

CARNEGIE HALL

Carnegie Hall

2002–2003

ANNUAL REPORT





Ensemble Intercontemporain performing Pierre Boulez's *Répons* in Isaac Stern Auditorium, temporarily reconfigured with seven stages and the audience in the round, with the composer conducting from the podium in the center, March 22, 2003



In April 2003, the City of New York officially renamed the corner of 57th Street and Seventh Avenue “Isaac Stern Place” in honor of the great violinist, arts advocate, and teacher. The unveiling of the street sign took place on May 16, 2003, the 43rd anniversary of the day on which Carnegie Hall was incorporated as a nonprofit organization with Isaac Stern as its President. Pictured left to right are U.S. Congresswoman Carolyn B. Maloney; Senator Roy M. Goodman; New York State Assembly Member Richard N. Gottfried; City Council Member Eva S. Moskowitz; Iris Weinshall, Commissioner, New York City Department of Transportation; Kate D. Levin, Commissioner, Department of Cultural Affairs of the City of New York; Carnegie Hall Executive and Artistic Director Robert Harth; Public Advocate for the City of New York Betsy Gotbaum; and Carnegie Hall Trustee Schuyler Chapin.

2002–2003

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CARNEGIE HALL



MESSAGE FROM THE CHAIRMAN OF THE BOARD

Dear Friends,



In times of change and challenge, strong leadership means creating and sharing a vision for a better future, and persevering to bring that vision to life. I am proud to say that the vision for Carnegie Hall, set forth by Andrew Carnegie and perpetuated by Isaac Stern, retains its vitality and has become, if anything, even more significant and central to our city and culture in the 21st century.

The 2002–2003 Carnegie Hall year, as described in this Annual Report, is a portrait of leadership at work on many levels: in music performance, education, capital improvement, administration, finance, and fundraising. What is remarkable about Carnegie Hall is that excellence in one area spurs excellence in all areas, creating a dynamic whole that is even greater than the sum of its parts.

We all eagerly await the audiences and students who will be attending the more than 100 events in the inaugural season of our landmark third stage, Judy and Arthur Zankel Hall. I would personally note that with this important evolution Carnegie Hall begins to fulfill the responsibility, implicit in Zankel Hall's mission, to become a national and international resource for music education. More than \$27 million was pledged to date toward an endowment created specifically for this purpose—which my wife, Joan, and I feel privileged to match in its entirety, ensuring this expanded role for Carnegie Hall in perpetuity.

I would like to thank my colleagues on the Board of Trustees, whose care and generosity set the standard for non-profit involvement. We welcomed new Trustees George David and David Zinman this year, and we thank departing Trustees James McManus, Joe Roby, and Craig Weatherup and Trustee Fellow Joe Boyle for their exemplary service. We mourned the loss of Honorary Trustee Irene Diamond. Throughout a year of challenge, the constant encouragement of our many partners and friends in city, state, and federal government has been a source of strength.

The extraordinary Carnegie Hall staff members, led by Robert Harth, demonstrated once again their masterly application of resilience, energy, and intelligence, elevating a complex and quickly growing organization to a new level. We are tremendously excited about the September 2003 opening of Zankel Hall, which affords us the opportunity to greatly expand artistic programming, music education, and distance-learning initiatives.

The Board and staff are committed to exploring new possibilities for Carnegie Hall's future. Just as ideas that germinated five years ago grew into today's Zankel Hall with its diverse presentations, so too will today's ideas and our continued openness to a wide range of exciting opportunities lead the way in ensuring that presenting organizations will flourish in the 21st century.

In all we do, our larger aim is to keep the world of music, as well as performance on the highest levels, essential to our culture.

Our greatest thanks, as ever, go to you, the family of Carnegie Hall, who expect no less than the best from this beloved institution, and who make it possible to achieve the best.

Sincerely,

A handwritten signature in black ink that reads "Sanford I. Weill". The signature is written in a cursive, flowing style.

Sanford I. Weill
Chairman of the Board

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Hillary Rodham Clinton
United States Senator

Carolyn B. Maloney
United States Representative

(as of June 30, 2003)

**Trustee Fellow*

MESSAGE FROM THE EXECUTIVE AND ARTISTIC DIRECTOR

Dear Friends,



Beginning with its very first program, this great house of music has recognized the importance of presenting the central works of musical literature alongside the new and the adventurous. The inaugural concert in 1891 featured familiar works by Berlioz and Beethoven as well as a recent work by a major contemporary composer of the day—Pyotr Ilyich Tchaikovsky, making what would be his only visit to America.

From that auspicious start, our mission has focused on bringing the greatest music and musicians of every generation, across all sizes and genres of music, to the widest possible audiences. Another essential tradition also dates to the very first season here—that of presenting educational concerts, now broadened to include a wide range of programs. Both Judith Arron and Isaac Stern, with their fierce commitment to education, saw to it that the growth of these programs became central to Carnegie Hall over the last two decades. Since their passing, the Board has heightened its commitment to expand on these priorities, and I am honored to continue building upon this great legacy.

The 2002–2003 season reflected this sense of purpose across a wide range of concert and educational activities documented here. Two defining events occurred during a single banner week in March 2003. Pierre Boulez, completing his term as holder of The Richard and Barbara Debs Composer's Chair, brought the marvelous Ensemble Intercontemporain from Paris for a performance of his dazzlingly inventive *Répons*. The spatial dimensions of the masterwork required an unusual placement of the ensemble in the center of Stern Auditorium, with the audience surrounding the players; audience members were in turn surrounded by six soloists. It was magical to hear the subtle movement of sound throughout the wonderful resonance of the hall. It was equally rewarding to hear the cheers from a capacity audience of all ages at the end of the evening.

A few days earlier, the 70th birthday of Sanford I. Weill, our tireless and devoted Chairman, was cause for one of the grandest celebrations in Carnegie Hall's history. In the company of some of the country's most notable political, business, and artistic leaders, we saluted the extraordinary achievements and philanthropy of Sandy Weill. True to his own sense of mission, the evening marked the beginning of a major new endowment fund that will dramatically increase support for Carnegie Hall's entire range of educational programs. Joan and Sandy Weill capped the festivities with the announcement of their intention to match all funds raised that evening and until the end of December 2003, thus immediately doubling the education endowment. Everyone associated with Carnegie Hall thanks the Weills for their extraordinary vision and generosity.

The September 2003 opening of our new Zankel Hall and a number of other major new initiatives promise even greater riches ahead. We look forward to having you back again with us as we enter another year in which we honor our extraordinary tradition while renewing it with innovation and imagination.

With thanks and good wishes,

A handwritten signature in black ink, appearing to read "R. Harth". The signature is fluid and cursive, written over a light gray curved background element.

Robert J. Harth
Executive and Artistic Director



Concerts

(Above) Mitsuko Uchida and the Brentano String Quartet performing in Weill Recital Hall, May 2, 2003

THE 2002–2003 CONCERT SEASON



Daniel Barenboim and the Chicago Symphony Orchestra on Opening Night, October 2, 2002.

October 2, 2002 at 7 PM

GALA BENEFIT CONCERT: THE OPENING OF CARNEGIE HALL'S 112TH SEASON CHICAGO SYMPHONY ORCHESTRA

Daniel Barenboim, Music Director, Conductor, and Pianist

October 3, 2002 at 8 PM

CHICAGO SYMPHONY ORCHESTRA

Daniel Barenboim, Music Director and Conductor
Radu Lupu, Piano

October 4, 2002 at 8 PM

CHICAGO SYMPHONY ORCHESTRA

Daniel Barenboim, Music Director and Conductor
Mathieu Dufour, Flute

October 6, 2002 at 7:30 PM

CECILIA BARTOLI, Mezzo-Soprano ORCHESTRA OF THE AGE OF ENLIGHTENMENT



Mezzo-soprano Cecilia Bartoli performs in Isaac Stern Auditorium on October 6, 2002.

October 7, 2002 at 8 PM

LONDON PHILHARMONIC ORCHESTRA

Kurt Masur, Principal Conductor
Yuri Bashmet, Viola

October 8, 2002 at 8 PM

LONDON PHILHARMONIC ORCHESTRA

Kurt Masur, Principal Conductor

October 9, 2002 at 8 PM

SAN FRANCISCO SYMPHONY

Michael Tilson Thomas, Music Director and Conductor

October 10, 2002 at 8 PM

SZYMANOWSKI QUARTET

October 10, 2002 at 8 PM

SAN FRANCISCO SYMPHONY

Michael Tilson Thomas, Music Director and Conductor
Michelle DeYoung, Mezzo-Soprano
Women of the Westminster Choir
American Boychoir

October 13, 2002 at 3 PM

THE MET ORCHESTRA

James Levine, Artistic Director and Conductor
Michael Parloff, Flute
Gregory Zuber, Percussion

October 14, 2002 at 7:30 PM

ANGELA DENOKE, Soprano THOMAS QUASTHOFF, Bass-Baritone DANIEL BARENBOIM, Piano



Bass-baritone Thomas Quasthoff and pianist Daniel Barenboim perform Wolf's *Italienisches Liederbuch* on October 14, 2002.

