

# **EXHIBIT 3**

# Carnegie To Launch Youth Orchestra

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## Body

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In a boost to America's aspiring classical musicians, Carnegie Hall is establishing a national youth orchestra, the venue said Wednesday.

The initiative, to launch in the summer of 2013, is being created by Carnegie Hall's Weill Music Institute and will assemble 120 musicians, ages 16 to 19, from around the country.

The orchestra, which will be called the National Youth Orchestra of the United States of America, will have a two-week residency at Purchase College, State University of New York, in the summer of 2013. After performances there and at the Kennedy Center in Washington, D.C., the group will tour to Moscow, St. Petersburg and London.

In the program's inaugural year, conductor Valery Gergiev, music director of St. Petersburg's Mariinsky Theatre, will lead the orchestra. Clive Gillinson, Carnegie Hall's executive and artistic director, said the choice of Mr. Gergiev was to reflect the tour stops in Russia.

"Every year we are going to go to a different part of the world," he said. "What better way to pay tribute to the place you are visiting?"

In following years, he added, "either the soloist or conductor will be American. It will always be an American orchestra."

A different conductor will lead the orchestra every year.

The full program and tour dates will be announced in early 2013, though one piece on the program has already been set: Shostakovich's Symphony No. 10 in E Minor. The idea to bring talented young people together is not only "incredibly motivational" for the students who are selected, Mr. Gillinson said, but buoys the schools and orchestras from which those students come: "They are taking that inspiration back to their communities."

In addition to Joan and Sanford I. Weill and the Weill Family Foundation, the youth orchestra will be funded by the Rockefeller Foundation and the Peter Jay Sharp Foundation.

## Carnegie To Launch Youth Orchestra

Its first performance at Carnegie Hall will take place in the summer of 2014.

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### Notes

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# Carnegie Hall to Establish National Youth Orchestra

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## Body

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Ireland has one. Norway has one. Sweden has one, and it will be at Carnegie Hall on Jan. 26. Even Iraq has one.

National youth orchestras exist by that name in many countries, but not on the vast terrain of the United States, where young players generally strive to make all-state ensembles, join metropolitan area groups or attend major music camps like Interlochen that have high-level orchestras.

Now Carnegie Hall, in its latest act of musical empire building, is establishing the National Youth Orchestra of the United States of America, it said Wednesday.

The reality is a bit less grandiose than the name. The orchestra will convene for three weeks in the summer and consist of musicians from ages 16 to 19. The first two weeks will be spent rehearsing on the campus of Purchase College of the State University of New York, in Westchester County. Then comes the payoff: performances at that college's performing arts center and the Kennedy Center in Washington, and a tour that will take the orchestra to Moscow, St. Petersburg and London, all with the noted conductor Valery Gergiev on the podium.

The first session will take place in July 2013. The orchestra will not play at Carnegie until the following year because of renovation work. Professional musicians from major ensembles will coach sections of the orchestra, and Mr. Gergiev will arrive in the second week to take over rehearsals. A different conductor will be chosen each year.

Mr. Gergiev said he had long worked with orchestras made up of young people and admired their commitment, energy and excitement. "They are altogether naturally very curious people," he said in a telephone interview from Vienna. "It is easy to imagine these people will not be cynical at all, that they won't come to the first rehearsal like they know it all."

Clive Gillinson, Carnegie's executive and artistic director, is a driving force behind the creation of the youth orchestra. He said he was motivated to push for the ensemble because of his several years playing cello as a teenager in the National Youth Orchestra of Great Britain.

"It was an inspiration, part of why I wanted to take up music," he said. Mr. Gillinson went on to join and later manage the London Symphony Orchestra and became a member of the youth orchestra's board.

The new youth orchestra is closed to college-level conservatory students and instrumental performance majors, who presumably have other opportunities to play in talent-rich orchestras.

Students will audition through videos, and will be able to apply online at [carnegiehall.org/nyousa](http://carnegiehall.org/nyousa). Travel for the tour and lodging will be paid for, and there is no tuition, though players have to make their way to Purchase. The program will run from June 30 to July 23. Eligible players must audition again to rejoin the next year.

