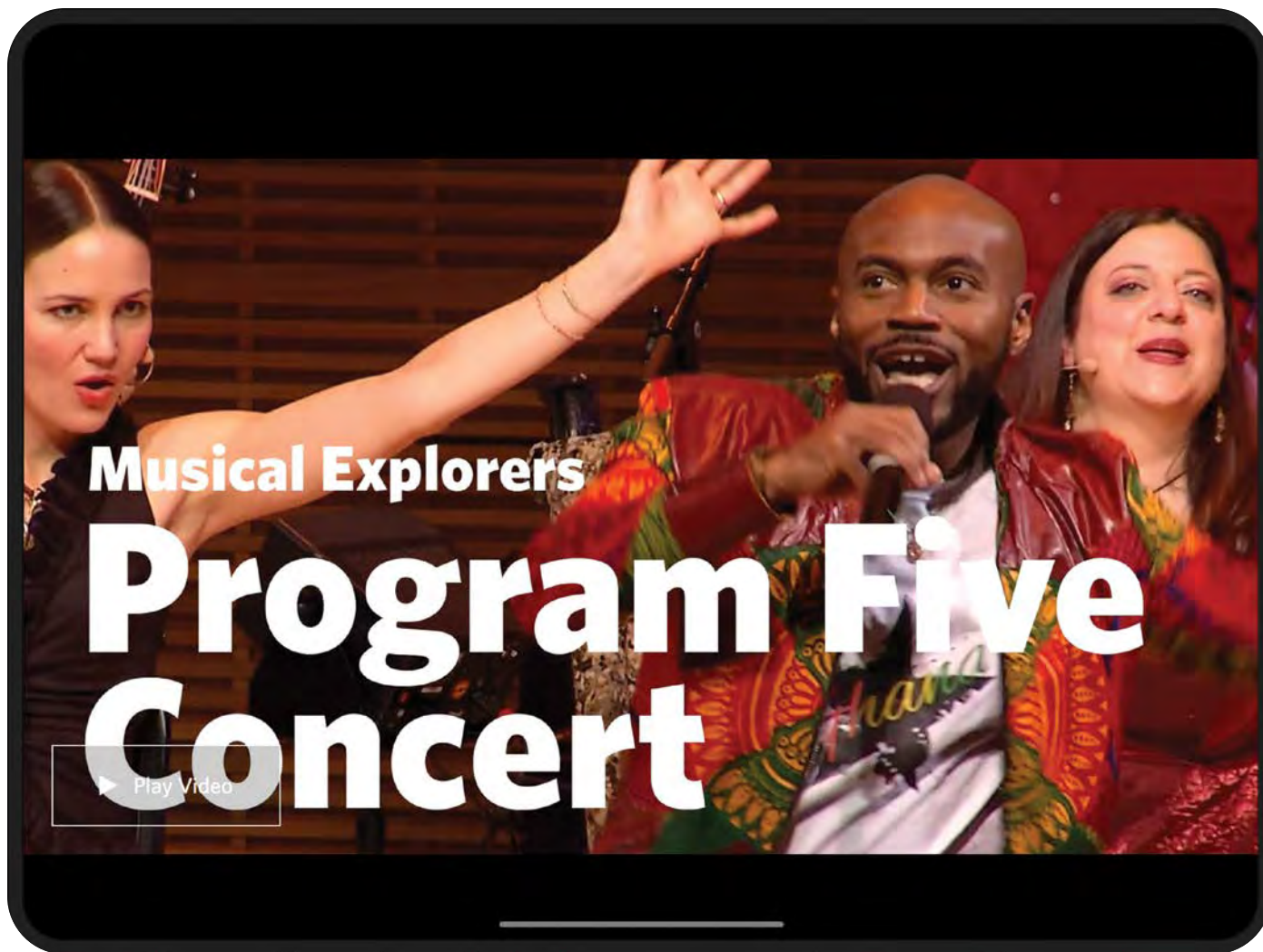
- | | | | | |
|-------------|---------------|----------------|----------------|----------------|
| Alabama | Illinois | Missouri | Rhode Island | Australia |
| Alaska | Indiana | Montana | South Carolina | Canada |
| Arizona | Iowa | Nebraska | Tennessee | Chile |
| Arkansas | Kansas | Nevada | Texas | China |
| California | Kentucky | New Hampshire | Vermont | Colombia |
| Colorado | Louisiana | New Jersey | Virginia | Greece |
| Connecticut | Maine | New York | Washington | Italy |
| Delaware | Maryland | North Carolina | West Virginia | Japan |
| Florida | Massachusetts | Ohio | Wisconsin | Kenya |
| Georgia | Michigan | Oklahoma | | New Zealand |
| Hawaii | Minnesota | Oregon | | Spain |
| Idaho | Mississippi | Pennsylvania | | United Kingdom |



Weill Music Institute

Music education and social impact programs created by Carnegie Hall's Weill Music Institute (WMI) reached more than 800,000 people across the US and around the globe during the 2019-2020 season. Visionary WMI programs—offered at low or no cost to participants—continued to grow. National and international partnerships with orchestras and organizations worldwide; innovative offerings on Carnegie Hall's stages and in the Resnick Education Wing, often in partnership with internationally renowned artists and ensembles; online resources; and engaging New York City school and community initiatives all enriched lives, nurturing creativity and musical talent at all levels.

All Together: A Global Ode to Joy launch at Sala São Paulo
December 12



Musical Explorers Program Five Concert Video

Digital Expansion

WMI expanded many of its education and social impact programs to digital formats this season—first, in an effort to exponentially reach more people worldwide through its initiatives, and later, to deliver tailored new online offerings to serve families, students, and educators who were required to stay home due to the ongoing effects of COVID-19.

In spring 2020, parents and educators quickly adjusted to a challenging new reality and sought to use technology to find new, engaging ways to spark musical learning and creativity. In a matter of days, WMI shifted its wide range of programs online to best suit the needs of its community in New York City and beyond. WMI's initiatives provided support to teachers, presenting them with professional development opportunities that explored best practices in remote learning as well as a close sense of community. Families benefited from free, engaging online educational resources that invited them to share creative musical experiences together. A wide range of digital programs provided creative outlets for teens across New York City and the country, enabling them to continue hands-on training

as they explored music and other art forms with top artists, staying connected to one another.

Among this season's expanded digital initiatives was a new Family Resources page on Carnegie Hall's website that offered fun activities for babies and toddlers as well as children in grades K-5. Parents of young children were able to use these tools to write their own lullabies through the Lullaby Project. Two of WMI's most popular in-school programs—Musical Explorers and Link Up—were transformed into new online materials for parents teaching at home. Musical Explorers, a program that helps parents and teachers introduce children to music from around the world, was also a highlight of the new weekly *Learn with Carnegie Hall* online series, which featured four filmed Musical Explorers concerts from Carnegie Hall. The Hall's annual Summer Music Educators Workshop also moved to digital platforms and continued to offer teachers a chance to learn and connect. A new Music Educators Facebook Group was launched in March, encouraging teachers to interact and rely on each other as valuable resources.

For Students and Teachers

Musical Explorers

(Grades K-2)

Through Musical Explorers, schoolchildren learned songs from different cultural traditions, reflected on their communities, and built an understanding of the cultures around them while developing singing and listening skills. Beginning in fall 2019, WMI released fully digital curricula and teaching tools that expanded the program's reach, making these resources available for free to teachers across the country during the 2019-2020 season. More than 1,300 teachers in schools nationwide participated in the first year of Carnegie Hall's all-digital program, along with three national partner organizations that presented Musical Explorers performances in their own communities.

In January, the Musical Explorers concert in Zankel Hall focused on Colombian cumbia with Gregorio Uribe, Zula presented Armenian folk music, and Soul Science Lab showcased hip-hop beats and rhymes in a performance that was filmed for use in schools nationwide. In place of the previously scheduled May concerts at Carnegie Hall, teachers and students enjoyed a special online interactive program to be enjoyed at home, featuring bluegrass performed by Michael Daves, Chinese traditional music with Qian Yi, and Iraqi folk music with Layth Sidiq.

January 14-17 | Zankel

L. Steven Taylor, Host
Shanna Lesniak-Whitney,
 Pre-Concert Show Leader
Gregorio Uribe, Vocals
Jonathan Gomez, Percussion
Martin Vejarano, Vocals
Luis Guzman, Electric Bass
Nestor Gomez, Percussion
Teni Apelian, Vocals

Yeraz Markarian, Vocals
Anaís Tekerian, Vocals
Ara Dinkjian, Oud
Asanté Amin, Vocals
Chen Lo, Vocals
DJ Scan, Turntables
Warren Fields, Keyboards
Jonathan Michel, Bass
Justin Swiney, Percussion

NATIONAL PARTNERS

Newman Center for the Performing Arts (Colorado)
 Omaha Performing Arts (Nebraska)
 Savannah Music Festival (Georgia)



Photos: Musical Explorers by Fadi Khair

Link Up

(Grades 3–5)

Link Up guides students through a yearlong exploration of orchestral repertoire and music making. This program is produced in New York City and shared with partners across the country and around the globe. Like many programs involving live performance this season, Link Up also adapted to the circumstances of COVID-19. While no concerts took place at Carnegie Hall, teachers and their students enjoyed an online *The Orchestra Swings* culminating concert in the spring. A teacher from PS159 in the Bronx commented, “While preparing for the concerts, so many students created videos with their families singing and playing the songs together. One positive that has come out of the remote teaching has been that for some students, there has been an increase in family engagement.”