October 15, 2002 at 7:30 PM

CARNEGIE TALKS: THOMAS QUASTHOFF

October 15, 2002 at 8 PM

THE PHILADELPHIA ORCHESTRA

Wolfgang Sawallisch, Music Director and Conductor
Truls Mørk, Cello

October 17, 2002 at 7:30 PM

ANNE-SOPHIE MUTTER, Violin LAMBERT ORKIS, Piano

October 18, 2002 at 8 PM

BRENTANO STRING QUARTET

October 19, 2002 at 8 PM

DEUTSCHE KAMMERPHILHARMONIE BREMEN

Daniel Harding, Music Director and Conductor
Emanuel Pahud, Flute

October 20, 2002 at 5 PM

THE MET CHAMBER ENSEMBLE JAMES LEVINE, Artistic Director and Conductor

Judith Bettina, Soprano

THE 2002–2003 CONCERT SEASON

October 23, 2002 at 7:30 PM

YEFIM BRONFMAN, Piano
GIL SHAHAM, Violin
TRULS MØRK, Cello

October 25, 2002 at 8 PM

THE NEW YORK POPS

Skitch Henderson, Founder, Music Director, and Conductor
Charles Prince, Conductor
Faith Prince, Guest Artist

October 26, 2002 at 8 PM

ORCHESTRE SYMPHONIQUE DE MONTRÉAL

Michel Plasson, Conductor
Ruxandra Donose, Mezzo-Soprano
Michael Schade, Tenor
John Relyea, Bass-Baritone
Andrew Wentzel, Bass-Baritone
OSM Chorus
Les Petits Chanteurs de Laval

October 27, 2002 at 3 PM

ORCHESTRE SYMPHONIQUE DE MONTRÉAL

Emmanuel Villaume, Conductor
Jon Garrison, Tenor
OSM Chorus

October 28, 2002 at 7:30 PM

KREMERATA BALTICA

Gidon Kremer, Leader and Solo Violinist
Andrius Zlabys, Piano

October 29, 2002 at 7:30 PM

KREMERATA BALTICA

Gidon Kremer, Leader and Solo Violinist

October 30, 2002 at 8 PM

NATIONAL SYMPHONY ORCHESTRA

Leonard Slatkin, Music Director and Conductor

October 31, 2002 at 8 PM

NATIONAL SYMPHONY ORCHESTRA

Leonard Slatkin, Music Director and Conductor
Richard Stoltzman, Clarinet

October 31, 2002 at 8 PM

GIDON KREMER, Violin
KREMERATA MUSICA ENSEMBLE

November 2, 2002 at 2 PM

CARNEGIE HALL FAMILY CONCERT:
ORPHEUS CHAMBER ORCHESTRA

Charlotte Blake Alston, Storyteller and Host



Audra McDonald makes her first Carnegie Hall solo headlining appearance on November 2, 2002.

November 2, 2002 at 8 PM

AUDRA MCDONALD

November 3, 2002 at 3 PM

AMERICAN COMPOSERS ORCHESTRA

Steven Sloane, Music Director and Conductor
Judith Bettina, Soprano
Amy Burton, Soprano
Margaret Lattimore, Mezzo-Soprano
Richard Clement, Tenor
John Hancock, Baritone
New York Virtuoso Singers

November 5, 2002 at 8 PM

THE PHILADELPHIA ORCHESTRA

Charles Dutoit, Conductor
Martha Argerich, Piano

November 8, 2002 at 7:30 PM

MAXIM VENGEROV, Violin

November 8, 2002 at 8 PM

PRAŽÁK QUARTET

November 12, 2002 at 8 PM

PITTSBURGH SYMPHONY ORCHESTRA

Mariss Jansons, Music Director and Conductor
Krystian Zimerman, Piano

November 13, 2002 at 8 PM

PITTSBURGH SYMPHONY ORCHESTRA

Mariss Jansons, Music Director and Conductor
Jane Irwin, Mezzo-Soprano

November 14, 2002 at 8 PM

MICHAEL FEINSTEIN

With Guest Artists Lynn Ahrens, Carol Hall, Jeanine Tesori,
and Kristin Chenoweth

November 15, 2002 at 8 PM

DAVID QUIGLEY, Piano

THE 2002–2003 CONCERT SEASON



African-dance troupe Batoto Yetu performs at the Fall Family Concert Benefit on November 17, 2002.

November 17, 2002 at 2 PM

**CARNEGIE HALL FAMILY CONCERT:
FALL FAMILY CONCERT BENEFIT
WITH BATOTO YETU AND STOMP**

November 18, 2002 at 7 PM and 9:30 PM

**THE CARNEGIE HALL WORKSHOP
FOR JAZZ ENSEMBLES**

Final Concerts

Louk Boudesteijn/Rob van de Wouw Quintet
Nial Djuliarso Trio
Utopia
Crossings Quartet
The Flail
Michael Day Group

November 18, 2002 at 7:30 PM

**GIDON KREMER, Violin
SABINE MEYER, Clarinet
OLEG MAISENBERG, Piano**

November 19, 2002 at 7:30 PM

MAKING MUSIC: MAGNUS LINDBERG

Magnus Lindberg, Piano
Anssi Karttunen, Cello
Ara Guzelimian, Series Moderator

November 20, 2002 at 7:30 PM

PETER SERKIN, Piano

November 21, 2002 at 8 PM

ORCHESTRE PHILHARMONIQUE DE RADIO FRANCE

Myung-Whun Chung, Music Director and Conductor
Hélène Grimaud, Piano

November 21, 2002 at 8 PM

**DANIIL SHTODA, Tenor
LARISSA GERGIEVA, Piano**

November 22, 2002 at 8 PM

ORCHESTRE PHILHARMONIQUE DE RADIO FRANCE

Myung-Whun Chung, Music Director and Conductor
Roger Muraro, Piano
Valerie Hartmann-Claverie, Ondes Martenot



Countertenor David Daniels makes his Carnegie Hall recital debut on November 23, 2002.

November 23, 2002 at 7:30 PM

**DAVID DANIELS, Countertenor
MARTIN KATZ, Piano**

Anthony Dean Griffey, Tenor

November 23, 2002 at 8 PM

**MYUNG-WHUN CHUNG, Piano
PAUL MEYER, Clarinet
RENAUD CAPUÇON, Violin
JIAN WANG, Cello**

November 25, 2002 at 7:30 PM

**TOKYO STRING QUARTET
ALICIA DE LARROCHA, Piano**

November 26, 2002 at 7:30 PM

**HILARY HAHN, Violin
NATALIE ZHU, Piano**

December 4, 2002 at 8 PM

THE CLAREMONT TRIO

December 5, 2002 at 8 PM

ORCHESTRA OF ST. LUKE'S

Donald Runnicles, Principal Conductor
Susan Graham, Mezzo-Soprano

December 6, 2002 at 8 PM

**PATRICIA KOPATCHINSKAJA, Violin
CHRISTOPHER HINTERHUBER, Piano**

December 13, 2002 at 8 PM

**VIVICA GENAUX, Mezzo-Soprano
CRAIG RUTENBERG, Piano**

December 16, 2002 at 7:30 PM

EMANUEL AX, Piano

December 20 and 21, 2002 at 8 PM

THE NEW YORK POPS

Skitch Henderson, Founder and Music Director
Bobby Short, Guest Artist
Amy Pummill, Soprano
Purdue Varsity Glee Club

THE 2002-2003 CONCERT SEASON

December 24, 2002 at 7 PM

NEW YORK STRING ORCHESTRA

Jaime Laredo, Conductor
Lang Lang, Piano

December 28, 2002 at 8 PM

NEW YORK STRING ORCHESTRA

Jaime Laredo, Conductor
Leila Josefowicz, Violin
Claire Bloom, Narrator
The Young People's Chorus of New York City

January 10, 2003 at 8 PM

CHARLOTTE BALZERET, Harp
KATJA LÄMMERMANN, Violin
SEBASTIAN KLINGER, Cello

January 15, 2003 at 8 PM

BUDAPEST FESTIVAL ORCHESTRA

Iván Fischer, Music Director and Conductor
Jean-Yves Thibaudet, Piano

January 16, 2003 at 8 PM

BUDAPEST FESTIVAL ORCHESTRA

Iván Fischer, Music Director and Conductor

January 17, 2003 at 8 PM

THE NEW YORK POPS

Skitch Henderson, Founder and Music Director
Marin Mazzie, Guest Artist
Jason Danieley, Guest Artist
Jim Pugh, Trombone

January 19, 2003 at 2 PM

THE CARNEGIE HALL CHORAL WORKSHOP CONCERT

Orchestra of St. Luke's
Peter Schreier, Conductor
Karina Gauvin, Soprano
Joyce DiDonato, Mezzo-Soprano
Marcus Ullmann, Tenor
Stephan Loges, Baritone
Carnegie Hall Workshop Chorus

January 24, 2003 at 8 PM

SOPHIE DANEMAN, Soprano
STEPHAN LOGES, Baritone
EUGENE ASTI, Piano

January 24, 2003 at 8 PM

ORCHESTRE NATIONAL DE LYON

David Robertson, Music Director and Conductor
Leon Fleisher, Piano



David Robertson conducts a performance of Boulez's *Rituel: in memoriam Bruno Maderna* on January 24, 2003.