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The program's first three summers will cost several million dollars. Mr. Gillinson declined to be more specific. Financing is coming from Joan and Sanford I. Weill; the Weill Family Foundation; the Rockefeller Foundation; and the Peter Jay Sharp Foundation. Mr. Weill is Carnegie's chairman and a longtime patron. Carnegie's educational wing, the Weill Music Institute, is organizing the program.

The initial program will center on Shostakovich's Symphony No. 10 and a piece with a soloist, who has not yet been chosen.

Under Mr. Gillinson and Mr. Weill, Carnegie in recent years has broadened its ambitions, instituting citywide festivals, long-term orchestra residencies and artist spotlights. It has also started, along with the Juilliard School, a post-conservatory training program called the Academy, whose members give top-level performances, teach in New York schools and coach in other countries.

Carnegie has also expanded its educational programs. It provides free Internet resources for music teachers and the education departments of professional orchestras and created, along with the Royal Conservatory of Music in Toronto, a set of national standards for music education and performance.

Countries with national youth orchestras generally tend to bestow a much larger degree of central government financing on classical music than the United States does. But precedent does exist here.

Leopold Stokowski created the All-American Youth Orchestra in 1940, personally auditioning hundreds of finalists out of 15,000 entrants aged 18 to 25. He chose about 100, one-fifth of them women in an era when few women played in major orchestras. The ensemble, which also had a sprinkling of ringers from the Philadelphia Orchestra, toured Latin America and the United States and made several recordings before disbanding after two years because of the nation's entry into World War II.

Some of the musicians who won auditions for the All-American Youth Orchestra went on to major careers. They included Ralph Gombert, a longtime principal oboist of the Boston Symphony Orchestra; the violinist Paul Shure, a founder of the Hollywood String Quartet; James Chambers, a principal horn player with the New York Philharmonic; and Dorothy Delay, a famed violin teacher at the Juilliard School.

<http://www.nytimes.com>

## Graphic

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PHOTO: Valery Gergiev will conduct the youth orchestra's concerts next year. (PHOTOGRAPH BY MATTHEW MURPHY FOR THE NEW YORK TIMES)

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# A world of difference about this youth orchestra

The Washington Post

July 12, 2013 Friday, Suburban Edition

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## Body

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On Saturday night, an elite orchestra made up of the best young musicians across the country, led by conductor Valery Gergiev, will take the stage at the Kennedy Center Concert Hall.

It's not the Tanglewood Music Center Orchestra. Nor is it the orchestra that was just honed at the National Orchestral Institute, held annually at the University of Maryland. It isn't the New World Symphony. And it isn't the NSO Summer Music Institute Orchestra, which this summer is bringing young musicians from 28 states and three countries to the Kennedy Center. That orchestra is playing the following night.

No, the one-of-a-kind youth orchestra that's coming here is called the National Youth Orchestra of the United States of America; it was founded by Carnegie Hall, and it's in its maiden season.

Our nation hardly lacks youth orchestras. There are six year-round organizations in the Washington area alone. Then there are the ensembles mentioned above, part of a bouquet of festival orchestras that draw students from across the country during the summer. Each has a slightly different mission. But none of them is doing what the National Youth Orchestra (NYO-USA) is doing: taking a bunch of talented kids on tour to some of the leading venues in the world - the Kennedy Center, the Proms in London, the Great Hall of the Moscow Conservatory and the White Nights Festival in St. Petersburg.

"It's just creating something much bigger than I've ever been in before," says Samuel Matzner, an 18-year-old violist from Arlington.

"There's a great, great culture of youth orchestras in this country," says Clive Gillinson, the executive and artistic director of Carnegie Hall in New York. "But none of them act, as a central, core part of their mission, as youth ambassadors for America around the world."

Gillinson is looking to a different model: the kind of touring, high-visibility ensemble represented by the Simon Bolivar Symphony Orchestra of Venezuela, or Europe's Gustav Mahler Youth Orchestra, or the European Union Youth Orchestra. Or, more to the point, the National Youth Orchestra of Great Britain, which Gillinson, a former cellist who played with it for more than two years, still remembers as "one of the most extraordinary experiences of my life."