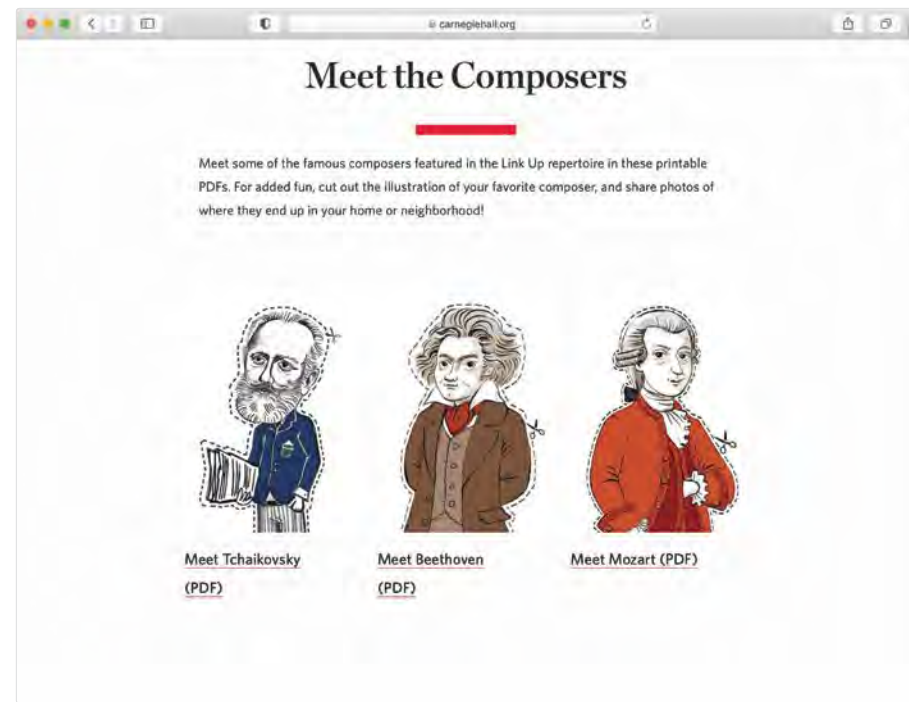
NATIONAL AND INTERNATIONAL PARTNERS

Orchestras across the country and around the globe contributed to Link Up’s growth. Throughout the 2019–2020 season, the program was implemented by 120 partner orchestras in the US and abroad, serving approximately 450,000 students and teachers. Last year, Link Up’s expansion included the program’s Beijing debut in partnership with China’s National Centre for the Performing Arts. A new set of online resources, focusing on music-making fundamentals, were also created for parents to work with their children at home and were shared with all Link Up partners.

Adrian Symphony Orchestra (Michigan)	Colorado Symphony (Colorado)	Kenai Peninsula Orchestra (Alaska)
Aiken Symphony Guild (South Carolina)	Columbus Symphony (Ohio)	Kingsville Symphony Orchestra (Texas)
Akron Symphony Orchestra (Ohio)	Delaware Symphony Orchestra (Delaware)	Kitchener-Waterloo Symphony (Canada)
Albany Symphony Orchestra (Georgia)	East Texas Symphony Orchestra (Texas)	Kure City Board of Education (Japan)
Amarillo Symphony (Texas)	Eastern Connecticut Symphony Orchestra (Connecticut)	Lansing Symphony (Michigan)
Ann Arbor Symphony Orchestra (Michigan)	El Paso Symphony Orchestra (Texas)	Louisiana Philharmonic Orchestra (Louisiana)
Arkansas Philharmonic Orchestra (Arkansas)	Enid Symphony Orchestra (Oklahoma)	LUX (New Jersey)
Arlington Philharmonic (Virginia)	Erie Philharmonic (Pennsylvania)	Madison Symphony Orchestra (Wisconsin)
Art of Music Foundation (Kenya)	Eugene Symphony Association (Oregon)	Mankato Symphony Orchestra (Minnesota)
Artis—Naples (Florida)	Fairfax Symphony Orchestra (Virginia)	Maryland Symphony Orchestra (Maryland)
Auckland Philharmonia Orchestra (New Zealand)	Flagstaff Symphony Orchestra (Arizona)	The McKnight Center for the Performing Arts (Oklahoma)
Bartlesville Symphony Orchestra (Oklahoma)	Fort Wayne Philharmonic (Indiana)	Meridian Symphony Orchestra (Mississippi)
Baton Rouge Symphony Orchestra (Louisiana)	Fort Worth Symphony Orchestra (Texas)	Milwaukee Symphony Orchestra (Wisconsin)
Cape Symphony (Massachusetts)	Fox Valley Symphony Orchestra (Wisconsin)	Modesto Symphony Orchestra (California)
Carnegie Hall—West Virginia (West Virginia)	Fresno Philharmonic (California)	Music in the Mountains (California)
The Carolina Philharmonic (North Carolina)	Glens Falls Symphony Orchestra (New York)	National Centre for the Performing Arts (China)
Central Ohio Symphony (Ohio)	Grand Junction Symphony Orchestra (Colorado)	New Hampshire Music Festival (New Hampshire)
Central Wisconsin Symphony Orchestra (Wisconsin)	Gulf Coast Symphony Orchestra (Mississippi)	New West Symphony (California)
Charleston Symphony Orchestra (South Carolina)	Harrisburg Symphony Orchestra (Pennsylvania)	North Mississippi Symphony Orchestra (Mississippi)
Charlotte Symphony Orchestra (North Carolina)	Hartford Symphony Orchestra (Connecticut)	Northwest Florida Symphony Orchestra (Florida)
Chattanooga Symphony & Opera Youth Orchestras (Tennessee)	Holland Symphony Orchestra (Michigan)	Oklahoma City Philharmonic (Oklahoma)
Chautauqua Institution (New York)	Idaho State Civic Symphony (Idaho)	
Colorado Springs Philharmonic (Colorado)	Juneau Symphony (Alaska)	
	Kansas City Symphony (Missouri)	



Link Up event with Auckland Philharmonia Orchestra



Link Up Activities for Families: Discover the Orchestra

Omaha Symphony (Nebraska)	The Philadelphia Orchestra (Pennsylvania)
Orchestra Miami (Florida)	Plymouth Philharmonic Orchestra (Massachusetts)
Oregon Symphony (Oregon)	Portsmouth Symphony Orchestra (New Hampshire)
Orquesta Sinfónica de los Conservatorios de Almendralej (Spain)	Punta Gorda Symphony (Florida)
Orquesta Sinfónica del Principado de Asturias (Spain)	Regina Symphony Orchestra (Canada)
Pacific Music Festival (Japan)	Reno Philharmonic Orchestra (Nevada)
Paducah Symphony Orchestra (Kentucky)	Rhode Island Philharmonic Orchestra & Music School (Rhode Island)

Rockford Symphony Orchestra (Illinois)
Rogue Valley Symphony (Oregon)
Sacramento Philharmonic & Opera (California)
Saginaw Bay Symphony Orchestra (Michigan)
San Antonio Symphony (Texas)
San Diego Symphony (California)
Santa Barbara Symphony Orchestra (California)
Santa Cruz Symphony (California)
Saratoga Orchestra of Whidbey Island (Washington)
Saskatoon Symphony Orchestra (Canada)
Savannah Philharmonic (Georgia)
Seattle Symphony (Washington)
Sinfonia Gulf Coast (Florida)
Sioux City Symphony (Iowa)
South Bend Symphony Orchestra (Indiana)
South Carolina Philharmonic Youth Orchestras (South Carolina)
Southeast Kansas Symphony Orchestra (Kansas)
Southwest Florida Symphony (Florida)
Spartanburg Philharmonic Orchestra (South Carolina)
Spokane Symphony (Washington)
Springfield Symphony Orchestra (Ohio)
St. Louis Symphony (Missouri)
Stamford Symphony (Connecticut)
Symphony New Hampshire (New Hampshire)
Symphony Nova Scotia (Canada)
Symphony Tacoma (Washington)
Symphoria (New York)
Teatro Mayor Julio Mario Santo Domingo (Colombia)
Thunder Bay Symphony Orchestra (Canada)
Tulsa Symphony Orchestra (Oklahoma)
Tuscarawas Philharmonic (Ohio)
Valdosta Symphony Orchestra (Georgia)
The Venice Symphony (Florida)
Virginia Symphony Orchestra (Virginia)
Walla Walla Symphony (Washington)
West Michigan Symphony (Michigan)
Western Piedmont Symphony (North Carolina)
Winston-Salem Symphony Youth Orchestras (North Carolina)

PlayUSA

(Grades K-12)

In its fifth year, PlayUSA supported 16 partner organizations across the country that help ensure equitable access for instrumental music education programs serving K-12 students. These organizations each received funding, training, and professional development from Carnegie Hall as well as opportunities to learn from one another as part of a national community.

- Buffalo String Works (New York)
- Chicago Jazz Philharmonic (Illinois)
- Community MusicWorks (Rhode Island)
- El Paso Symphony Orchestra Association (Texas)
- El Sistema Oklahoma (Oklahoma)
- Empire State Youth Orchestras (New York)
- Enriching Lives Through Music (California)
- Hawaii Youth Symphony Association (Hawaii)
- INTEMPO (Connecticut)
- Juneau Alaska Music Matters (JAMM) (Alaska)
- Kalamazoo Symphony Orchestra (Michigan)
- Kidznotes (North Carolina)
- Louisiana Philharmonic Orchestra (Louisiana)
- Metropolitan Youth Orchestras of Central Alabama / Scrollworks (Alabama)
- MYCincinnati (Ohio)
- Opportunity Music Project (New York)
- Trenton Music Makers (New Jersey)



Students from Enriching Lives Through Music head to after-school instrumental music programming.



Virtual Summer Music Educators Workshop
July 17

Music Educators Workshop

"Carnegie Hall is the future. These workshops are extremely mindful of human connection and how music can be a catalyst for this connection and bring people, nations, and worlds together," said a Summer Music Educators Workshop participant. "It's a truly beautiful, gratifying, humbling, inspiring, and passionate connection. It gives so many tools for educators to bring positive changes, not only to their classroom, but also to their connections, personal and professional, and their self-improvement every day. I believe every educator should be part of this incredible program. And I feel extremely grateful to have the opportunity to be a part of it. Thank you!"

Over the last decade, WMI has continued to support a nationwide community of educators whose work will impact generations of students to come. More than 100 New York City area music teachers who work with K-12 students in school and community settings strengthened their skills in a series of musical and professional training workshops in the Resnick Education Wing. From September to the mid-March closings caused by the COVID-19 pandemic, educators at all stages of their careers participated in sessions led by expert faculty. In the spring, the workshops shifted to a digital platform where teachers used each other as resources to share best practices and build a community of peers. The summer workshop, with programmatic themes inspired by the Musical Explorers curriculum, brought together more than 200 educators from across the country and around the world to explore how they can intentionally and effectively integrate music from multiple cultures into their music classroom and curriculum.

Photos: PlayUSA (courtesy of Enriching Lives Through Music)

FACULTY

David Bloom	Shanna Lesniak-Whitney	Martha Redbone
Tom Cabaniss	Allison Loggins-Hull	Layth Sidiq
Patricia Campbell	Richard Mannoia	Soul Science Lab, Chen Lo and Asanté Amin
Etienne Charles	Tupac Mantilla	Ilusha Tsinadze
Brian Drye	Connie McKoy	Chantel Wright
Julia Gutiérrez-Rivera	Beata Moon	
Margaret Jenks		

CARNEGIE HALL MUSIC EDUCATORS WORKSHOP FACEBOOK GROUP

A Carnegie Hall Music Educators Workshop Facebook group was launched in March, creating a destination where more than 2,000 members could easily exchange ideas. "I discovered that page a couple of weeks into the COVID-19 shutdown, and it's been a real bright spot for me," said educator Tim Mason, from Harwich, Massachusetts. "It was so traumatic to be ripped from the classroom, but I've gained so much perspective, so many tips and tricks, and had a few smiles, all because of that group."