January 25, 2003 at 8 PM

ORCHESTRE NATIONAL DE LYON

David Robertson, Music Director and Conductor
Leif Ove Andsnes, Piano

January 27, 2003 at 8 PM

THE PHILADELPHIA ORCHESTRA

Wolfgang Sawallisch, Music Director and Conductor
Leonidas Kavakos, Violin

January 28, 2003 at 8 PM

THE JERUSALEM SYMPHONY ORCHESTRA

Lawrence Foster, Principal Conductor
Linda Pavelka, Mezzo-Soprano
Joseph Kalichstein, Piano

February 1, 2003 at 8 PM

THE CLEVELAND ORCHESTRA

Franz Welser-Möst, Music Director and Conductor
Dame Felicity Lott, Soprano

February 2, 2003 at 3 PM

THE MET ORCHESTRA

James Levine, Artistic Director and Conductor
David Chan, Violin
Nick Eanet, Violin
Michael Ouzounian, Viola
Rafael Figueroa, Cello
Arcadi Volodos, Piano

February 3, 2003 at 8 PM

THE CLEVELAND ORCHESTRA

Mitsuko Uchida, Conductor and Pianist

February 4, 2003 at 8 PM

THE CLEVELAND ORCHESTRA

Franz Welser-Möst, Music Director and Conductor

February 5, 2003 at 7:30 PM

MAKING MUSIC: KAIJA SAARIAHO

Commentary by Kaija Saariaho
Pia Freund, Soprano
Camilla Hoytenga, Flute
Yonah Zur, Violin
Felix Fan, Cello
Marilyn Nonken, Piano
Bridget Kibbey, Harp
Steven Schick, Percussion
Ara Guzelimian, Series Moderator



The Cleveland Orchestra Music Director Franz Welser-Möst and composer Kaija Saariaho, following the New York premiere of Ms. Saariaho's *Orion* on February 6, 2003.

February 6, 2003 at 8 PM

THE CLEVELAND ORCHESTRA

Franz Welser-Möst, Music Director and Conductor

February 7, 2003 at 8 PM

KUNGSBACKA PIANO TRIO

February 8, 2003 at 2 PM

**CARNEGIE HALL FAMILY CONCERT:
ORCHESTRA OF ST. LUKE'S**

Michael Barrett, Conductor
Jamie Bernstein Thomas, Narrator

February 8, 2003 at 7:30 PM

**EMERSON STRING QUARTET
THOMAS HAMPSON, Baritone**

Craig Rutenberg, Piano

February 9, 2003 at 2 PM

**CARNEGIE HALL NEW YORK CITY AREA
HIGH SCHOOL CHORAL FESTIVAL**

Orchestra of St. Luke's
Susan Medley, Conductor
Sharla Nafziger, Soprano
Camille Zamora, Soprano
Christine Antenbring, Mezzo-Soprano
Michael Slattery, Tenor
Lester Lynch, Bass
Brentwood High School Choir
Professional Performing Arts High School Concert Choir
Tappan Zee High School Concert Choir
Tottenville High School Concert Choir

February 11, 2003 at 8 PM

THE PHILADELPHIA ORCHESTRA

Wolfgang Sawallisch, Music Director and Conductor
Rudolf Buchbinder, Piano

February 14, 2003 at 8 PM

THE NEW YORK POPS

Skitch Henderson, Founder and Music Director
Sha, Violin
Chinese Music Ensemble of New York
Special Appearance by Richard Dreyfuss

THE 2002-2003 CONCERT SEASON

February 16, 2003 at 5 PM

THE MET CHAMBER ENSEMBLE
JAMES LEVINE, Artistic Director and Conductor

February 17, 2003 at 7:30 PM

THOMAS HAMPSON, Baritone
DANIEL BARENBOIM, Piano

February 18, 2003 at 7:30 PM

MITSUKO UCHIDA, Piano

February 20, 2003 at 8 PM

CZECH PHILHARMONIC ORCHESTRA

Vladimir Ashkenazy, Chief Conductor and Pianist
Lukáš Vondráček, Piano
Peter Mikuláš, Bass
Russian Chamber Chorus of New York
The Dessoff Choirs

February 22, 2003 at 10:30 AM

MUSIC AND DICTATORSHIP: RUSSIA UNDER STALIN

Vladimir Ashkenazy, Keynote Speaker
Caryl Emerson, Marina Frolova-Walker, and David Nice, Speakers

February 22, 2003 at 8 PM

CZECH PHILHARMONIC ORCHESTRA

Vladimir Ashkenazy, Chief Conductor
Steven Isserlis, Cello
Peter Mikuláš, Bass
Russian Chamber Chorus of New York
The Dessoff Choirs
Readings by Yevgeny Yevtushenko

February 23, 2003 at 3 PM

CZECH PHILHARMONIC ORCHESTRA

Vladimir Ashkenazy, Chief Conductor
Vadim Repin, Violin

February 24, 2003 at 7:30 PM

KARITA MATTILA, Soprano
MARTIN KATZ, Piano

February 25, 2003 at 7:30 PM

LEIF OVE ANDSNES, Piano

February 26, 2003 at 7:30 PM

ALBAN BERG QUARTET

February 27, 2003 at 8 PM

ORCHESTRA OF ST. LUKE'S

Sir Roger Norrington, Conductor
Robert Levin, Piano

March 1, 2003 at 2 PM

**CARNEGIE HALL FAMILY CONCERT:
EMERSON STRING QUARTET**

Emerson String Quartet
Wu Han, Piano
Charlotte Blake Alston, Storyteller and Host

March 1, 2003 at 7:30 PM

RICHARD GOODE, Piano

March 2, 2003 at 3 PM

AMERICAN COMPOSERS ORCHESTRA

Steven Sloane, Conductor
Howard Bender, Vocalist
David Moss, Vocalist

THE 2002–2003 CONCERT SEASON

March 2, 2003 at 7:30 PM

ANGELIKA KIRCHSCHLAGER, Mezzo-Soprano
SIMON KEENLYSIDE, Baritone
CRAIG RUTENBERG, Piano

March 3, 2003 at 7:30 PM

GIDON KREMER, Violin
NAIDA COLE, Piano

March 4, 2003 at 7:30 PM

MAKING MUSIC: BRIGHT SHENG

Bright Sheng, Conductor and Pianist
Juliana Gondek, Soprano
Cho-Liang Lin, Violin
Shanghai Quartet
Musicians from the New York Philharmonic
Ara Guzelimian, Series Moderator

March 4, 2003 at 8 PM

THE PHILADELPHIA ORCHESTRA

Christoph Eschenbach, Conductor
Pinchas Zukerman, Violin



Music Director Designate Christoph Eschenbach conducts The Philadelphia Orchestra on March 4, 2003.

March 5, 2003 at 8 PM

KODO DRUMMERS OF JAPAN

March 5, 2003 at 8 PM

MICHAEL FEINSTEIN

With Guest Artists Craig Carnelia, Mark Hollmann,
Andrew Lipka, and Liz Callaway

March 6, 2003 at 7:30 PM

CARNEGIE TALKS: NIKOLAUS HARNONCOURT

March 7, 2003 at 8 PM

VIENNA PHILHARMONIC ORCHESTRA

Nikolaus Harnoncourt, Conductor
Gidon Kremer, Violin

March 7, 2003 at 8 PM

PHILHARMONIA QUARTETT BERLIN

March 8, 2003 at 8 PM

VIENNA PHILHARMONIC ORCHESTRA

Nikolaus Harnoncourt, Conductor

March 9, 2003 at 2 PM

VIENNA PHILHARMONIC ORCHESTRA

Nikolaus Harnoncourt, Conductor

March 9, 2003 at 8 PM

STUTTGART CHAMBER ORCHESTRA

Dennis Russell Davies, Chief Conductor
Catherine Malfitano, Soprano

March 10, 2003 at 8 PM

BOSTON SYMPHONY ORCHESTRA

Tan Dun, Conductor
Yo-Yo Ma, Cello

March 11, 2003 at 8 PM

BOSTON SYMPHONY ORCHESTRA

Bernard Haitink, Conductor
Ana Maria Martinez, Soprano
Klára Würtz, Piano

March 12, 2003 at 8 PM

BOSTON SYMPHONY ORCHESTRA

Bernard Haitink, Conductor
Emanuel Ax, Piano
Christine Brewer, Soprano
Margaret Lattimore, Mezzo-Soprano
Paul Groves, Tenor
Jonathan Lemalu, Bass-Baritone
Tanglewood Festival Chorus

March 13, 2003 at 8 PM

DELANCEY QUARTET

March 21, 2003 at 8 PM

JERUSALEM QUARTET



Pierre Boulez concludes his tenure as holder of The Richard and Barbara Debs Composer's Chair at Carnegie Hall by conducting Ensemble Intercontemporain in a performance of Mr. Boulez's *Répons* on March 22, 2003.