## A world of difference about this youth orchestra

There's a certain idealism built into the idea of a youth orchestra; that's part of its appeal. Youth orchestras offer a concrete vision of young people behaving in ways older people would like them to - working hard, dressing well (though the NYO-USA's red, white and blue outfits with Converse sneakers are an exception) and immersed in great art.

Gillinson's vision for the NYO-USA is certainly idealistic. He sees it as an elite body made up of "the very, very best young players in [the] country, bringing them together in a way that everybody inspires everybody else." It will epitomize a traditional, not to say antiquated, vision of cultural diplomacy, traveling each year to "a different part of the world, which is important to America's relationships with the world." (This year it's Russia; then, after a tour of the United States next year, China the year after.)

And it is also intended to develop well-rounded citizens. Although college students younger than 19 were allowed to apply, anyone attending a conservatory was not eligible. "Of the finest young players in the country," Gillinson says, "my guess is that at least 30 percent, maybe even 50 percent, won't make music their life. They're just as talented as the ones who will. I think one of the very special things about this community is that these are remarkable people who are going to make their lives in lots of different ways."

Matzner, the violist, could be an example. Although he applied to some conservatories, he will start at Princeton in the fall. A "reason I decided not to go to conservatory," he says, is "once you do that, you're on the professional track." He'd rather pursue music while leaving his options open, something stressed in the Washington Metropolitan Youth Orchestra, in which he played for years.

"The important thing that we emphasize," says Ulysses S. James, the music director of the orchestra's parent organization, the Washington Metropolitan Philharmonic, "is that this is something you can do your whole life."

This creates a subtle difference in the NYO-USA's makeup. James Ross, the conductor charged with preparing the musicians for Gergiev's arrival, during nearly two weeks of rehearsals, is no stranger to young orchestras; the head of the orchestral program at U-Md., he also led the National Orchestral Institute there for 11 years. The NYO-USA, he says, is "not as intensely pre-professional as NOI or the New World Symphony." But, he said in an e-mail after the first rehearsals, "it is serving a different kind of purpose in the lives of our participants - more inspirational."

Local youth orchestras, even top-flight ones, can't act on the same scale. "I think we . . . provide the steady, constant training that musicians need," says Margaret Adams, the executive director of the American Youth Philharmonic Orchestras, widely considered the flagship of the D.C.-area youth orchestra programs. "If it were not for what we were doing, these other organizations probably would not be able to recruit at the level they're recruiting."

But the AYPO hasn't toured for some time; its annual operating budget is about \$630,000. By contrast, Carnegie Hall - although it won't give a figure for individual projects - plans to raise \$10 million for the first five years of the NYO-USA program, with donors including Bloomberg, the Anna-Maria and Stephen Kellen Foundation, and Ronald O. Perelman. Many youth orchestras charge tuition; the NYO-USA is paying all the players' expenses.

Youth orchestras get to have it both ways. If they play brilliantly, they get accolades; if they do not, they get points for inspiring young players. The NYO-USA is trying to be many things, to many people: the best players, yet the most well-rounded; a national orchestra, but heading to Russia with a heavily Russian program and a Russian conductor (although with a new piece by the young American composer Sean Shepherd, called "Magiya," Russian for "magic").

Gillinson expresses, perhaps unwittingly, the inherent contradictions by comparing the new orchestra to the Olympics, with one difference. "In the arts," he says, "you always win."

In real life, of course, that isn't true. Orchestras fail; gifted musicians struggle to make a living; fine performances are sometimes played to half-empty halls; and none of this is necessarily a reflection on quality. Gillinson concedes that the NYO-USA will partly be measured by audience reactions, reviews and - a big one - the caliber of player the

### A world of difference about this youth orchestra

ensemble succeeds in attracting. "If one attracts the finest young players, it will work," he says. "After that, it's what do we do with it."

For the time being, the NYO-USA represents a rare arena in which just making it to the playing field, for the young musicians, really does involve winning. Zeynep Alpan, an 18-year-old violinist from Bethesda, has attended music school in Aspen, Colo., participated in the NSO's fellowship program, and played with the European Union Youth Orchestra and the Afghan Youth Orchestra when they came to town. But, she says, "I have never been on a tour before with an orchestra." And after the opening rehearsals, hearing everyone practicing together, she says, "I don't think I've experienced this kind of energy in any other youth orchestra."