For Families

Family Events

During the 2019–2020 season, children and families had their creativity, imagination, and musical curiosity stimulated with free and affordable events. Children ages 3–10 and their families enjoyed the Fall Family Day: *Bam! Crash! Pow!* in the Resnick Education Wing. This fall celebration gave kids opportunities to explore the versatility of percussion instruments through live performances by classical, steel pan, and Japanese *taiko* percussion ensembles. The children also built their own instruments and interacted with the professional musicians. January Musical Explorers concerts showcased Colombian cumbia and Armenian folk, and Soul Science Lab focused on hip-hop beats and rhymes in a filmed performance.

Early Childhood Programs

In October, infants and their caregivers enjoyed 10 interactive performances of *NOOMA*, an opera for babies co-commissioned by Carnegie Hall, Minnesota Opera, and San Francisco Opera. The opera was composed specifically with babies in mind and used parachutes to create an intimate world of wonder and interaction. Designed and performed by Moving Star Vocal Ensemble in Carnegie Hall’s Resnick Education Wing, the performances invited audiences into an expanding and contracting world and immersed them in the parachutes’ movements as they became metaphors for breathing (*NOOMA* is a play on the ancient Greek word *pneuma*, which means “breath,” “spirit,” or “soul”). The performances were part of Carnegie Hall’s expanding series of early childhood programs for babies and toddlers ages 0–2.

A new early childhood program, Big Note, Little Note, was also commissioned by the Hall this season. This new initiative offers a range of free experiences for families with infants, inviting them to engage through musical play, singing, songwriting, instrument exploration, and more, led by the Weill Music Institute in partnership with local community centers and organizations. In spring 2020, WMI developed this new curriculum and led training sessions for teaching artists. Program resources were also shared online through the Hall’s Resources for Families page, offering musical activities for parents with babies at home.



Fall Family Day: *Bam! Crash! Pow!*
September 22

October 14–18 | Resnick

NOOMA

Amy Carrigan
Emily Eagen
Bonita Oliver

Thomas Cabaniss, Artistic Director and Producer
Zoë Palmer, Librettist and Associate Director
Saskia Lane, Composer and Director
Malena Dayen, Assistant Director
Emily Eagen, Composer
Amy Carrigan, Production Consultant
Victoria Bek, Costuming

Photos: Fall Family Day by Christ Lee; Lullaby Project Workshop by Alison Harker.



Lullaby Project Workshop
September 23

Lullaby Project

For the ninth season, the Lullaby Project paired expectant and new parents with professional artists to write and sing personal lullabies for their babies, an experience that has been proven to support maternal health, aid child development, and strengthen the bond between parent and child. This popular project continued to grow during the 2019–2020 season, and involved parents across New York City and through 35 partner organizations worldwide, including Goyang Children’s Museum / SEM in South Korea, which worked with mothers from a local hospital.

“We are delighted to be part of Carnegie Hall’s Lullaby Project,” said Kavita and Shantanu, a pair of Lullaby Project songwriters. “Our daughter was born shortly before the world went into lockdown due to the global pandemic, and the normal worries of being new parents have been heightened by the current circumstances. Particularly in these uncertain times, it has been wonderful to be part of such a joyful initiative that focuses on our individual and collective hopes for a better future.” The Lullaby Project provided comfort and connection during the pandemic with expanded digital resources—many on the Hall’s new Resources for Families webpage—for families at home with babies and toddlers. There was a how-to-write-a-lullaby video; tips on writing your own lullaby; a playlist of favorite Lullaby Project songs; and streaming of the album *Hopes & Dreams: The Lullaby Project*, which features original lullabies written by workshop participants and performed by leading artists.

Throughout the spring, there were also digital songwriting sessions with partner organizations. Participants engaged in one-on-one songwriting sessions, while others worked with resources such as the Lullaby SoundCloud link and shared them with their community. The community spirit was also at work in the Lullaby Project's first public writing sessions (which launched at the end of the 2019–2020 season), in which 37 participants from around the world connected with teaching artists to write lullabies for their kids. Enchanting lullabies written by parents in New York City and around the globe were showcased in June's *Learn with Carnegie Hall: Lullaby Project Celebration Concert*. The virtual performance celebrated a selection of new works written during the year, as well as the stories behind the songs and the community of artists, songwriters, and partners who worked together to create them.

Kavita and Shantanu recalled, "We loved our songwriting session with Eleni. She spent a lot of time learning about us and our journey and helped us translate our love for our daughter into poetry. The end result was personal and perfect. Music has a way of binding memories. We hope our sweet girl will carry our song for her through life and always remember how much we cherish her."

LULLABY PROJECT 2019-2020 ARTISTS

Eleni Arapoglou	Pala Garcia	Jean Rohe
Bridget Barkan	Marika Hughes	Falu Shah
Lara Bello	Saskia Lane	Kavita Shah
Jeanette Berry	Frederic Las	James Shipp
Starr Busby	Fargeas	Deidre Struck
John Chin	Daniel Linden	Mazz Swift
Sonia de los Santos	Juana Luna	Ilusha Tsinadze
Emily Eagen	Camila Meza	Chris Washburne



NeON Arts Spring and Summer 2019 Showcase
September 20

For Aspiring and Professional Artists

NeON™ Arts

(Ages 16–24)

For the sixth season, NeON Arts in collaboration with the New York City Department of Probation offered young people an opportunity to experience the arts through a wide range of creative projects in their neighborhoods and at local community-based probation offices called Neighborhood Opportunity Networks (NeONs).

During the spring and summer, NeON Arts shifted its workshops online. For the spring, workshops ranged from digital music production to visual arts to creative writing to theater. Teens from across the five boroughs met virtually to learn about their craft and receive mentorship from New York City artists. Participation was free, and the young artists were shipped materials to use in the workshops.

NeON Arts participated in NeON Summer, a six-week remote learning program that provided young people with a stipend while immersing them in skill building designed to help them succeed in the workplace, develop creative expression, and serve their communities. A record number of applications was received, and NeON Summer paid and provided programming for up to 3,400 young people in the city. A young participant recalled her NeON Arts experience: "I was spiraling through grief and uncertainty at the beginning of the pandemic, and this workshop really got me together. [It] offered me the support, structure, and systems I needed to commit to not only writing and sharing my work, but also to healing ... I left this workshop with new connections, the beginnings of many new pieces, and a renewed sense of confidence in myself as a writer and human capable of healing. I am so grateful for this transformative experience."

NATIONAL AND INTERNATIONAL PARTNERS

317 Main Community Music Center (Maine)	Grandes Oyentes (Spain)	Overture Center for the Arts (Wisconsin)
Austin Classical Guitar (Texas)	Harbor House (Wisconsin)	Palaver Strings (Massachusetts)
Bay Chamber Concerts (Maine)	Humanidad Compartida (Chile)	SCL Health—St. Vincent Hospital (Montana)
The Cleveland Orchestra (Ohio)	Instruments of Change (Canada)	Scrag Mountain Music (Vermont)
Connecting the Dots in Music (Australia)	Keys to Life (Hiland Mountain Correctional Facility) (Alaska)	Scully's Singing Stories (Australia)
The Corporation of Massey Hall & Roy Thomson Hall (Canada)	Luna Tierra Birth Center (Texas)	Texas Tech University (Texas)
El Sistema (Greece)	Melodic Connections (Ohio)	The Irene Taylor Trust (United Kingdom)
Fèis Rois (Scotland)	Memorial University (Canada)	Reno Philharmonic (Nevada)
Flint School of Performing Arts (Michigan)	Milwaukee Symphony Orchestra (Wisconsin)	University of Colorado Boulder (Colorado)
Förvaltningen för kulturutveckling i Västra Götalandsregionen (Sweden)	New Zealand Opera (New Zealand)	Walla Walla Symphony (Washington)
Goyang Children's Museum (South Korea)	Operasonic (United Kingdom)	Wesleyan University (Connecticut)
	Oregon Symphony (Oregon)	

NEON ARTS GRANTEES

Act Like You Mean It (South Bronx)	I'm Sew Dope (South Bronx, Harlem)
Changing Perceptions Theater (Bronxville, South Bronx)	Made in East New York (East New York)
Collective Fare (Bronxville)	NYC Arts Cypher (Staten Island)
Creative Expressions Unlimited (Bronxville, South Bronx)	Penning My Pieces (Bedford-Stuyvesant)
The Creative Youth Society (Jamaica, Harlem)	Projectivity Group (Staten Island)
Drama Club (Jamaica)	Starseed Art & Technology (South Bronx)
Fame Airbrush: Project F.A.M.E (Bronxville, East New York, Jamaica)	Staten Island MakerSpace (Staten Island)
FlexIN FlexOUT (East New York)	Tajh Sutton (Harlem)
Free Verse (Bedford-Stuyvesant)	
Green Earth Poets Café (East New York)	

Youth Truth

Youth Truth is a series of monthly interactive conversations among young people up to age 24. In partnership with the community organization The Door, Youth Truth increases social justice awareness in young people and encourages them to use the creative arts as a vehicle to prompt social change. These peer-led conversations, some of which feature special guests, cover a range of topics and provide access to creative experiences and opportunities for skill development in the artistic economy.

Future Music Project

(Ages 14–19)

For the fifth season, Future Music Project gave New York City teens an opportunity to come together each week to write, produce, and perform their own original music. They participated in free afterschool workshops on songwriting, digital music production, basic musicianship, and recording in the Resnick Education Wing. Young people in the justice system across New York City also have the opportunity to take part in Future Music Project through workshops at Belmont Academy, Bronx Hope Academy, and Crossroads and Horizon juvenile centers. Future Music Project also included Count Me In, which gave eighth-grade singers the opportunity to prepare for auditions to performing arts schools in New York City. The Future Music Project Ensemble, an audition-based group featuring some of New York City's finest teen musicians, met multiple times a week to write original music, rehearse, and perform. They also performed at the Bronx Library Center and Rockwood Music Hall. The young musicians took part in Studio 57, a free drop-in space on Saturdays in the Resnick Education Wing. They collaborated, jammed, attended "Meet the Pros" sessions, and performed in "Studio 57 Live" open-mic concerts. Future Music Project continued on a new digital platform in the spring. During this time, workshop attendance was near 100%, with many of the young musicians deeply grateful for the continued musical collaboration during a difficult time.