March 22, 2003 at 8 PM

ENSEMBLE INTERCONTEMPORAIN

Pierre Boulez, Conductor

March 23, 2003 at 3 PM

ENSEMBLE INTERCONTEMPORAIN

Pierre Boulez, Conductor

March 26, 2003 at 8 PM

ORCHESTRA OF ST. LUKE'S

James Conlon, Conductor
Andreas Haefliger, Piano

THE 2002–2003 CONCERT SEASON

March 28, 2003 at 8 PM

THE NEW YORK POPS

Skitch Henderson, Founder and Music Director
John Pizzarelli Trio with Special Guest Bucky Pizzarelli

March 29, 2003 at 7:30 PM

MIDORI, Violin ROBERT MCDONALD, Piano

March 30, 2003 at 5 PM

THE MET CHAMBER ENSEMBLE JAMES LEVINE, Artistic Director and Pianist

March 30, 2003 at 7:30 PM

ALFRED BRENDEL, Piano

March 31, 2003 at 8 PM

CINCINNATI SYMPHONY ORCHESTRA

Paavo Järvi, Music Director and Conductor
Vadim Repin, Violin

April 1, 2003 at 8 PM

CINCINNATI POPS ORCHESTRA

Erich Kunzel, Conductor
Betsy Wolfe, Soprano
Steven Morgan, Tenor
With Special Guests The Flying Karamazov Brothers

April 2, 2003 at 8 PM

KIROV ORCHESTRA

Valery Gergiev, Music Director and Conductor

April 4, 2003 at 12 PM

GLOBAL ENCOUNTERS: SOUTH AFRICAN SOUNDS

featuring Hugh Masekela and Friends
Hugh Masekela, Flugelhorn and Vocals
LaGuardia High School Symphonic Choir



Hugh Masekela performs with the LaGuardia High School Symphonic Choir on April 4, 2003.

April 4, 2003 at 8 PM

HUGH MASEKELA AND FRIENDS

Hugh Masekela, Flugelhorn and Vocals
Jabu Khanyile, Vocals
Angélique Kidjo, Vocals
Vusi Mahlasela, Vocals
Busi Mhlongo, Vocals
Tsepo Tshola, Vocals
LaGuardia High School Symphonic Choir

April 4, 2003 at 8 PM

DAVID COHEN, Cello OLGA SITKOVETSKAYA, Piano

April 6, 2003 at 3 PM

AMERICAN COMPOSERS ORCHESTRA

Steven Sloane, Music Director and Conductor
Carol Vaness, Soprano
Louis Otey, Baritone
Neil Rosenshein, Tenor
Arthur Woodley, Baritone
New York Concert Singers

April 7, 2003 at 7:30 PM

MAKING MUSIC: OSVALDO GOLIJOV

Dawn Upshaw, Soprano
David Krakauer, Clarinet
Kronos Quartet
Ara Guzelimian, Series Moderator

April 7, 2003 at 8 PM

THE PHILADELPHIA ORCHESTRA

Roberto Abbado, Conductor
Alfred Brendel, Piano

April 8, 2003 at 7 PM

BACH COLLEGIUM JAPAN

Masaaki Suzuki, Music Director and Conductor
Gerd Türk, Tenor
Peter Kooij, Bass
Yukari Nonoshita, Soprano
Robin Blaze, Countertenor
Makoto Sakurada, Tenor
Jochen Kupfer, Bass

April 12, 2003 at 7:30 PM

MOSCOW SOLOISTS

YURI BASHMET, Conductor and Violist

Sunday, April 13, 2003 at 2 PM

CARNEGIE HALL FAMILY CONCERT: ORCHESTRA OF ST. LUKE'S

John Morris Russell, Conductor
Charlotte Blake Alston, Storyteller and Narrator

April 14, 2003 at 7:30 PM

SUSAN GRAHAM, Mezzo-Soprano MALCOLM MARTINEAU, Piano



Mezzo-soprano Susan Graham and pianist Malcolm Martineau, following Ms. Graham's Carnegie Hall recital debut on April 14, 2003.

THE 2002–2003 CONCERT SEASON

April 15, 2003 at 7:30 PM

YEFIM BRONFMAN, Piano

April 22, 2003 at 8 PM

CARNEGIE HALL FELLOWS PROGRAM

Michael Stern, Workshop Leader
Kazakh National Academy of Music String Quartet
Phoenix String Quartet (USA)
Rivendell String Quartet (USA)
Semetei Quartet (Kyrgystan)
Michael Cascardi, Double Bass
Kurt Muroki, Double Bass

April 24, 2003 at 8 PM

MITSUKO UCHIDA, Piano
CHRISTIANE OELZE, Soprano
MARK STEINBERG, Violin

April 24, 2003 at 8 PM

ORCHESTRA OF ST. LUKE'S

Donald Runnicles, Principal Conductor
Joshua Bell, Violin

April 25, 2003 at 8 PM

THE NEW YORK POPS

Skitch Henderson, Founder, Music Director, and Conductor
Charles Prince, Conductor
Special Appearances by Jamie Bernstein Thomas
and Sheldon Harnick

April 25, 2003 at 8 PM

YURA LEE, Violin
AKIRA EGUCHI, Piano

April 28, 2003 at 7:30 PM

EVGENY KISSIN, Piano

April 28, 2003 at 8 PM

THOMAS ZEHETMAIR, Violin
MITSUKO UCHIDA, Piano

April 29, 2003 at 8 PM

THE PHILADELPHIA ORCHESTRA

Wolfgang Sawallisch, Music Director and Conductor



Wolfgang Sawallisch makes his final Carnegie Hall appearance as Music Director of The Philadelphia Orchestra on April 29, 2003.

April 30, 2003 at 7:30 PM

CARNEGIE TALKS: MITSUKO UCHIDA

May 1, 2003 at 8 PM

BRETT POLEGATO, Baritone
WARREN JONES, Piano

May 2, 2003 at 8 PM

MITSUKO UCHIDA, Piano
BRENTANO STRING QUARTET
MARINA PICCININI, Flute
ANTHONY MCGILL, Clarinet
BARBARA SUKOWA, Speaker

May 3, 2003 at 8 PM

BALTIMORE SYMPHONY ORCHESTRA

Yuri Temirkanov, Music Director and Conductor
Elisabeth Batiashvili, Violin

May 4, 2003 at 2 PM

LOUIS LORTIE, Piano

May 4, 2003 at 7:30 PM

EMERSON STRING QUARTET
BARBARA BONNEY, Soprano

André Previn, Piano



Soprano Barbara Bonney and the Emerson String Quartet perform the world premiere of André Previn's String Quartet (with Soprano) on May 4, 2003.

May 6, 2003 at 8 PM

BAVARIAN RADIO SYMPHONY ORCHESTRA

Lorin Maazel, Conductor
Julia Fischer, Violin
Han-Na Chang, Cello

May 7, 2003 at 8 PM

BAVARIAN RADIO SYMPHONY ORCHESTRA

Lorin Maazel, Conductor
Yefim Bronfman, Piano

May 8, 2003 at 8 PM

BAVARIAN RADIO SYMPHONY ORCHESTRA

Lorin Maazel, Conductor
Yefim Bronfman, Piano

May 9, 2003 at 8 PM

BAVARIAN RADIO SYMPHONY ORCHESTRA

Lorin Maazel, Conductor
Gil Shaham, Violin



James Levine and Olga Borodina, following an all-Berlioz concert by The MET Orchestra on May 10, 2003.