Alpan, a hip-hop dancer who will go to Juilliard in the fall, could be emblematic of the NYO-USA's well-rounded musician, as well as the third part of its mandate - the idea that young musicians can act as ambassadors to spread their love of music to their age group. If only more people knew about music - goes the thinking - they would love it; more children would flock to youth orchestras and learn discipline, citizenship and art. Alpan cites high school students who told her they were suddenly interested in hearing more classical music after hearing her chamber ensemble play a movement of Shostakovich's Quartet No. 8.

Yet contact with music is not always enough to bring about a conversion experience, which Alpan knows firsthand. Her brother, who will be in the audience Saturday, plays the violin, too, but has yet to feel the love.

"He's going to be turning 7," Alpan says. "He doesn't really like it right now. He has been protesting."

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The National Youth Orchestra of the United States of America, led by Valery Gergiev and with Joshua Bell as soloist in the Tchaikovsky Violin Concerto, will perform at the Kennedy Center Concert Hall on Saturday at 8 p.m. The NSO National Trustees' NSO Summer Music Institute Orchestra will perform at the venue Sunday at 6 p.m. (The second concert is free.)

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# New youth orchestra spreads wings at home

The Boston Globe

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**Byline:** By Jeremy Eichler, Globe Staff

## Body

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### ABSTRACT

Jeremy Eichler reviews a concert by the National Youth Orchestra of the United States of America at the Tanglewood Music Festival, presented on Thursday night at Seiji Ozawa Hall.

David Robertson leads the National Youth Orchestra of the United States of America at Ozawa Hall in Lenox Thursday.

LENOX — As anyone who ever played in a youth orchestra will tell you, the experience can have ripple effects later in one's life. Just ask, well, Clive Gillinson. Growing up as a cellist in the United Kingdom, Gillinson played in that country's national youth orchestra, and went on to pursue a life in music, joining the London Symphony Orchestra and eventually becoming its managing director.

But the story does not end there. These days, Gillinson runs Carnegie Hall, and from that perch he noted that the United States had no country-wide equivalent to the ensemble of his own student days. So last year, Carnegie's Weill Music Institute launched the National Youth Orchestra of the United States of America. Student musicians (120 of them, ages 16 to 19) are chosen each year from around the country. In early July they rehearse for two weeks in Purchase, N.Y., with a faculty of top orchestral players, and then a prominent conductor steps in to lead a week of performances.

### BODY

Last year it was Valery Gergiev, who took the orchestra on tour to Europe and Russia. This year it is David Robertson, music director of the St. Louis Symphony, who is currently leading the group on a tour across the States, with a stop at a packed Ozawa Hall on Thursday night. Among the audience was a strong contingent of high school-age musicians from the Boston University Tanglewood Institute, some of them no doubt there to support friends on stage. Six NYO-USA players this year come from Massachusetts.

More broadly, this project arrives at a fertile time for youth orchestras. Over the decades the general technical caliber of these ensembles has grown consistently, but more recent years have also seen a leap in their visibility within the larger orchestral ecosystem. One source of this boost must surely be the enormous international success of Venezuela's Simon Bolivar Youth Orchestra. This group's triumphs in the musical capitals of Europe and North America helped shift the prism, allowing both concert presenters and audiences to view these ensembles not only as groups with noble pedagogic goals performing for their own friends and family, but also as orchestras capable of engaging a wider concertgoing public through vibrant, technically accomplished, and refreshingly unjaded performances.

## New youth orchestra spreads wings at home

What kind of momentum the NYO-USA will ultimately be able to build is anyone's guess, but judging from Thursday night's performance, the project is off to an auspicious start. Perhaps taking a page from the Venezuelan book, this youth orchestra dresses the part, with each member wearing a dark top, bright red pants, and Converse All-Star sneakers. (Robertson donned his customary tails, but also sneakers.) The program opened with Bernstein's Symphonic Dances from "West Side Story," which received the best performance of the night, full of playing that was sharp, stylish, and alert. These high school students were of course all born after Bernstein died in 1990, and one might guess at least a portion of them needed the musical's plot explained to them, but under Robertson's probing direction, they nonetheless played this iconic music as if, by virtue of some intergenerational osmosis, it had become their own.