Future Music Project Winter Concert
February 8



SongStudio: Renée Fleming Master Class
January 17



Future Music Project Ensemble at Rockwood Music Hall
January 25

FUTURE MUSIC PROJECT ENSEMBLE TOUR

Saturday, December 14
Bronx Library Center,
Bronx

Saturday, January 25
Rockwood Music Hall,
Manhattan

FACULTY

Andres Andrade
Bridget Barkan
Orson Benjamin
Sarah Elizabeth Charles
Zephyr Doles
Okai Fleurimont
Mark Galante
Saskia Lane
Mike Lavallo
Shanna Lesniak
Lord Judah
Gabo Lugo

Kristin McCloud
Ricky Nigaglioni
Aynsley Powell
Jean Rohe
Clay Ross
Falu Shah
James Shipp
Skye Steele
Sticky Rice
Ilusha Tsinadze
Paul Wilson
Chantel Wright

Photos: Future Music Project Ensemble and Winter Project by Fadi Kheir, SongStudio by Chris Lee

Workshops and Master Classes

Young artists were coached by world-class musicians and leading composers who have established themselves on top stages around the globe. Participants for these tuition-free opportunities were selected after responding to open audition calls. Gathering in the Resnick Education Wing, these rising musicians received specialized training and mentoring aimed at supporting them in reaching their artistic and professional goals.

SONGSTUDIO WITH RENÉE FLEMING

SongStudio, the program for young vocalists directed by soprano Renée Fleming, returned for its second season. Leading artists came together to mentor emerging vocalists and collaborative pianists, exploring innovative approaches to both classical and current song repertoire, and inviting new audiences to engage with the art form. In addition to leading workshops with young singers, Fleming joined SongStudio composer-in-residence Gabriel Kahane in conversation about how the worlds of singer-songwriters and art-song composers intersect and inform one another. Soprano Julia Bullock also joined Fleming to discuss her *Zauberland* project, which interweaves Schumann's *Dichterliebe* with songs about the global migration crisis. Mezzo-soprano Elina Garanča and pianist Hartmut Höll also led master classes. The week culminated with a SongStudio recital, hosted by Fleming and featuring the young artists selected for the workshop.

BLACK THOUGHT MASTER CLASS

In February, Black Thought—legendary hip-hop artist and front man of The Roots—hosted Carnegie Hall's first-ever hip-hop master class. Over the course of three days, eight rising MCs—ages 18–35—from across the country met in the Resnick Education Wing to explore the history of hip-hop and further develop their technical skills, including lyricism, flow, style, and delivery. Black Thought was joined by DJ and producer Sean C., who helped coach the MCs. The participants were equipped with tangible exercises to improve their artistry and hone their individual sounds. They also learned more about Black Thought's outstanding career of more than two decades, reflecting on how artists can achieve and sustain excellence. The workshop culminated in the School of Thought Showcase, in which the MCs performed in the Weill Music Room for a sold-out audience.

BEETHOVEN CELEBRATION

In honor of the 250th anniversary of Beethoven's birth, young musicians from Carnegie Hall's national youth ensembles were coached on the composer's iconic Fifth Symphony by members of the Orchestre Révolutionnaire et Romantique and conductor Dinis Sousa at The DiMenna Center for Classical Music.

ALL TOGETHER: A GLOBAL ODE TO JOY

In São Paulo, Brazil, visionary conductor Marin Alsop led the São Paulo Symphony Orchestra (OSESP) in four December performances, launching the worldwide project *All Together: A Global Ode to Joy*. This project recast Beethoven's Ninth Symphony as a 21st-century call for unity, justice, and empowerment, presenting a rare opportunity for major musical institutions to join in a global conversation as part of a common project.

The São Paulo concerts featured traditional and contemporary music performed between individual movements of Beethoven's Ninth Symphony, and a new text of Schiller's "Ode to Joy" translated into Brazilian Portuguese by Arthur Nestrovski, artistic director of the orchestra.

In preparation for the concerts, more than 22,000 São Paulo students engaged with "Ode to Joy," learning about Beethoven's life and music as well as events in Brazilian history during his lifetime. The performances explored the legacy of slavery in Brazil from the 19th century to the present and drew parallels between the time period during which Beethoven composed his Ninth Symphony and the current affairs of Brazil in that same era.

While the COVID-19 pandemic forced the postponement or cancellation of other partner concerts, program participants in New York City completed creative work inspired by a new adaptation of the "Ode to Joy" by former US Poet Laureate and Pulitzer Prize winner Tracy K. Smith. Smith's adaptation reimagined Schiller's poem as a contemporary meditation on community, politics, and spirit. Music educators, teaching artists, and young musicians from around the city took part in a variety of programs, writing and workshopping songs inspired by Ms. Smith's poem. Many of the songs were showcased in a *Learn with Carnegie Hall* episode hosted by Ms. Alsop. The online program featured excerpts from the São Paulo concerts, as well as a conversation with Ms. Smith, Baltimore-based rapper and musician Wordsmith, and London-based poet Anthony Anaxagorou discussing their own adaptations of Schiller's poem.



School of Thought Showcase
February 3



A Conversation with Tracy K. Smith
January 15

Photos: School of Thought Showcase by Matt D. Cole; Smith by Chris Lee

Learn with Carnegie Hall

Drawn from programs spearheaded by the Hall's Weill Music Institute, *Learn with Carnegie Hall* episodes showcased the power of music to enrich, inspire, and connect.

Friday, June 12 at 2 PM | Online

Learn with Carnegie Hall: Lullaby Celebration Concert

Eleni Arapoglou | Jeanette Berry | Starr Busby
Pala Garcia | Saskia Lane | Frederic Las Fargeas
Daniel Linden | Juana Luna | Camila Meza
Jean Rohe | Kavita Shah | James Shipp
Skye Steele | Ilusha Tsinadze

Wednesday, June 17 at 2 PM | Online

Learn with Carnegie Hall: Musical Explorers for Families

L. Steven Taylor, Host
Shanna Lesniak-Whitney, Teaching Artist
Brianna Thomas, Vocals | Conun Pappas, Piano | Devin Starks,
Bass | Darrian Douglas, Drums | Bruce Harris, Trumpet
Juan "Juango" Gutiérrez, Vocals and Percussion
Julia Gutiérrez-Rivera, Vocals, Dance, and Percussion
Nelson Matthew González, Dance and Percussion | Alexander
LaSalle, Vocals and Percussion | Ivan Renta, Reeds and Vocals
Fabiana Masili, Vocals | Wesley Lima de Amorim, Acoustic
Guitar and Cavaquinho | Itaiguara Brandao, Bass
Fernando Saci, Percussion

Wednesday, June 24 at 2 PM | Online

Learn with Carnegie Hall: Musical Connections

Kenyatta Emmanuel, Vocals and Host
Robert Pollock, Vocals and Host
Musical Connections Resident Ensemble
Musical Connections Advisory Committee

Wednesday, July 1 at 2 PM | Online

Learn with Carnegie Hall: National Youth Ensembles

Sean Jones, Artistic Director, NYO Jazz
James Ross, Orchestra Director, NYO-USA
Joseph Young, Resident Conductor, NYO2
Akshay Dinakar, NYO-USA 2013, 2014, and 2016
Matthew Garcia, NYO2 2016; NYO-USA 2017, 2018, and 2019
Kevin Oliver Jr., NYO Jazz 2018
Cassie Pilgrim, NYO-USA 2014

Wednesday, July 8 at 2 PM | Online

Learn with Carnegie Hall: Musical Explorers for Families

L. Steven Taylor, Host
Shanna Lesniak-Whitney, Teaching Artist
Magda Giannikou, Vocals and Accordion
Mavrothi Kontanis, Oud | Panayotis League, Violin
Petros Klampanis, Bass | Marcelo Woloski, Percussion
Yacouba Sissoko, Vocals and Kora
Nathalie Barret-Mas, Violin | Patrick Andy, Kabosy
Mamadou Konate, Djembe and the Talking Drum
Falu Shah, Vocals | Gaurav Shah, Harmonium | Bryan Vargas,
Guitar | Deep Singh, Tabla | Greg Gonzalez, Drums

Wednesday, July 15 at 2 PM | Online

Learn with Carnegie Hall: All Together

Marin Alsop, Host and Conductor | Orquestra Sinfônica
do Estado de São Paulo | Camila Titingler, Soprano
Luisa Francesconi, Mezzo-Soprano | Paulo Mandarino, Tenor
Paulo Szot, Baritone | Coral Jovem do Estado de São Paulo
Coro Acadêmico da OSESP | Coro da OSESP
Tracy K. Smith, Poet | Wordsmith, Poet
Anthony Anaxagorou, Poet
Future Music Project Ensemble | Friends Seminary Fourth
Grade Choir | Madolyn Accola, Director
New Bridges String Ensemble | Alice Tsui, Director
Wadleigh Secondary School for the Performing & Visual Arts
Kim Walton, Director

Wednesday, July 22 at 2 PM | Online

Learn with Carnegie Hall: Musical Explorers for Families

Sid Solomon, Host
Shanna Lesniak-Whitney, Teaching Artist
Sofia Rei, Vocals, Charango, Caja Vidalera, and Bombo
Sofia Tosello, Vocals | Eric Kurimski, Guitar | Jorge Roeder, Bass
Tupac Mantilla, Percussion
Martha Redbone, Vocals and Hand Percussion
Soni Moreno, Vocals and Hand Percussion | Charlie Burnham,
Violin/Vocals | Aaron Whitby, Piano
Sbongiseni Duma, Vocals and Percussion | Tshidi Manye, Vocals
Horace "Junior" Wedderburn, Percussion | Wendyam "JJ"
Roamba, Bass | Mduduzi Madela, Guitar

Wednesday, July 29 at 2 PM | Online

Learn with Carnegie Hall: Soul Science Lab

National Youth Ensembles

The resilience, creativity, and versatility of the more than 200 talented teen musicians of Carnegie Hall's three national youth ensembles—the National Youth Orchestra of the United States of America (NYO-USA), NYO2, and NYO Jazz—were showcased this summer when the groups' annual residency shifted to an all-digital format in light of the COVID-19 pandemic. In July, these remarkable young players from 41 states took part in a wide range of virtual musical experiences, working with distinguished artists and NYO program alumni over the course of two weeks to form a unique online music community.