May 9, 2003 at 8 PM

ST. LAWRENCE STRING QUARTET

May 10, 2003 at 8 PM

THE MET ORCHESTRA

James Levine, Artistic Director and Conductor
Olga Borodina, Mezzo-Soprano

May 11, 2003 at 3 PM

THE MET ORCHESTRA

James Levine, Artistic Director and Conductor
Michael Ouzounian, Viola

May 11, 2003 at 8 PM

MURRAY PERAHIA, Piano

May 15, 2003 at 8 PM

MICHAEL FEINSTEIN

With Guest Artists Faye Greenberg, David Lawrence, David Friedman, Ben Schachter, Mary Cleere Haran, Catherine Cox, and Charles Pistone

May 16, 2003 at 8 PM and
May 18, 2003 at 3 PM

THE MET ORCHESTRA

James Levine,
Artistic Director and Conductor
Heidi Grant Murphy, Soprano
Susan Graham, Mezzo-Soprano
Matthew Polenzani, Tenor
John Relyea, Bass-Baritone
The Metropolitan Opera Chorus

THE 2002-2003 CONCERT SEASON

May 18, 2003 at 2 PM

**THE EMERSON STRING QUARTET WORKSHOP:
THE BARTÓK QUARTETS**

May 29, 2003 at 8 PM

**CARNEGIE HALL STATEWIDE HIGH SCHOOL
CHORAL FESTIVAL**

Orchestra of St. Luke's
Susan Medley, Conductor
Hamburg High School Concert Chorale
James I. O'Neill High School Chamber Singers
Vestal Voices, Vestal High School
Washington County High School Chorale

May 31, 2003 at 2 PM

**CARNEGIE HALL FAMILY CONCERT:
THE NEW YORK POPS**

Skitch Henderson, Founder and Music Director
Phyllis Newman, Narrator
Timothy Andres and Cynthia Tobey, Piano
Students from The Broadway Center for the Arts and Academics
Fran Kleinfeld, Artistic Director
Charlotte Blake Alston, Storyteller

June 9, 2003 at 7:30 PM

AN EVENING WITH DANIEL BARENBOIM

June 10, 12, 15, 17, 19, 22, 24, and 26, 2003 at 7:30 PM

DANIEL BARENBOIM, Piano
THE COMPLETE BEETHOVEN PIANO SONATAS

June 11, 13, 18, 20, 25, and 27, 2003 at 2 PM and
June 16 and 23, 2003 at 6 PM

**THE DANIEL BARENBOIM WORKSHOP:
THE BEETHOVEN SONATAS**

Daniel Barenboim, Workshop Leader
Gabrielius Alekna, Carlos Avila, Huijing Han,
Cedric Pescia, Yegor Shevtsov, and Mana Tokuno, Piano

Daniel Barenboim begins his series of the complete Beethoven Piano Sonatas on June 10, 2003.





Education

THE WEILL MUSIC INSTITUTE AT CARNEGIE HALL

The Weill Music Institute's programs deliver a broad range of outreach initiatives to a growing variety of audiences—from preschoolers to adults, from the everyday music lover to the emerging professional, locally and, now, nationally. In 2002–2003, the Institute piloted Musical Explorers, a new program for second and third graders, in seven city elementary schools. Close to 2,000 students participated in this program, which will move to Zankel Hall in 2003–2004. In 2002–2003 Carnegie Hall's education programs began their national outreach, as the LinkUP! program expanded to include students in Traverse City, Michigan, and Lewisburg, West Virginia. Students in these two states studied Carnegie Hall's curriculum on paper and on the Web in order to participate in an interactive concert in their city. This successful model will be replicated in other states in the coming season, as the Weill Music Institute at Carnegie Hall provides more and more programming nationwide.

CarnegieKids

CarnegieKids concerts are designed to introduce preschool children (aged 3–6) to basic musical concepts. In fall 2002 and spring 2003, the 45-minute presentations in Carnegie Hall's Kaplan Space featured musicians and a storyteller who used stories, songs, and music to illustrate the concepts. This season approximately 6,200 children and adults attended these concerts.

November 4–8, 18–22, 2002

MUSIC FROM MANY LANDS: CHINA

The Chinese Music Ensemble of New York

Charlotte Blake Alston, Storyteller

March 10–14, 25–28, 2003

WOODWINDS

The Imani Winds

Charlotte Blake Alston, Storyteller

Musical Explorers

Musical Explorers concerts are designed to introduce second- and third-grade students to the instrument families of the orchestra. In its pilot season, the program was introduced to seven schools that currently participate as core schools in the Hall's flagship education program, LinkUP! The Carpentier Quartet led the 1,735 participating New York City Public School students through a highly interactive and educational performance.

January 12–14, May 11–13, 2003

STRINGS

Carpentier Quartet



Family Concert

Carnegie Hall Family Concerts

Carnegie Hall presented its eighth season of Family Concerts in 2002–2003. The \$5 ticket price included pre-concert activities at every concert, featuring an interactive musical demonstration, an art exhibit, a presentation by storyteller Charlotte Blake Alston, and a special program book written for young audiences.

Saturday, November 2, 2002

ORPHEUS CHAMBER ORCHESTRA

Sunday, November 17, 2002

FALL FAMILY CONCERT BENEFIT: STOMP, BATOTO YETU

Saturday, February 8, 2003

THE BERNSTEIN BEAT

Orchestra of St. Luke's; Michael Barrett, Conductor
Jamie Bernstein Thomas, Narrator

Saturday, March 1, 2003

SIXTEEN STRINGS AND 88 KEYS

Emerson String Quartet; Wu Han, Piano

Sunday, April 13, 2003

RAILS AND TALES

Orchestra of St. Luke's; John Morris Russell, Conductor

Saturday, May 31, 2003

THE NEW YORK POPS

Skitch Henderson, Founder and Music Director



LinkUP!

LinkUP!

Carnegie Hall's LinkUP! program teaches students in grades 4–6 the basic elements of music through listening, composing, and performing. This year, ten New York City public schools were chosen as core schools, each of which received 12 classroom visits by a teaching artist. At the end of the school year, other area schools joined these core schools for concerts at Carnegie Hall, where students played recorders and sang along with the Orchestra of St. Luke's. For the 2002–2003 season, 93 percent of the nearly 600 teachers attended preparatory Teacher Development Workshops. In addition, seven video-conference workshops were presented to 108 teachers in outlying areas, enabling LinkUP! to reach a wider audience than ever before. A total of 18,197 students participated.

Also this season, LinkUP! long-distance learning partnerships were formed with Greenbrier, West Virginia, County Schools and northwestern Michigan schools. More than 1,000 students participated in the program. The LinkUP! concerts were presented at Carnegie Hall, in West Virginia, and in Interlochen, Michigan.

May 20–23, 2003

MUSIC UNDER CONSTRUCTION: IMITATION

Orchestra of St. Luke's

David Loebel, Conductor

Charlotte Blake Alston, Host

Anita Chen, Violin and Piano

Francisco Finck, Violin

Margit Juhasz, Piano



LinkUP!

Global Encounters

The 2002–2003 season marked the second year of Global Encounters, a world-music program for high school music and social studies students. Committed to understanding the role of music in society, the second season of the Global Encounters program, *South African Sounds*, explored the musical genres of black South Africans in urban centers from the 1950s to the present. Participating teachers attended a Teacher Development Workshop at Carnegie Hall and received materials for classroom use. A culminating concert for high school students featured Hugh Masekela and Friends as well as the LaGuardia High School Symphonic Choir. A total of 67 teachers and 2,128 students from 48 different schools participated in this year's program.

April 4, 2003

HUGH MASEKELA AND FRIENDS

South African Popular Music

A Professional Development Workshop for Teachers

The musical, social, and historical aspects of South African popular music were explored in this workshop designed for K–12 teachers and college-level instructors. The workshop was divided into four sessions, each focusing on a different aspect of South African popular music. Dr. Louise Meintjes of Duke University discussed the roles that the recording studio and the production team played in shaping South African sounds from late apartheid to the present; director-producer Lee Hirsch and producer Sherry Simpson spoke about the feature documentary *Amandla! A Revolution in Four-Part Harmony* and showed clips from the film; Dr. Barbara Brown of Boston University presented strategies and resources for teaching about the geography, arts, cultures, and history of South Africa in the classroom; and Hugh Masekela demonstrated various styles of South African popular music with the South African All-Stars Band. Thirty-six teachers participated in this event.

March 8, 2003



South African Popular Music



Statewide High School Choral Festival

Citywide High School Choral Festival

The 2002–2003 season marked the second year of the Carnegie Hall Citywide High School Choral Festival. Four choirs of high school–age students, selected by tape audition, appeared in a concert at Carnegie Hall. The concert concluded with all of the choirs joining forces in a performance of Bach's *Magnificat* with the Orchestra of St. Luke's. Throughout the year a choral clinician from Carnegie Hall visited and worked with each of the choirs to prepare for this performance.

February 9, 2003

Orchestra of St. Luke's
Susan Medley, Conductor
Sharla Nafziger, Soprano
Camille Zamora, Soprano
Christine Antenbring, Mezzo-Soprano
Michael Slattery, Tenor
Lester Lynch, Bass
Brentwood High School Choir
Professional Performing Arts High School Concert Choir
Tappan Zee High School Concert Choir
Tottenville High School Concert Choir

Statewide High School Choral Festival

The 2002–2003 season marked the premiere of the Carnegie Hall Statewide High School Choral Festival. Four choirs of high school–age students, selected by tape audition, appeared in a concert at Carnegie Hall. The concert concluded with all of the choirs joining forces in a performance of Poulenc's *Gloria* with the Orchestra of St. Luke's. Throughout the year a choral clinician from Carnegie Hall visited and worked with each of the choirs to prepare for this performance.