Next came Britten's war-haunted Violin Concerto of 1939, a work recently championed by Gil Shaham, the celebrity soloist for this year's tour. Shaham has the subtle technique to project the harrowing intricacies of this score, but his feeling for this music's larger expressive arc, its grammar of burning tension and release, was less apparent, so the concerto even in his capable hands never really added up to more than the sum of its parts. More generally, I couldn't help but wonder, looking ahead to future years, whether the group's mission might be better served by choosing a soloist from among its own ranks.

The group at least made the smart choice of touring with a composition from a young American composer: in this case Samuel Adams, who has, one could say, entered the family business. (His father is the composer John Adams.) "Radial Play," commissioned by Carnegie for this tour, is a short, kinetic, and bright-hued work, solid in craftsmanship, here given a vibrant reading by Robertson and his young musicians.

The night closed with Mussorgsky's "Pictures at an Exhibition" in the well-known Ravel orchestration. The strings are clearly the strongest section in this year's orchestra, but the winds and brasses rose to the occasion. Robertson led a richly atmospheric account, projecting just the right air of ancient mystery, for instance, in "Il Vecchio Castello," and drawing the requisite thunder (if also overpowering the hall) in "The Great Gate of Kiev." Two encores reasserted the opening note of musical patriotism, with music from Gershwin's "Porgy and Bess" and an arrangement of "America the Beautiful."

Throughout the night, Robertson's podium work conveyed a relaxed warmth and generosity of spirit toward these young musicians. It's clear that he would be a natural longer-term fit for this project. For now, however, the group is committed to a formula of rotating maestros. Next year it will be Charles Dutoit, bringing the ensemble on tour to — take a guess? you would be right — China.

Jeremy Eichler can be reached at [jeichler@globe.com](mailto:jeichler@globe.com)

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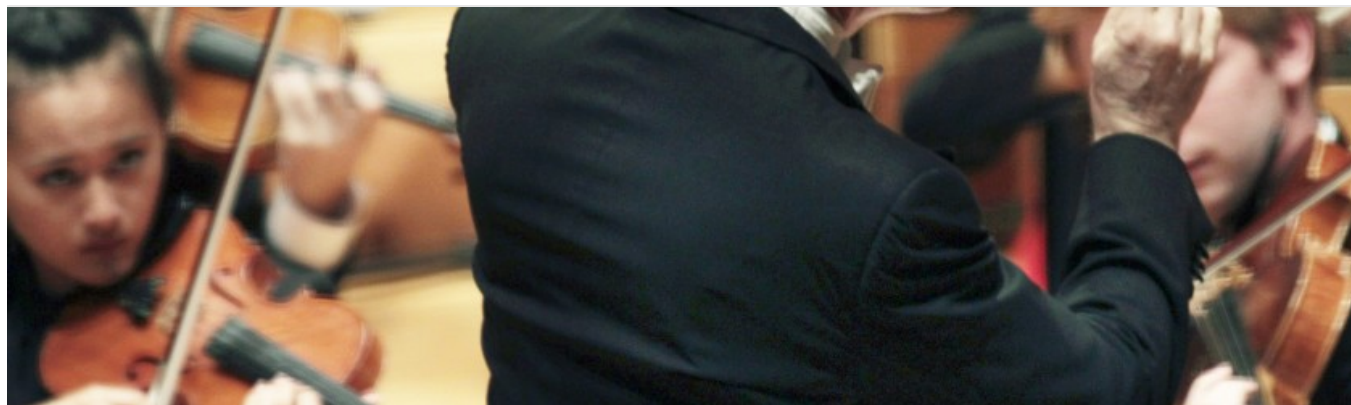
ENTERTAINMENT & ARTS

## Review: National Youth Orchestra is sensational at Disney Hall



Los Angeles Times

LOG IN



David Robertson, of the St. Louis Symphony, conducted the National Youth Orchestra in a program that included Mussorgsky's "Pictures at an Exhibition" and Leonard Bernstein's Symphonic Dances from "West Side Story." (Bob Chamberlin / Los Angeles Times)

By MARK SWED  
CLASSICAL MUSIC CRITIC

AUG. 5, 2014  
8:14 PM

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conductor but merrily jogged onstage of Walt Disney Concert Hall on Tuesday night sporting the same red-white-and-blue footwear and a huge grin.