The NYO musicians had private lessons, master classes, and listening sessions, and were mentored by leading professional orchestral and jazz artists. They also engaged with fellows of the New World Symphony and participated in peer advisory activities with NYO program alumni, where they gained valuable insights into the life of a professional musician. Orchestra Director James Ross and Resident Conductor Joseph Young led NYO-USA and NYO2 musicians in explorations of Stravinsky's *The Rite of Spring* and Rachmaninoff's *Symphonic Dances*. NYO Jazz members were coached by Artistic Director and Bandleader Sean Jones for the virtual world premiere of John Beasley's *Fête dans la tête*—commissioned for NYO Jazz—as well as Thad Jones's "Cherry Juice." Throughout their residency, all three ensembles recorded creative performance videos directed by Emmy Award winner Habib Azar, including an excerpt from Valerie Coleman's *Umoja* by the musicians of NYO-USA, Grieg's "Morning Mood" from *Peer Gynt Suite No. 1* by NYO2, and Wycliffe Gordon's *We're Still Here* by NYO Jazz.

There were also a number of sessions with special guests, including a digital workshop with Grammy Award-winning multi-instrumentalist, composer, and producer Jacob Collier; a panel discussion on gender in jazz; a listening party with conductor Mei-Ann Chen; an improvisation workshop with interactive performer Nick Demeris; a movement workshop with Teresa Capucilli of The Juilliard School; a question-and-answer session with trumpeter, composer, and educator Wynton Marsalis; and an exploration of new music with composer Sean Shepherd.

Keneil Soni, a horn player in NYO2, reacted to the news that the NYO programs were shifting to an online platform: "I thought, how can an online experience possibly reflect the life-changing summer I had last year? You guys clearly worked so hard to make this year's [national youth ensembles] an unforgettable experience. I am truly in shock by how amazing these two weeks have been, and my expectations were blown away ... I feel like I became close to the musicians around me, and I am forever grateful for the wonderful week of activities you guys have put together for us. Thank you!"



Members of NYO2 perform Grieg's *Peer Gynt Suite No. 1* virtually. July 17



NYO-USA violinist Dylan Hamme in a virtual workshop. July 13



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

Global Ambassadors: Hope and Robert F. Smith, and Maggie and Richard Tsai.

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Additional funding has been provided by Sarah Arison, The Jack Benny Family Foundation, Ann and Gordon Getty Foundation, Mary Anne Huntsman Morgan and The Huntsman Foundation, and IAC.

Founder Patrons: Blavatnik Family Foundation; Nicola and Beatrice Bulgari; The Horace W. Goldsmith Foundation; Marina Kellen French and the Anna-Maria and Stephen Kellen Foundation; The Harold W. McGraw, Jr. Family Foundation; Ronald O. Perelman; Robertson Foundation; Beatrice Santo Domingo; Hope and Robert F. Smith; Sarah Billingshurst Solomon and Howard Solomon; and Joan and Sanford I. Weill and the Weill Family Foundation.



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

Global Ambassadors: Hope and Robert F. Smith, and Maggie and Richard Tsai.

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



Major support for NYO2 is provided by Sarah Billingshurst Solomon and Howard Solomon, and Joyce and George Wein Foundation, Inc.

Founder Patron: Beatrice Santo Domingo.

With additional funding provided by Ardian US Foundation, Sarah Arison, and Ernst & Young LLP.



Public support is provided by the National Endowment for the Arts.



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

Global Ambassadors: Hope and Robert F. Smith, and Maggie and Richard Tsai.

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Additional support has been provided by Sarah Arison, and Bank of America.

Photos: Hamme by Chris Lee



Sean Jones introduces NYO Jazz's virtual performance of "We're Still Here." July 17



Musical Connections: *First Free Note*
October 21

The Justice System

Musical Connections

In the 11th year of an ongoing residency, men at the Sing Sing Correctional Facility continued to form a unique musical collective, writing and performing original music in collaboration with visiting musicians. A series of workshops focused on building the men's composition and instrumental skills, with three concerts for the facility's general population featuring original works written and performed by the artistic community. After returning home to New York City, workshop alumni met regularly to support one another, inform the program as an advisory committee, and continue to make music. On his first day home, Kenyatta Emmanuel, a musician from the program, traveled to Carnegie Hall to present a concert of his original music entitled *First Free Note*, which explored the beauty of life, love, and the human condition through his music, and reminded us of all that we

hold in common. Online audiences were also given a look at this remarkable program and its participants in a June *Learn with Carnegie Hall* episode.

Monday, October 21 *First Free Note*

Attaca Quartet
Daniel Barthels
Ivan Calaff
Sarah Elizabeth Charles
Elliot Cole
Kevin Collins
Willerm Delisfort
Kenyatta Emmanuel
Peter Hess

Daniel Levy
Dexter Nurse
Robert Pollock
Jean Rohe
Shirazette Tinnin
Isaias Umali III
Kenny Warren
Chris Washburne

Photos by Stephanie Berger.

CONCERTS AT SING SING CORRECTIONAL FACILITY

Friday, November 1
Slavic Soul Party!
Jean Rohe

Friday, December 13
Joyce DiDonato, Mezzo-Soprano
Craig Terry, Piano

Friday, January 31
Musical Connections Resident Ensemble
Sarah Elizabeth Charles, Vocals
Elliot Cole, Bass
Willerm Delisfort, Piano
Arlen Hlusko, Cello
Jason Marshall, Saxophone
Allan Mednard, Percussion
Jonathan Michel, Bass
Matt Moran, Percussion
Skye Steele, Violin

LEARN WITH CARNEGIE HALL: MUSICAL CONNECTIONS

Monday, June 24
Kenyatta Hughes, Vocals and Host
Robert Pollock, Vocals and Host

MUSICAL CONNECTIONS ARTISTS

Theo Bleckmann	Andrew Norman
Gordon Chambers	Robert Pollock
Sarah Elizabeth Charles	Jean Rohe
Willerm Delisfort	Mazz Smith
Derek Gripper	Skye Steele
Peter Hess	Shirazette Tinnin
Jason Marshall	Leo Traversa
Allan Mednard	Wayne Tucker
Jonathan Michel	Chris Washburne
Matt Moran	Bishop Chantel Wright

CreativityWorksNYS

In a new initiative piloted this season, CreativityWorksNYS engaged justice-involved youth through arts enrichment projects in a variety of creative disciplines, including music, theater, visual arts, poetry, and spoken word. Through collaborative arts projects, young people had the chance to learn new skills, develop positive peer and adult relationships, and build a framework for successful reentry.

In collaboration with the New York State Department of Corrections and Community Supervision and the New York State Council on the Arts, Carnegie Hall and CreativityWorksNYS enabled upstate arts organizations to conduct 16-week arts workshops serving youth in Adirondack and Hudson adolescent offender facilities that were established through New York State's Raise the Age legislation and located in Mid-Hudson and North Country, New York. The program also provided training, capacity building, and professional development support for upstate arts organizations that work with justice-involved young people.

GRANTEES

Wave Farm
Mill Street Loft d.b.a. The Art Effect
St. Lawrence County Arts Council
Upper Jay Art Center



Musical Connections concert
December 13

Ensemble Connect

With the conclusion of its 13th season, Ensemble Connect said farewell to the 16 remarkable musicians who were members of the class of 2020. Over the course of their two-year residency, the fellows worked with more than 6,000 New York City public school students and teachers, presented almost 150 interactive performances, launched the *Up Close* concert series at Carnegie Hall, and collaborated with diverse musicians and composers, gaining skills and experience designed to support them in developing multifaceted musical careers. During the 2019-2020 season, fellows performed at Carnegie Hall, The Juilliard School's Paul Hall, Our Saviour's Atonement Lutheran Church, and the Bartow-Pell Mansion Museum as part of the Hall's free Citywide series. The fellows' featured repertoire spanned Mozart to music of the present day, including works by Tania León, Jennifer Higdon, Shulamit Ran, Steve Reich, TJ Cole, and others.



Ensemble Connect fellows with composer George Lewis (second row, center) during their residency at The Pocantico Center in Tarrytown, New York

Deanna Kenneth

Residencies

In September, Ensemble Connect traveled to Tarrytown, New York, for a creative composition residency at The Pocantico Center with composer George Lewis. Fellows worked closely with Lewis on his piece *Multitudinous*, in order to develop fluency in the composer's musical language and for him to get to know the fellows as individual players before writing a piece specifically for them. This represented a singular opportunity to create a work using Ensemble Connect's unique instrumental configuration. The fellows participated in working sessions with Lewis, a workshop with Jenny Lord—a drama department faculty member at The Juilliard School—and planning sessions for the *Up Close* interactive concerts. "I'll never forget working with George Lewis at Pocantico," said Ensemble Connect violinist Jennifer Liu. "He is one of the luminary composers of today. He surprised me at every turn, recognizing every action and reaction we had to his piece *P. Multitudinis*."

In October, the fellows traveled to Saratoga Springs for the first of two residencies there. They worked with Skidmore College music students, performed in Saratoga Springs schools and social service centers, and presented music by Tania León, Jennifer Higdon, and Brahms. They continued their work with Skidmore College students and the Saratoga Springs community for the second residency in February. Their final concert featured works by Mozart and Franck, and the world premiere of TJ Cole's *Silver, Blue*.

The fellows partnered with music educators in 20 New York City public schools. Over the course of the year, fellows and their partner teachers developed short- and long-term goals in their classroom work together. A series of workshops at the Resnick Education Wing encouraged the pairs to incorporate composition and improvisation in their teaching and to think creatively about their approach to instrumental instruction. In the fall, inspired by Carnegie Hall's *Beethoven Celebration*, the fellows created an "Ode to Joy" project to explore Beethoven's music and encourage students to think about what brings them joy. Fellows were filmed performing with students of the Celia Cruz Bronx High School of Music, PS200K, and PS532, and were featured on an Ensemble Connect playlist on Carnegie Hall's YouTube channel. They continued their work in a series of workshops at the Resnick Education Wing before the March school closings.

Up Close

In January, Ensemble Connect launched the new *Up Close* series. These interdisciplinary concerts in Carnegie Hall's Resnick Education Wing were programmed by fellows to create unique concert experiences. January's *Through Movement* encouraged audiences to explore music as movement and featured works by Carolyn Chen, Julius Eastman, Steve Reich, Rameau, and others. In February, Ensemble Connect presented *For This Night Only*. This



Up Close: Through Movement
January 27

hourlong fusion of music, drama, and improvisation called on the audience to experience the sorrow of a moment lost and the beauty of a time remembered. There was improvised music, as well as works by Previn, Barber, and Mario Carro.