May 29, 2003

Orchestra of St. Luke's
Susan Medley, Conductor
Sharla Nafziger, Soprano
Hamburg High School Concert Chorale
James I. O'Neill High School Chamber Singers
Vestal Voices, Vestal High School
Washington County High School Chorale

The Carnegie Hall/Citigroup Neighborhood Concert Series

In its 27th season, the Neighborhood Concert Series featured more than 95 concerts throughout the five boroughs of New York City—all free and open to the public. These hour-long concerts were presented in a variety of venues, including libraries, Police Athletic League sites, Salvation Army sites, and homeless shelters, as well as community, cultural, and religious centers. Carnegie Hall invited select artists to present concerts in such diverse styles as jazz, popular, classical, folk, and world music, including a series of African Sounds concerts. The Neighborhood Concert Series also provided workshops for children aged 7–14 and concerts specifically geared toward pre-schoolers and senior citizens. In addition, the Neighborhood Concert Series and New York Cares presented a special series of interactive concerts for sixth graders at P.S. 192.

Symposia and Open Rehearsals

MUSIC AND DICTATORSHIP: RUSSIA UNDER STALIN

During Stalin's regime, Dmitri Shostakovich and Sergei Prokofiev were alternately lauded and condemned by the Soviet government, and several of their works went unheard until after the dictator's death in 1953. This one-day workshop explored what it was like to live and work as an artist in Stalinist Russia and was presented in conjunction with three concerts of the same title, led by conductor and pianist Vladimir Ashkenazy, himself a refugee from the Soviet Union. Other speakers included Marina Frolova-Walker, University Lecturer at Cambridge University; David Nice, author of the new biography *Prokofiev: From Russia to the West, 1891–1935*; and Caryl Emerson, Professor of Slavic Languages and Comparative Literature at Princeton University. The day began with a screening of the rarely seen *Dmitri Shostakovich: Sonata for Viola* by the Russian filmmakers Alexander Sokurov and Semion Aranovitch, featuring rare archival footage.

February 22, 2003

PIERRE BOULEZ AND ENSEMBLE INTERCONTEMPORAIN: OPEN REHEARSAL FOR STUDENTS

Carnegie Hall offered a special open rehearsal opportunity to New York-area music students and faculty as part of Ensemble Intercontemporain's concert appearances at the Hall on March 22 and 23. Since both performances were sold out, this open rehearsal gave area musicians the chance to hear Mr. Boulez's *Répons*, a piece that had not been performed in the United States since 1986 because of its unusual space requirements. Approximately 150 students and faculty attended, and Mr. Boulez held a question-and-answer period at the end of the rehearsal.

March 21, 2003



Ensemble Intercontemporain Open Rehearsal

Professional Training Workshops

THE CARNEGIE HALL WORKSHOP FOR JAZZ ENSEMBLES

Carnegie Hall was pleased to introduce the first annual Carnegie Hall Workshop for Jazz Ensembles. The workshop was led by Justin DiCioccio, and the faculty featured prominent jazz musicians Cecil Bridgewater, Dave Liebman, Rufus Reid, and Steve Turre. Six talented ensembles were chosen through a competitive application process and included groups from the Netherlands, Canada, Boston, New York, and New Jersey. The workshop included five days of intensive ensemble coaching sessions and culminated in performances in Weill Recital Hall on November 18, featuring the participating ensembles.

November 13–18, 2002



Workshop for Jazz Ensembles

THE CARNEGIE HALL CHORAL WORKSHOP 2003

Founded in 1990 by the late Robert Shaw, the Carnegie Hall Choral Workshop each year offers a special opportunity for conductors and singers to prepare and perform one of the great choral masterworks. This year Peter Schreier led the 13th annual workshop, which included six days of intensive choral, solo, and orchestral rehearsals and culminated in the performance of Johann Sebastian Bach's Mass in B Minor, with Maestro Schreier conducting the Orchestra of St. Luke's and the Carnegie Hall Workshop Chorus. In addition, a conducting session and orchestral score preparation session, led by Ann Howard Jones, were added to the curriculum.

January 13–19, 2003

Orchestra of St. Luke's

Peter Schreier, Conductor

Karina Gauvin, Soprano

Joyce DiDonato, Mezzo-Soprano

Marcus Ullmann, Tenor

Stephan Loges, Baritone

Carnegie Hall Workshop Chorus

Vance George, Chorus Master and Assistant Conductor

KODO DRUMMERS OF JAPAN: A TAIKO WORKSHOP FOR PROFESSIONAL PERCUSSIONISTS

In conjunction with the Kodo Drummers' concert appearance at Carnegie Hall on March 5, ensemble member Ryutaro Kaneko conducted a one-day workshop for professional percussionists wishing to learn about taiko drumming. Twelve participants ranging in age from 19 to 50 from varying musical backgrounds—classical, rock, and jazz—were accepted into the workshop. At the workshop, which emphasized the art of playing with natural power, participants learned a series of exercises designed to help find their natural states when drumming as well as an introduction to playing the taiko.

March 4, 2003



Emerson String Quartet Workshop

Professional Training Workshops (continued)

THE EMERSON STRING QUARTET WORKSHOP: THE BARTÓK QUARTETS

Carnegie Hall was pleased to welcome the Emerson String Quartet to Carnegie Hall for a weeklong workshop focusing on the Bartók quartets. Three string quartets were invited to participate in intensive ensemble coaching sessions, as well as special sessions on musicological and theoretical topics given by Robert Mann, György Sándor, Benjamin Suchoff, Joseph Straus, and Carnegie Hall's Ara Guzelimian. The workshop culminated with a public performance in Carnegie Hall's Weill Recital Hall on May 18, featuring the participating ensembles.

This workshop was also the central component of a new website on the preparation and performance of the Bartók quartets. The site will integrate musicological, theoretical, and ethnomusicological elements to create an engaging, interactive site for performers, as well as for interested concertgoers. The Bartók quartets site will be the first in a series of online performance preparation guides produced by Carnegie Hall and will be released in the 2003–2004 concert season.

May 12–18, 2003

THE DANIEL BARENBOIM WORKSHOP: THE BEETHOVEN SONATAS

For three weeks, the Daniel Barenboim Workshop offered an unprecedented immersion opportunity for young artists to study the piano sonatas of Beethoven. In a series of eight performances, Mr. Barenboim performed the entire Beethoven cycle, and on the days between recitals, he conducted public master classes to capacity audiences in Weill Recital Hall. Six pianists were invited through a competitive application process to participate in the master classes, and each was able to play for Mr. Barenboim in a public setting at least twice. The audience comprised many dedicated pianists, teachers, and concertgoers who attended all eight workshops and watched each pianist evolve and grow throughout the three weeks.

June 9–27, 2003

The Carnegie Hall Fellows Program

Carnegie Hall, in conjunction with the United States Department of State, undertook a musical and cultural exchange program with countries in Central Asia. Four string quartets—from Kyrgyzstan, Kazakhstan, Baltimore, and San Francisco—were chosen through a competitive application process and came to Carnegie Hall for a five-day workshop led by Michael Stern in which they were coached on the art of performing without a conductor. The workshop culminated in a performance in Weill Recital Hall on April 22, 2003.

Following the performance at Carnegie Hall, the two quartets from Kyrgyzstan and Kazakhstan traveled to San Francisco, had the opportunity to be coached by the St. Lawrence String Quartet, and performed a series of concerts. In June the quartet from Baltimore traveled to Central Asia and performed in Kazakh, Kyrgyz, and Uzbek cities.

Carnegie Hall Listening Adventures™

The Carnegie Hall Listening Adventures™ at www.listeningadventures.org are designed for children to explore a piece of music at their own pace within a fun multimedia environment. The first installment provides an interactive visual interpretation of Dvořák's entire Symphony No. 9, "From the New World," using animated images, informational text, and engaging activities. Created in partnership with Thirteen/WNET New York's Interactive & Broadband Group and recording company Naxos of America, the website includes six key components: a main animation area, instrumental pop-ups, glossary of musical terms, scrolling text, navigation bar timeline, and musical games and activities. Since December 2001, an average of 40,000 unique visitors from all over the world have enjoyed the site each month.



The Daniel Barenboim Workshop

Judy and Arthur Zankel Hall Update



March 21, 2002



October 31, 2002



April 10, 2003



September 9, 2003—one night before the dedication concert

The 2002–2003 season marked the final phase of construction for Carnegie Hall's third stage: Judy and Arthur Zankel Hall. Designed by Polshek Partnership Architects and built by Tishman Construction Corporation, the facility—a 644-seat auditorium with superb acoustics, flexible configurations, and contemporary communications technology—was designed to occupy a total of 544,000 cubic feet below Isaac Stern Auditorium. Jaffe Holden Acoustics and Auerbach-Pollock-Friedlander theater designers served as consultants on the project.