This was the final concert on the tour of the National Youth Orchestra of the United States of America, a summer training program founded last year by Carnegie Hall for 120 musicians ages 16 to 19. Last year, Valery Gergiev was their conductor, and the orchestra played on the East Coast, at the London Proms and in Russia.

This summer it is under Robertson, the intrepid music director of the St. Louis Symphony, and toured the U.S., winding up in L.A. The orchestra is sensational. It doesn't look professional, with the kids in their youthful uniforms. It doesn't act professional, kids showing an unbound gusto for the music they were making, outdone only by Robertson exhibiting even unashamed pleasure in every gesture on the podium and off.

The orchestra doesn't even promote musical professionalism. It will not accept college students who are music majors. The idea is to promote, instead, music as part of life, whatever path these talented young people follow.

But close your eyes and NYO-USA has another story to tell altogether. This very large orchestra not only played with ferocious spirit and genuine personality, but it also produced refined performances notable for credible polish.

Why do we need a National Youth Orchestra? As if that weren't self-evident, Robertson addressed the audience with an irrefutably great answer. Every instrument in the orchestra, he explained, comes from a different place, has a different history, a different shape, a different sound. But take a single one away and you will immediately notice something significant is missing.

The orchestra, he concluded, symbolizes the way in which "the things that unite us are far, far stronger than the things that would seem to keep us apart." He didn't need to say that the 120 players who faced him happened to be, themselves, a decent reflection of American diversity.

The program began with Leonard Bernstein's Symphonic Dances from "West Side Story," that iconic musical representation of American cultures at war with each other in New York 70 years ago.

A lot can be said about the panache these youngsters brought to Bernstein's jazzy score, with its Latin rhythms and Italianate lyricism. But other cultures were welcomed into this revelatory performance. An extraordinary flute solo near the end had the expressive flavor of ancient Japanese court music, stopping time for an important few seconds.

But even more must be said about Robertson, whose conducting from first note to last in a long evening was not simply inspirational (that's expected) but inspired. He was an Energizer bunny on stage, shaping phrases with his hands and his dancing feet (those sneakers appeared to have a liberating effect on him). He crouched, lunged, turned to the audience and shouted out "mambo," and, as if in every single musician's face, enforced rhythmic exuberance and intensely sensitive dynamics.

The other American music was Samuel Adams' "Radial Play." Part of the NYO-USA project is the commissioning of a piece each summer, providing the students the opportunity to

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around the orchestra, and that shows in his sure hand for instrumental effects, from the first harp notes to the final impressionistic bursts in the full ensemble. But his sound universe is his own, as is his slowly evolving musical pace. I would not have been unhappy if “Radial Play” played longer.

The big pieces were Britten’s Violin Concerto, with Gil Shaham, also in sneakers, as soloist, and Mussorgsky’s “Pictures at an Exhibition.” Britten’s early, ambitiously serious concerto gave the young players an exercise in finding eerie instrumental complements to a fleet soloist.

Robertson used Ravel’s orchestrations of Mussorgsky’s musical pictures to highlight a number of outstanding fluid wind solos, as well as to wonderfully exaggerate the effects of big strings, big brass and big percussion. It was, from start to finish, full of edge-of-seat thrills.

Next year, Charles Dutoit will be the NYO-USA conductor, and it will travel to China. The red pants might not be such a good idea for that. But save the sneakers; they may contain magical properties.