Connecting Through Technology

Ensemble Connect's videos are always season highlights, and in October they presented an instant classic inspired by the Hall's *Beethoven Celebration*. Collaborating with singer and YouTube creator Sam Tsui and with Google Arts & Culture, they produced *Bey-thoven*, an irresistible mashup of Beyoncé and Beethoven. The fellows' skill on digital platforms was particularly noteworthy when the COVID-19 pandemic hit in the spring. They deftly adapted their activities for students, teachers, and audiences by engaging with them virtually. Ensemble Connect continued to work with partner schools by collaborating with teachers and connecting with students through online lessons. They also interacted with teachers across the nation through the Carnegie Hall Music Educators Facebook group. Their use of social media channels had some delightful results. Fellows shared some of their favorite musical moments in #SundaySnapshot; #Musician'sMonday offered fun facts about the fellows; and fellows broke down a tune and invited people to join in from home with #SingingSaturday.

Fadi Khier

Ensemble Connect alumni continue to make global contributions as educators, programmers, and performers. Decoda, comprising Ensemble Connect alumni, gave two concerts in Weill Recital Hall performing music that ranged from J. C. Bach to Missy Mazzoli, William Bolcom, and Steven Mackey. Alumni have also achieved fame as members of outstanding Grammy Award-winning or -nominated ensembles. The Attacca Quartet, including violist Nathan Schram, won a 2019 Grammy Award for its album *Orange*, while Third Coast Percussion, including member David Skidmore, was a 2019 Grammy Award nominee for its album *Petulum*.

2019-2020 FELLOWS OF ENSEMBLE CONNECT

Wilden Dannenberg, Horn
Ari Evan, Cello
Christopher Goodpasture, Piano
Gergana Haralampieva, Violin
Sae Hashimoto, Percussion
Arlen Hlusko, Cello
Brian Hong, Violin
Ha Young Jung, Bass

Jennifer Liu, Violin
Noémi Sallai, Clarinet
Caeli Smith, Viola
Leo Sussman, Flute
Suliman Tekalli, Violin
Meagan Turner, Viola
Tamara Winston, Oboe
Yen-Chen Wu, Bassoon

ENSEMBLE CONNECT PARTNER SCHOOLS, 2019-2020 SEASON

Bronx

Celia Cruz High School of Music

Brooklyn

PS200 The Benson School
PS52 Sheepshead Bay School
PS532 New Bridges Elementary
PS/IS226 Alfred de B. Mason
Edward R. Murrow High School
Brooklyn High School of the Arts

Manhattan

MS224 Manhattan East School for Arts and Academics
City College Academy of the Arts
Wadleigh Secondary School for the Performing & Visual Arts

Queens

PS100 Glen Morris School
PS21 Edward Hart PS234
JHS216 George J. Ryan Maspeth High School
PS017 Henry David Thoreau
PS16 The Nancy DeBenedittis School
Grover Cleveland High School

Staten Island

PS/IS48 William G. Wilcox School
Intermediate School 61
William A. Morris

CHRONOLOGICAL LISTING OF ENSEMBLE CONNECT EVENTS

Friday, October 18

Arthur Zankel Music Center, Helen Filene Ladd Concert Hall at Skidmore College

Tuesday, October 22

Weill Recital Hall

Tuesday, November 5

Paul Hall, The Juilliard School

Sunday, November 10

Our Saviour's Atonement Lutheran Church
Part of Carnegie Hall Citywide

Tuesday, December 3

Weill Recital Hall

Saturday, December 14

Performance Spaces for the 21st Century, Chatham, New York

Tuesday, January 7

Paul Hall, The Juilliard School

Sunday, January 12

Bartow-Pell Mansion Museum
Part of Carnegie Hall Citywide

Monday, January 27

Weill Music Room, Carnegie Hall

Friday, February 14

Arthur Zankel Music Center, Helen Filene Ladd Concert Hall at Skidmore College

Monday, February 1

Weill Recital Hall

Sunday, February 23

Merkin Concert Hall
Part of Orli Shaham's Bach Yard

Monday, February 24

Weill Music Room, Carnegie Hall

Tuesday, March 10

Paul Hall, The Juilliard School



Gary Clark Jr. and Brandi Carlile performing during *Live with Carnegie Hall*
June 11

Digital Initiatives

During the 2019–2020 season, Carnegie Hall’s mission of bringing the transformative power of music to the widest possible audience was supported through a growing range of exciting digital initiatives.

Two large-scale projects were launched in the fall, setting the tone for a season of major digital achievements. The September roll-out of *Musical Explorers*, WMI’s first all-digital curriculum based on the popular series offered to elementary schools in New York City, provided exciting new classroom tools to teachers across the nation. In October, the Hall introduced its new Digital Collections to the public, providing greater access to Carnegie Hall’s fascinating archives and enabling visitors to search and download selected collections containing more than 80,000 recently digitized historic items for the first time.

Carnegie Hall’s commitment to digital innovation was most aptly demonstrated in the spring as the world confronted the COVID-19 pandemic. In response, the Hall’s wide range of artistic and educational programming was creatively pivoted to online platforms, ensuring that the Carnegie Hall community stayed connected through music.

Original Carnegie Hall programming was made available to online audiences around the world through two new free series: *Live with Carnegie Hall* and *Learn with Carnegie Hall*. Free live streams and archived episodes of both series were available on the Hall's website, Facebook page, and YouTube channel, where audiences were also invited to join the conversation. *Live with Carnegie Hall* launched in April, connecting musicians and conductors with music lovers around the world. Each program was curated by leading musical artists and featured live performances, personal stories, and conversations with fellow artists. Audience response was extremely enthusiastic. Tens of thousands of people tuned in for each episode, and the series reached more than 600,000 viewers over the course of its spring season. *Learn with Carnegie Hall* debuted in May. Inspired by various Weill Music Institute (WMI) programs, each *Learn with Carnegie Hall* episode explored music's power to inspire and encourage growth, curiosity, and a sense of belonging. The series reached more than 250,000 people overall.

In addition to *Learn with Carnegie Hall*, many of WMI's programs for students, families, and young musicians were shared with hundreds of thousands of students and educators around the globe, many adapting to remote learning. New web pages and social media sharing fueled this growth. This included newly adapted on-demand resources for families, including the Lullaby Project; Big Note, Little Note's Music Moment activity series for babies; Musical Explorers; Link Up; NYO-U master classes for young musicians; a Facebook group for music educators of more than 2,000 members; and many more digital programs.

Throughout the season, exciting Carnegie Hall concerts were shared with global audiences through live radio broadcasts and webcasts. The ninth season of *Carnegie Hall Live* kicked off when Carnegie Hall and 105.9 FM WQXR partnered to broadcast the Opening Night Gala featuring Franz Welser-Möst with violinist Anne-Sophie Mutter, pianist Yefim Bronfman, and cellist Lynn Harrell. This series

continued with the Munich Philharmonic conducted by Valery Gergiev and violinist Leonidas Kavakos, Mariss Jansons leading the Bavarian Radio Symphony Orchestra with soprano Diana Damrau, and Sir John Eliot Gardiner directing the Orchestre Révolutionnaire et Romantique, among other performances.

Carnegie Hall and medici.tv marked the sixth year of their partnership with webcasts of an October concert by the Munich Philharmonic and violinist Leonidas Kavakos conducted by Valery Gergiev, and December's performance of Schubert's *Winterreise* by mezzo-soprano Joyce DiDonato and Yannick Nézet-Séguin at the keyboard. In May, *Carnegie Hall Fridays*—a new series of free medici.tv webcasts featuring thrilling past performances from the Hall—was created. Each webcast was available on-demand, free of charge, for 72 hours each weekend through July. At-home viewers were treated to great performances by DiDonato and Nézet-Séguin, Daniel Barenboim with the West-Eastern



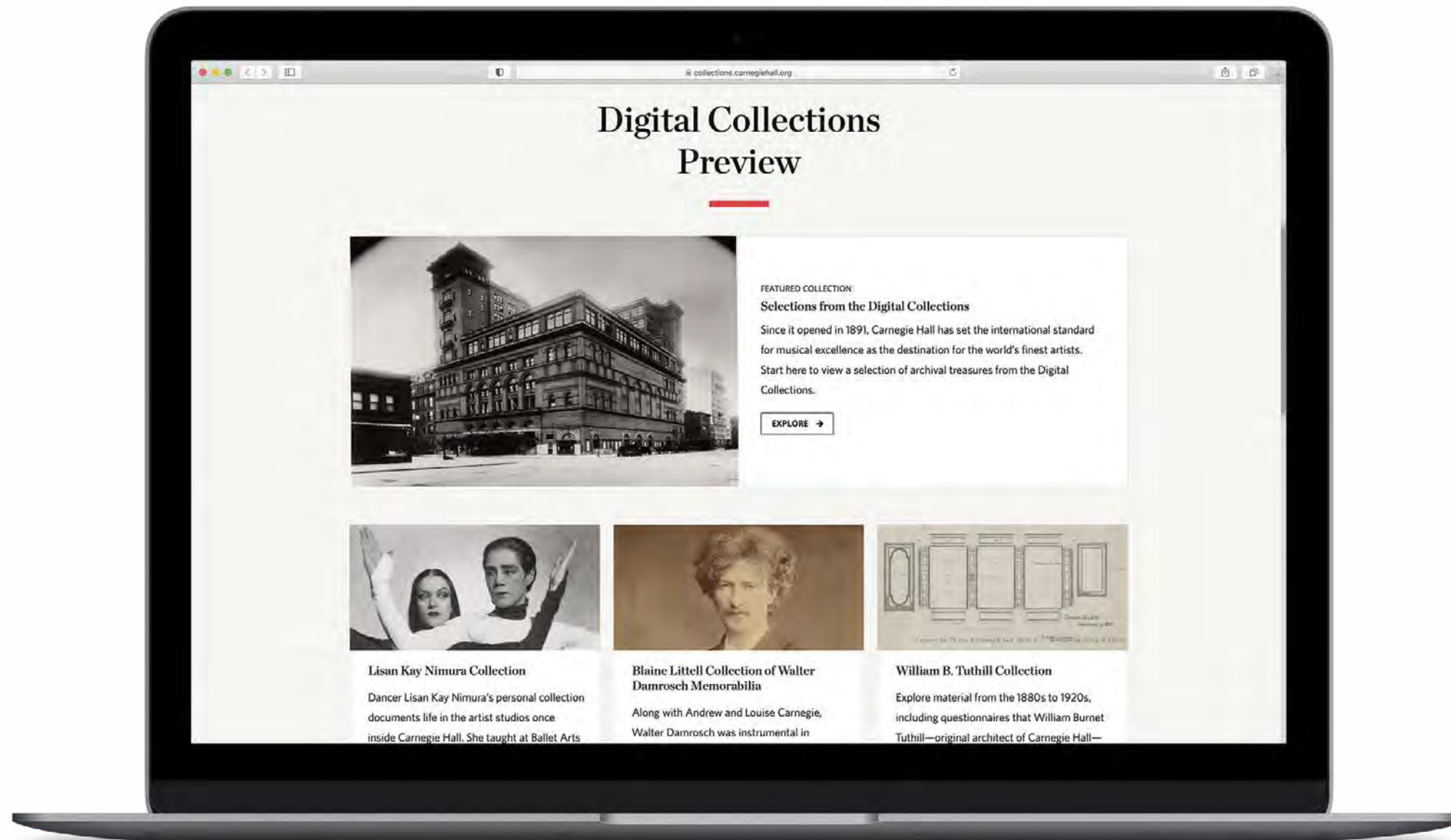
Clive Gillinson interviews Audra McDonald following her performance as part of *Live with Carnegie Hall*.
July 23

Divan Orchestra, Sir Antonio Pappano and pianist Martha Argerich with the Orchestra dell'Accademia Nazionale di Santa Cecilia, Daniil Trifonov, Anne-Sophie Mutter, Gustavo Dudamel and the Simón Bolívar Symphony Orchestra of Venezuela, and other stellar artists, including highlights from past performances by the Hall's national youth ensembles.