At a press conference in April 2003, Carnegie Hall Executive and Artistic Director Robert Harth announced Zankel Hall's opening season of 94 concerts and 28 education events in 2003–2004, including a two-week opening festival in September showcasing the breadth and scope of the entire season's programming, from classical, jazz, world, and pop music to family concerts and education events.

Zankel Hall—an intermediate-size complement to Carnegie Hall's existing Stern Auditorium and Weill Recital Hall—restores Andrew Carnegie's original 1891 concept of three venues of varying sizes within a single building and will make possible the integration of programming across all three performance spaces. Zankel Hall also represents a new world of possibility for Carnegie Hall's education programs, with opportunities to expand existing programs, launch new projects, and break ground with distance-learning initiatives.

The 2002–2003 season also heralded the successful culmination of the *Third Stage* campaign, a \$100 million fundraising effort, with \$72 million in support of the construction of Zankel Hall and the remainder allocated toward endowment for artistic and music education programming. As of June 30, 2003, Carnegie Hall had secured more than \$100 million in pledges and outright gifts for the *Third Stage* campaign, making it the largest and most successful fundraising effort in Carnegie Hall's history. This total includes more than \$40 million from the City of New York, the State of New York, and the federal government, as well as more than \$60 million from the private sector.

Carnegie Hall extends its heartfelt gratitude to all those whose generosity has ensured the success of the *Third Stage* campaign.



A WORLD OF MUSIC EDUCATION: CARNEGIE HALL CELEBRATES SANFORD I. WEILL AT 70

March 16, 2003, witnessed a historic occasion at Carnegie Hall. Members of the Carnegie Hall family and Board of Trustees as well as friends and colleagues of Sanford I. Weill came together to celebrate Mr. Weill's 70th birthday, his 20 years of service on the Carnegie Hall board, and his 12th year as Chairman. They also gathered in support of a great cause, one especially meaningful to Mr. Weill and his wife, Joan—music education.

The significance of the event was reflected in remarks by host Walter Cronkite, who read a letter to Mr. Weill from President and Laura Bush, as well as guest speakers including President Bill Clinton, Governor George E. Pataki, Mayor Michael R. Bloomberg, and Senator Charles E. Schumer. In addition, the evening's program featured performances by Emanuel Ax, Yo-Yo Ma, and the Brooklyn Youth Chorus, whose artistry expressed the heart of the cause—that music education can uplift the spirit and expand horizons.

Thanks to the hard work and generosity of the Host Committee, comprising members of the Board of Trustees and leaders from the business and philanthropic communities, Carnegie Hall raised \$25 million that evening to build its endowment fund for music education. Equally significant, Mr. and Mrs. Weill announced at the Gala their intention to match this and all additional funds raised for education endowment through December 31, 2003.

In recognition of Mr. Weill's many years of dedicated leadership and his extraordinary commitment of resources, the Carnegie Hall Board of Trustees has voted to establish the Weill Music Institute at Carnegie Hall, an entity that will serve as the umbrella for all of the Hall's education initiatives. The Institute will expand Carnegie Hall's acclaimed education programs and create an infrastructure capable of taking these efforts to a national and international audience. This global outreach will focus on a number of underserved communities throughout the world, using collaborative music projects as forums for interaction and understanding.

At press time, the Weills' gift exceeded \$27.4 million, representing the single largest contribution ever made to Carnegie Hall. Together with Carnegie Hall's existing education endowment fund, the Weill Music Institute's initial resources will total at least \$70 million.



Clockwise from top: Joan and Sanford I. Weill; Sanford I. Weill and the Brooklyn Youth Chorus; President Bill Clinton and Sanford I. Weill; Diane Taylor, Sanford I. Weill, and Mayor of the City of New York, Michael R. Bloomberg; Walter Cronkite and Joan Weill; Yoko Ono, Emanuel Ax, Yo-Yo Ma, Sanford I. Weill, and Joan Weill.

The Weill Music Institute at Carnegie Hall

Carnegie Hall gratefully acknowledges the following donors for supporting the endowment fund for music education and new program initiatives. These gifts, as well as all new commitments for education endowment made by December 31, 2003, will be matched by Carnegie Hall Chairman Sanford I. Weill and his wife, Joan, and The Weill Family Foundation.

Founders

Joan and Sanford I. Weill, and
The Weill Family Foundation

\$2,500,000 and more

Citigroup Foundation
Corinne and Maurice R. Greenberg/
The Starr Foundation
Karin and Klaus Jacobs

\$1,000,000 to \$2,499,999

Judy and Tony Evnin/
The A.E. Charitable Foundation
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The Tishman Fund for Education
through Technology
Anonymous

\$500,000 to \$999,999

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Judy and Arthur Zankel

\$250,000 to \$499,999

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Haas and Helen Hotze Haas Foundations
Margaret and Ian Smith

\$100,000 to \$249,999

Jean and Ralph Baruch
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Donors

In 2002–2003, individuals, corporations, foundations, and government agencies contributed nearly \$16 million in support of concert and education programming. Their generosity underscored the value of Carnegie Hall's programs to New York and to the broader world, helping to bring the artistry created within this landmark building far beyond its walls. Carnegie Hall is deeply grateful to Susan W. Rose for her able and constant leadership as Chairman of the Development Committee.

Through a special fundraising initiative titled *A World of Music Education: Carnegie Hall Celebrates Sanford I. Weill at 70*, \$25 million was raised to build Carnegie Hall's endowment fund for music education and support outreach efforts on a national and international level. In an extraordinary gesture, Carnegie Hall Chairman Sanford I. Weill and his wife, Joan, have pledged to match these funds and all new funds raised for education endowment through December 31, 2003. (Please see related information on page 26.) Also, over \$3 million in additional cash and pledges was raised for the *Third Stage* campaign in 2002–2003, bringing the total funds raised for the campaign at the close of the fiscal year to \$100 million. This includes \$72 million to support the construction of Judy and Arthur Zankel Hall and \$28 million to augment the endowment fund for artistic and education programming.

ANNUAL GIVING

Patron Program

Through gifts of \$2,000 or more each season, Patrons provide the cornerstone of the Hall's Annual Fund. Under the leadership of the Patron Council, membership in the Patron Program increased to 1,183, providing over \$5 million in revenue for Carnegie Hall.

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Real Estate Council

Comprising leaders in the New York City real estate community, the Real Estate Council helps to ensure the maintenance of this landmark building and the quality of the artistic and educational programming. Led by a distinguished group of co-chairs, Real Estate Council membership has more than doubled since its inception in 1991.

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Friends

The Friends of Carnegie Hall are individual donors to the Annual Fund. During the 2002–2003 season, more than 14,000 donors contributed over \$2 million, forming the bedrock of support for the Hall's concert programming, educational activities, and building maintenance work. In appreciation of their support, donors are offered various membership benefits depending on their giving level, including access to rehearsals of visiting orchestras, half-priced-ticket offers, and invitations to special events. A vital community within the Carnegie Hall family, Friends come from nearly every state and many foreign countries.

The Notables

The Notables is Carnegie Hall's newest membership program created for music enthusiasts in their 20s and 30s. This group celebrates the role of music in today's culture by offering members innovative discussions, concerts, and cocktail receptions. Contributions to the Notables support the vital music education programs of the Weill Music Institute at Carnegie Hall, which reach more than 60,000 children and young adults each year.

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Sanford I. Weill, Ellen Barkin, and Ronald O. Perelman

Corporate Relations and Sponsorships

This year's Corporate Leadership Committee continued to build partnerships with more than 75 local, national, and international corporations. Over \$2.5 million was raised for the Annual Fund and concert sponsorships. Some leading 2002–2003 sponsors:

Audi of America, Official Vehicle of Carnegie Hall
Citigroup, Neighborhood Concert Series
Continental Airlines, Official Airline of Carnegie Hall
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Foundation Partnerships

Through generous new and continuing commitments, Carnegie Hall's foundation partnerships combined for more than \$1.6 million in contributions to the 2002–2003 Annual Fund. Among the initiatives enabled by more than 40 foundations during the season were programs in music education, including LinkUP! and Global Encounters, and artistic presentations such as Pierre Boulez's landmark *Répons*.

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Government Partnerships

Carnegie Hall's partnerships with elected officials at the city, state, and federal levels have led to an unprecedented level of support for the Hall. In 2002–2003, Carnegie Hall received new commitments of \$11 million from the public sector. Grantors in the 2002–2003 season included:

The Government of the United States

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Department of State Bureau of Educational & Cultural Affairs

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Joan Weill
Sandra Whitney



Jerry I. Speyer, Katherine G. Farley, Sanford I. Weill, Paula Hannaway Crown, and James S. Crown at Carnegie Hall's Opening Night Gala

Special Events

Wednesday, October 2, 2002

THE OPENING NIGHT GALA OF CARNEGIE HALL'S 112TH SEASON

The official start of the Carnegie Hall season celebrated the season's only New York appearance of the Chicago Symphony Orchestra, conducted by Daniel Barenboim. The program, featuring works by Manuel de Falla and Maurice Ravel, included *Rapsodie espagnole*, *Pavane pour une infante défunte*, *Alborada del gracioso*, *Boléro*, *Danza del molinero: Farruca* ("The Miller's Dance") from *The Three-Cornered Hat*, and *Nights in the Gardens of Spain* with Daniel Barenboim as the piano soloist. Opening Night 2002 netted a record total of \$2,332,868.