Carnegie Hall continued its role as music curator and storyteller with online galleries, dynamic playlists, and videos. It entered its fifth season as an Apple Music curator. Apple Music subscribers listened to playlists that explored Carnegie Hall programming, including the Perspectives series, Debs Composer's Chair, *Beethoven Celebration*, and Isaac Stern Centenary, plus concertos that inspired Beethoven, solo piano music, and great symphonies.

Inspiring greater discovery of Carnegie Hall's unique place in the world of music, the public was invited for the first time to explore and download more than 80,000 recently digitized historic items from the vast Carnegie Hall Archives. The collection opened a new window for concert programs, flyers, posters, window cards, correspondence, architectural sketches, rare video content, and autographs of legendary composers, artists, and historic figures.

Looking ahead, scholarly work has continued on redeveloping a robust online timeline exploring African American music history, originally created during Carnegie Hall's *Honor!* festival in 2009. This initiative enjoyed continued growth thanks to special funding from the National Endowment for the Humanities. The newly refurbished and expanded musical resource is sure to become an important destination for educators and the general public when it launches in a coming season.



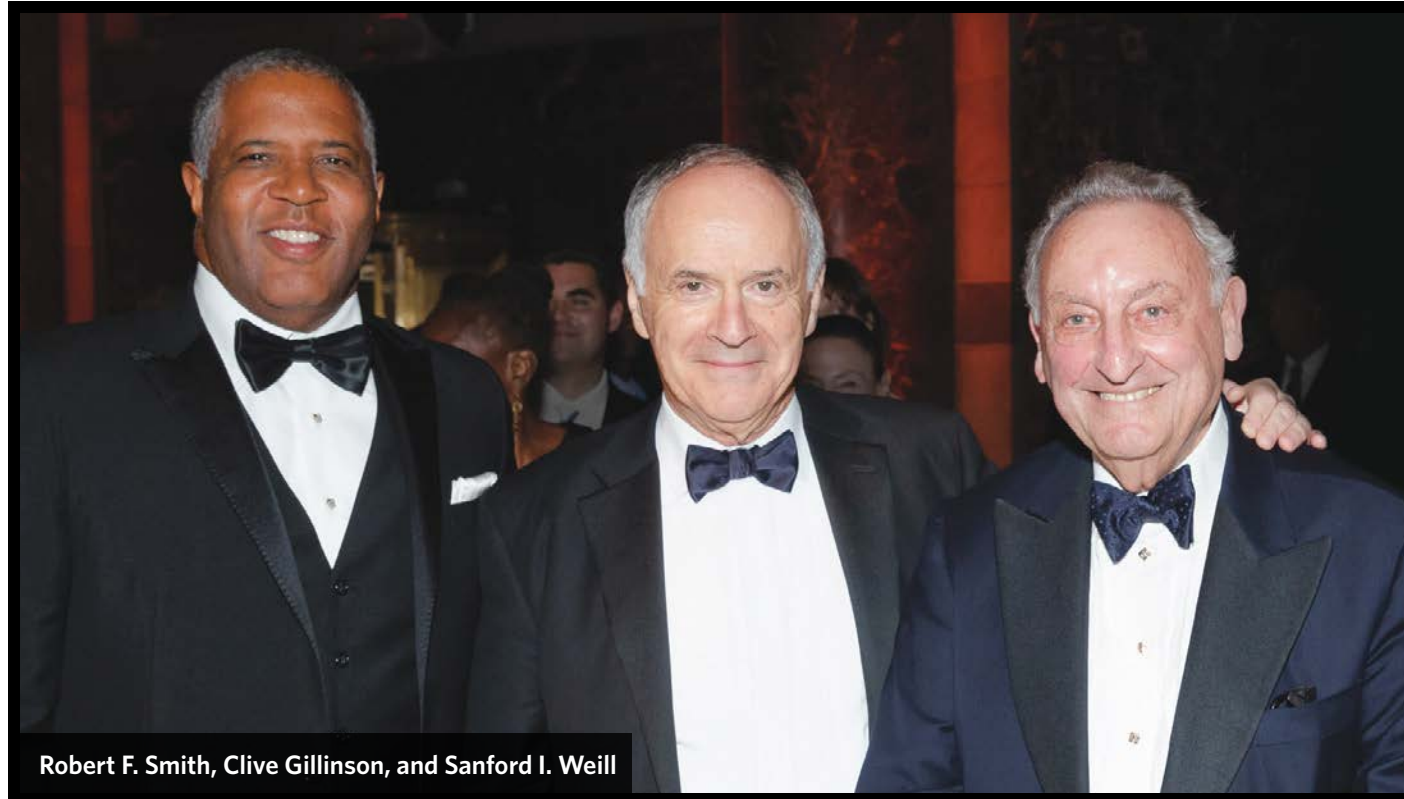


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Julie Serrati

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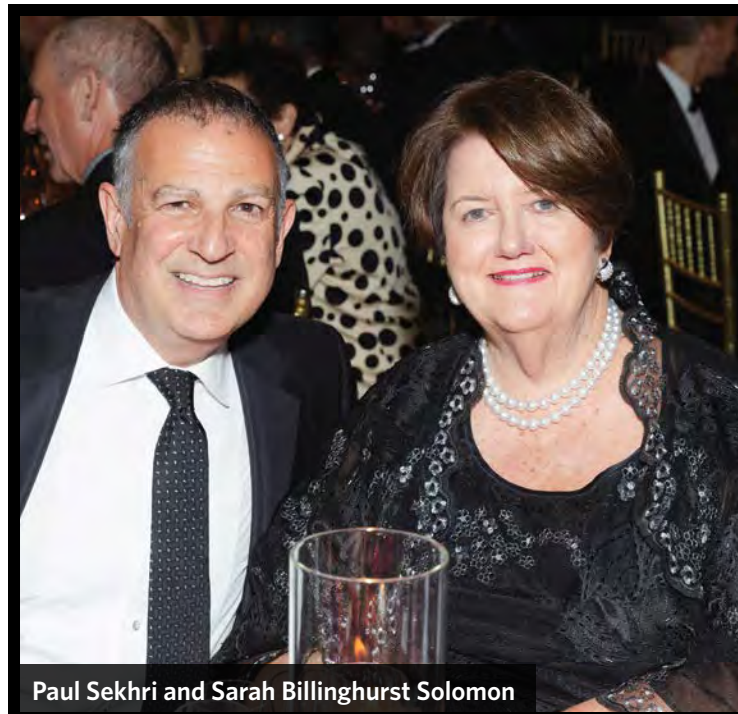
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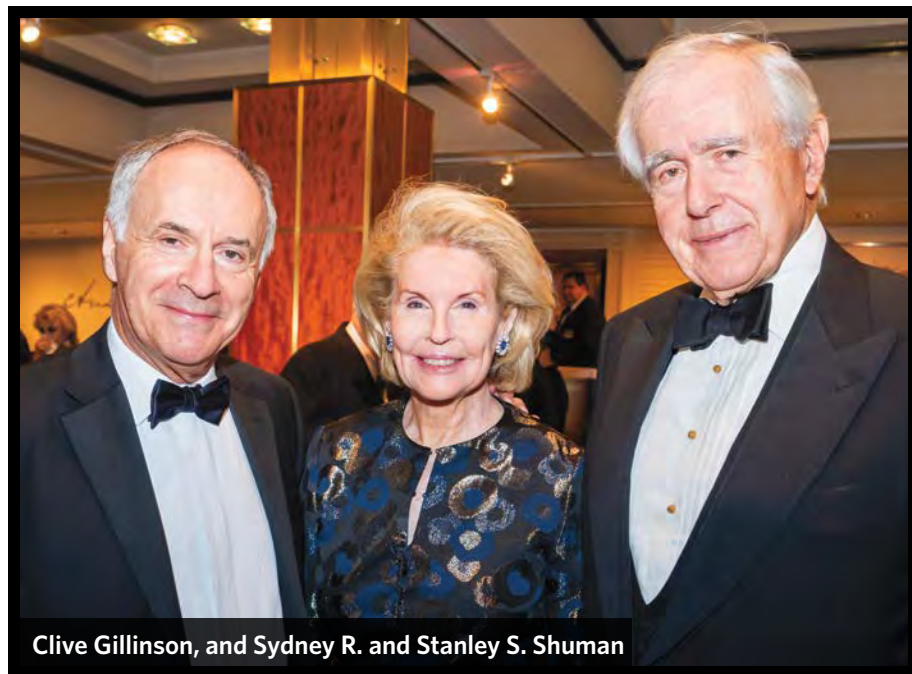
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As of June 30, 2020



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Photos: Kasel, Schinik, Faircloth, and Mathieu, and Rimas and Wachner by Julie Sharatt; Sandler and Gruber and Kern by Chris Lee.

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Damian Woetzel
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As of June 30, 2020



Suki Sandler and Gillian Sandler



Ann Riina, Linda J. Wachner, and Howard Riina



Harriet Gruber and Leona Kern

Treasurer's Review



Faced with tremendous financial pressures in fiscal year 2020 due to COVID-19, Carnegie Hall continued to create innovative live and virtual programming that served audiences in New York City and beyond, supporting the Hall's mission of bringing the transformative power of music to the widest possible audience. From October through March, Carnegie Hall presented approximately 100 public performances and educational events as part of its 2019-2020 season alongside roughly 375 events presented at the Hall by outside producers. More than 800,000 people engaged in education and social impact programs created by Carnegie Hall's Weill Music Institute last season. When Carnegie Hall's doors were forced to close suddenly in spring 2020 and live events were no longer possible, the launch of new original streaming series, along with the transfer of educational programming to online platforms, kept the Hall connected with audiences, reaching hundreds of thousands of people around the globe.

Addressing the considerable economic and operating pressures brought on by the spring pandemic, including losses in ticket and space rental income, Carnegie Hall focused immediately on cutting expenses across the organization. Decreases in programming budgets, some staff furloughs, and

salary cuts reduced the Hall's overall operating expenses to \$93.7 million in fiscal year 2020, falling from \$103.7 million in the previous year. Charitable giving in fiscal year 2020 remained strong, with contributions supporting the Hall's annual operations totaling \$37 million, compared to \$48.6 million in fiscal year 2019 and \$41.1 million in fiscal year 2018. Although the Hall was able to achieve significant savings, it ended the season with a \$1.5 million operating loss. After cash payments for capital, pension, and bond funding expenses, the institution recorded a \$7.1 million deficit for fiscal year 2020.

Overall, net assets stood at \$457.8 million as of June 30, 2020, compared to \$497.2 million in the previous year. Investments totaled \$321.2 million as of June 30, 2020, of which \$313.1 million in endowment funds were invested in accordance with the long-term investment policy, resulting in a 2.75% return on the portfolio in fiscal year 2020. In light of the ongoing challenging financial environment, the Hall's board approved a temporary increase in its annual endowment spending policy from its usual 5% to 6% for fiscal years 2020 and 2021. The Hall's endowment draw supporting operations for fiscal year 2020 was \$18.9 million, compared to \$15.5 million in fiscal year 2019, representing a distribution of 6%, calculated on a preceding 20-quarter moving average of the fair market value of endowment investments.

Carnegie Hall's \$110 million Series 2009 bonds were refunded in fiscal year 2020 with a realized effective net present value savings to the institution of approximately \$28.9 million. The \$87.5 million Series 2019 revenue bonds will have a final maturity of December 1, 2039.

While Carnegie Hall and arts institutions everywhere continue to navigate these harsh financial times, we are immensely grateful for the incredible generosity and dedication of Carnegie Hall's donors, trustees, and audience members, as well as the deep commitment of the Hall's staff and volunteers. Your shared belief and stewardship is more important than ever in sustaining the work and financial health of this great institution. Thank you for the role that you continue to play in ensuring that Carnegie Hall will be able to flourish, inspiring and serving people through music, for many years to come.

Tom Maheras

Thomas G. Maheras
Treasurer

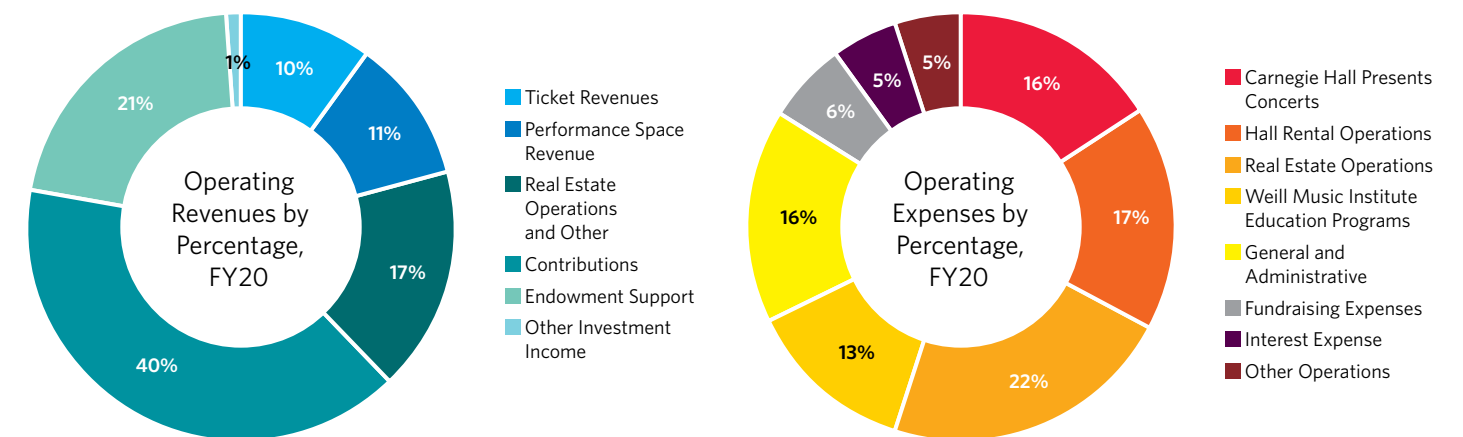
To view Carnegie Hall's latest audited financial report, please visit carnegiehall.org/financials.

In addition, Carnegie Hall files annual financial statements with the Municipal Securities Rulemaking Board for its bonds issued through The Trust for Cultural Resources of the City of New York (Series 2009A-Carnegie Hall). Information is available at <http://emma.msrb.org>.

Chris Lee

Consolidated Balance Sheet

	June 30, 2020	June 30, 2019
ASSETS		
Cash and cash equivalents	\$45,597,756	\$17,528,836
Contributions receivable, net	52,717,855	61,893,879
Prepaid expenses and other assets	1,805,844	2,933,715
Investments	321,235,768	333,139,827
Fixed assets, net	234,080,947	242,547,587
Total Assets	655,438,170	658,043,844
LIABILITIES		
Accounts payable and accrued expenses	10,273,140	8,538,652
Advance sale of tickets and other deferred revenue	11,513,099	14,854,871
Accrued pension benefit obligation	35,967,190	28,725,128
Loans payable	139,874,271	108,723,405
Total Liabilities	197,627,700	160,842,056
NET ASSETS		
Without donor restrictions	101,902,723	129,360,963
With donor restrictions	355,907,747	367,840,825
Total Net Assets	457,810,470	497,201,788
Total Liabilities and Net Assets	655,438,170	658,043,844



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A program of Carnegie Hall,
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Music Ambassadors

During the 2019–2020 season, 142 loyal Music Ambassadors showed their devotion to Carnegie Hall by providing nearly 4,200 hours of service. These faithful volunteers led more than 620 tours, staffed the Box Office lobby information desk, shared their knowledge by answering questions from thousands of visitors, assisted in the Shop, prepared thousands of mailings, distributed Carnegie Hall materials to hotel concierges, and welcomed concertgoers at Carnegie Hall and at Carnegie Hall Citywide concerts. Carlton Mitchell became a Music Ambassador in 2019. He opened a new chapter in his life when the nonprofit family organization he works with collaborated with WMI's NeON Arts. A NeON Arts concert in the Weill Music Room inspired Mitchell to become a Carnegie Hall volunteer. He is now a Carnegie Hall greeter, exchanging smiles with concertgoers as they enter the Hall.



Volunteer Greeters Carlton Mitchell and Karen Rautenberg welcome guests to a Carnegie Hall concert.

Special thanks to the Music Ambassadors who gave more than 60 hours of their time during the 2019–2020 season.

Jeffrey Albert
Diane Arfsten
Larry Arfsten
Andrea Becker
Connie Cardillo
Renata Frenkel
Leda Hanson

Paul Hilzen
Joyce Houslin
Genny Imas
Galina Kudinskaya
Steven Lisker
Kathleen McGovern-McNally
Kerri Oman

Gary Portadin
Judy Rubin
Arthur Rubright
Lee Solomon
Jerry Straus
Raisa Teytelman

We salute all our Music Ambassadors who volunteered for Carnegie Hall during the 2019-2020 season.

- | | | | |
|----------------------|-------------------------|---------------------------|--------------------|
| Jeffrey Albert | Renata Frenkel | David Marder | Karen Rautenberg |
| Robert Allyn | Anna Fridman | Geri Markowitz | Bernice Ravitz |
| Linda Amster | Bill Gerdes | Rafi Marom | Carl Raymond |
| Diane Arfsten | John Gillespie | Jean Mascia | Mignon Reik |
| Larry Arfsten | Olga Golubovskaya | Mimi Maxmen | Bette Rice |
| Andrea Becker | John Grant | Kendra McDaniel | Janie Roher |
| Mildred Boivert | Steffi Grossman | Kathleen McGovern-McNally | Jesse Rosen |
| Haruyo Bonnell | Jeffrey Gu | Katie McKenzie | Judy Rubin |
| Nadisa Bracco | Vladmir Gutkin | Kirsten Messier | Nancy Rubinger |
| Bob Braff | Leda Hanson | Jolevete Mitchell | Arthur Rubright |
| Gerri Brioso | Fran Haselkorn | Carlton Mitchell | Bruce Safran |
| Connie Cardillo | Mike He | Steven Morvay | Ralph Sanabria |
| David Chapman | Paul Hilzen | Shirley Mow | Dan Schlieben |
| Andrea Colls-Halpern | John Hirsch | Dexter Muntaner | Joellen Schumacher |
| Colleen Dahlstrom | Joyce Houslin | Michael Naess | Gisele Sercarz |
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| John Deysher | Bebe Kamerling | Sheila Navarro | Jeanne Short |
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| Paula Drzewicki | Daniel Katz | Lilya Nirenberg | Anna Shuster |
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| Natalie Eliza | Natalia Kramer | Lydia Page | Irina Slobodinsky |
| Polina Ezrokh | Galina Kudinskaya | Beatrice Parides | Lee Solomon |
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| Marta Fisch | Daniel Linares | Boris Polsky | Jerry Straus |
| Jackie Fisher | Steven Lisker | Gary Portadin | Norm Strauss |
| Pamela Frankel | Kunal Mahajan | Sophia Qi | Lilia Streinger |
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| | | | Risa Beth Sydelle |
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| | | | John Tara |
| | | | Carolyn Taylor |
| | | | Agnete Tchen |
| | | | Connie Testa |
| | | | Raisa Teytelman |
| | | | Mya Than |
| | | | Elaine Usoskin |
| | | | Fumi Usuki |
| | | | Eugenia Utoyo |
| | | | Jerry Vapne |
| | | | Simon Vernau |
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| | | | Oui Wong |
| | | | Gloria Young |
| | | | XinHan-Jane Zhang |
| | | | Manana Zonen |



Volunteer Bruce Safran leading a Carnegie Hall tour

Photos: Safran by Fadi Khair, Tao by Jennifer Taylor, Yende and The Baylor Project by Stefan Cohen, NYO2 by Chris Lee, Vengerov by Steve J. Sherman, Ensemble Connect by Pete Checchia.



Conrad Tao
November 20

Back cover, from top to bottom:

Pretty Yende
December 4

NYO2
July 14

Maxim Vengerov
February 11

Ensemble Connect
October 22

The Baylor Project
December 5

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