Gala Co-Chairmen

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Jacquie Tractenberg, Sally Schweitzer Singer, Andrea Pomerantz Lustig, Caren Wigdor Skutch, and Meryl Poster at Family Fall at Carnegie Hall

Sunday, November 17, 2002

FAMILY FALL AT CARNEGIE HALL!

Carnegie Hall hosted its fourth annual Family Benefit featuring Batoto Yetu, which explored African culture through traditional music, dance, and storytelling, and the theatrical percussion sensation STOMP's "playing" of non-instruments ranging from brooms to hubcaps. Three hundred guests attended the concert and a brunch preceding the performance. A net amount of \$78,915 was raised in support of the Family Concert Series.

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Spring Luncheon leadership: Loryn Kass, Laura Pomerantz, Clarissa Alcock Bronfman, Kristy Harteveltdt, and Juliana May

Tuesday, Wednesday, and Thursday, May 20–22, 2003

SPRING LUNCHEON

The annual Spring Luncheon has become an integral part of Education Week at Carnegie Hall. During Education Week, 20,000 children visit the Hall and experience a full-scale orchestral concert as the culminating element of LinkUP!, Carnegie Hall's comprehensive music education program for students in grades four through six. A record net total of \$591,957 was raised for LinkUP!, and more than 650 guests attended the concerts and luncheons on May 20, 21, and 22. The concerts explored *Music Under Construction: Imitation* in a program of works by Gustav Holst, Juan Bautista Plaza, Johann Sebastian Bach, Béla Bartók, and Nick Scarim, performed by the Orchestra of St. Luke's conducted by David Loebel, with Host and Narrator Charlotte Blake Alston.

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During the 2002–2003 season Carnegie Hall's special events received in-kind support of products and services from the following companies and individuals:

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The Ovation Society/Gift Planning Program

Membership in the Ovation Society, the group of individuals who have included Carnegie Hall in their estate plans, grew to 160. Estates that matured in 2002–2003 will add over \$800,000 to the Carnegie Hall Endowment Fund to help perpetuate music and education programs for generations to come. The Board and staff are grateful to those generous donors who established life income trusts during the year. Members of the Ovation Society were invited to a reception and program featuring a behind-the-scenes look at Carnegie Hall and a preview of the 2002–2003 season.

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Anonymous (26)

The Third Stage: An Expansion Campaign for Carnegie Hall

Carnegie Hall gratefully acknowledges these generous donors for making possible the construction of Judy and Arthur Zankel Hall as a performance venue and learning center, and for supporting the development of artistic and educational initiatives for the 21st century.

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TREASURER'S REVIEW



Vice Chairman and Treasurer Klaus Jacobs (right) with fellow Trustee S. Donald Sussman

Carnegie Hall's balance sheet as of June 30, 2003, shows net assets of \$262 million, representing a 14-percent increase over the previous fiscal year. The increase is primarily due to a growth in endowment resulting from the fulfillment of pledges and a positive return on investments under management; a successful fundraising year for capital projects and endowment; and the ongoing construction of Judy and Arthur Zankel Hall, which moved into its final phase.

While the number of concerts presented by Carnegie Hall in Isaac Stern Auditorium and Joan and Sanford I. Weill Recital Hall increased slightly over the previous year, overall ticket sales were impacted by a difficult economic environment. Total box office receipts and other concert-related revenues showed a decline of approximately three percent for the year.

The number of outside rentals of both Isaac Stern Auditorium and Weill Recital Hall increased approximately four percent in fiscal year 2003, thereby contributing to a nine-percent growth in performance space and building revenues. At the same time, performance space and building operating expenses increased at a lower rate.

Expenditures for Carnegie Hall's education activities, now under the umbrella of the Weill Music Institute at Carnegie Hall, grew 17 percent as a result of distance-learning initiatives that expanded the reach of Carnegie Hall's music education programs to national and worldwide audiences. Carnegie Hall's distance-learning programs are funded in part by the U.S. Department of Education through the Isaac Stern Education Legacy.

Carnegie Hall continued to receive significant donor support in fiscal year 2003. Contributions to the annual fund remained above the \$17 million level. The City of New York, through the Department of Cultural Affairs, provided \$690,000 in direct operating support and \$760,000 in energy support.

Funds raised for endowment and capital projects totaled \$52 million, \$49 million of which was raised for Carnegie Hall's education endowment under the Weill Music Institute initiative through June 30, 2003.

In summary, Carnegie Hall closed the year with a balanced operating budget. Carnegie Hall's financial statements continue to reflect financial stability and strength, and its operational and administrative areas are well positioned to handle the increased activities related to the opening of Zankel Hall.

We remain deeply grateful for the generous support of our donors and the dedication of our staff—the keys to the sustained success of Carnegie Hall.

Klaus Jacobs
Vice Chairman and Treasurer

A copy of the latest annual financial report filed with the New York Department of Law may be obtained by writing to Attorney General, State of New York, Charities Bureau, 120 Broadway, New York, NY 10271 or to Carnegie Hall, 881 Seventh Avenue, New York, NY 10019-3210. Financial data is also available at www.carnegiehall.org.

OPERATING STATISTICS

THE CARNEGIE HALL CORPORATION AND THE CARNEGIE HALL SOCIETY, INC.

	Fiscal Year Ended June 30	
	2003	2002
<hr/>		
Concert activity		
Isaac Stern Auditorium & Weill Recital Hall		
Carnegie Hall presentations	153	143
Outside rental presentations	544	522
Total annual operating and fundraising expenses	\$55,264,000	\$52,888,000
Carnegie Hall concert productions and presentations		
Concert production and presentation expenses	17,702,000	17,362,000
Box office receipts and other concert-related revenue	13,771,000	14,164,000
Education programs	3,885,000	3,317,000
Performance space and building operations		
Performance space and building expenses	14,197,000	13,303,000
Performance space and building revenues	13,507,000	12,349,000
Depreciation and amortization expense	4,974,000	4,676,000
General and administrative expenses	4,725,000	4,922,000
Contributions for annual support	17,075,000	17,631,000

BALANCE SHEET

THE CARNEGIE HALL CORPORATION AND THE CARNEGIE HALL SOCIETY, INC.

	June 30, 2003	June 30, 2002
Assets		
Cash and cash equivalents	\$8,560,000	7,050,000
Contributions receivable	54,450,000	42,240,000
Prepaid expenses and other assets	4,530,000	4,960,000
Funds held for construction	790,000	16,280,000
Investments	178,200,000	156,220,000
Fixed assets, net	99,730,000	89,640,000
Total assets	\$346,260,000	316,390,000
 Liabilities		
Advance sale of tickets and other liabilities	\$18,130,000	20,130,000
Loans payable	65,950,000	66,750,000
Total liabilities	84,080,000	86,880,000
 Net Assets		
Unrestricted		
Operating	10,860,000	10,240,000
Designated for endowment and artistic initiative	32,270,000	35,030,000
Investment in fixed assets	99,730,000	89,640,000
Total unrestricted	142,860,000	134,910,000
Temporarily restricted	10,840,000	22,450,000
Permanently restricted	108,480,000	72,150,000
Net assets	262,180,000	229,510,000
Total liabilities and net assets	\$346,260,000	316,390,000

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Catherine Dorsett
Executive Assistant

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Ara Guzelimian
Artistic Advisor
Richard A. Matlaga

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Manager

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The Richard and Barbara Debs Composer's Chair at Carnegie Hall

ZANKEL HALL AT CARNEGIE

Shortly after the close of the fiscal year, the inaugural season of Judy and Arthur Zankel Hall—Carnegie Hall's new 644-seat performance and education venue—was launched with an Opening Festival of 24 concerts, September 12 to 28, 2003. The festival's programming, encompassing classical, jazz, pop, and world music concerts and education events, offered a glimpse into the expanded breadth and depth of the Carnegie Hall concert season and demonstrated the auditorium's tremendous potential as home to rich new initiatives planned for the Weill Music Institute. The Opening Festival was preceded by a private dedication concert on September 10.





Anna Deavere Smith
9/13



Pierre Boulez &
Ensemble Intercontemporain 9/17



The Orchestra of Fies
9/20



Randy Newman 9/28



Meredith Monk 9/14



Emerson String Quartet &
Emanuel Ax 9/15



David Robertson 9/27

Credits

Design: Bernard Hallstein

Print Production: Ross Bonanno

Editor: Stanford Makishi

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CARNEGIE HALL