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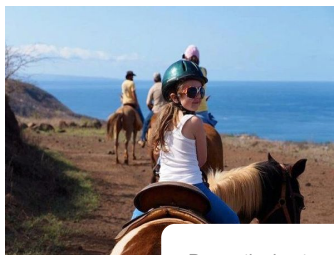
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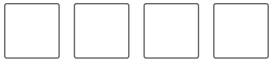
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# Classical Artistry in Young Hands

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## Body

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Ah, youth! Young audience members, to hear classical music administrators tell it, are the holy grail, an elusive, endangered species that must assiduously be preserved and cultivated if the art is to survive. Yet -- cruel or happy paradox -- the art itself often thrives most vividly these days in the hands of its youth: a teeming worldwide pool of young musicians that has never been more gifted.

The evidence can be found in any year, most abundantly in the summer, when young professionals may shed some of their normal duties, and students can be snatched from their local schools and settings, all to be swept into orchestras at festivals, camps and specialized schools. This spring and summer, even more than most, offered one listener a movable feast of youthful mastery.

It began in May, at the Spoleto Festival USA in Charleston, S.C., with its orchestra of hard-working young players tending to the numerous and varied stage productions, concerts and chamber programs. Its work was especially impressive where the orchestra was most crucial, in Janacek's brilliantly scored opera "Katya Kabanova," conducted by Anne Manson.

Then in June, at Tanglewood, the summer home of the Boston Symphony Orchestra in Lenox, Mass., the Tanglewood Music Center Orchestra, perennially stellar, joined the parent ensemble in a concert conducted by Andris Nelsons, the Boston Symphony's new music director. The young players actually carried the emotional weight of the program, performing a suite and the final scene from Strauss's opera "Der Rosenkavalier" with panache where appropriate and with needed tenderness in the final vocal trio.

In July, for the second year, Carnegie Hall assembled the National Youth Orchestra of the United States of America in rehearsals at the State University of New York at Purchase, this time conducted by David Robertson. The level of artistry achieved here in two short weeks at the start of a national tour was in some ways the most astonishing of all, since these players, 16 to 19, were not all aspiring musicians (conservatory students were not eligible) but in many cases merely young people who loved to make music.

A trip to the Lucerne Festival in Switzerland in August brought further encounters with young performers: the Arabs and Israelis of the West-Eastern Divan Orchestra, which Daniel Barenboim conducted in two concerts, including the second act of Wagner's "Tristan und Isolde"; and the students of the Academy, the festival's training arm, who were heard in an open rehearsal of Luciano Berio's intricately complex "Coro," conducted by Simon Rattle. (Alas, I had to miss the performance.)

All in all, an invigorating and inspiring summer.

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Vivien Schweitzer on Angelique Kidjo

<http://www.nytimes.com/2014/12/14/arts/music/youthful-mastery-on-display-at-tanglewood-spoleto-and-lucerne-festivals.html>

## Graphic

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PHOTO: Simon Rattle conducting the youth orchestra of the Lucerne Festival Academy, the Swiss festival's training arm. The orchestra performed Luciano Berio's "Coro" in August. (PHOTOGRAPH BY STEFAN DEUBER/LUCERNE FESTIVAL)

**Load-Date:** February 3, 2015

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# Cultivating a More Youthful Orchestra

The New York Times

January 8, 2015 Thursday, Late Edition - Final

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**Section:** Section C; Column 0; The Arts/Cultural Desk; Pg. 1

**Length:** 888 words

**Byline:** By MICHAEL COOPER

## Body

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Despite the graying of the classical music audience -- or perhaps because of it -- American orchestras and major music institutions are chasing youth with ever more ambitious programs to reach, and teach, the next generation of players.

But the approaches they are taking vary widely, as several developments this week show.

Some take their inspiration from El Sistema, the Venezuelan program that uses classical music education to help poor and underserved children. The Los Angeles Philharmonic planned to announce on Thursday that it would join several institutions to create a more cohesive network out of the approximately 60 American music programs that have been influenced to various degrees by El Sistema, which has been widely lauded and imitated but which is also increasingly drawing scrutiny over its practices and its place in Venezuelan politics.

The three-year project aims to create a pair of regional music camps in 2016 where young players from Sistema-inspired programs around the country can study and perform, and then hold a national festival in 2017 to bring some of its most promising students to Los Angeles to play under the baton of Gustavo Dudamel, the most famous graduate of El Sistema and the Philharmonic's music director.

Others are working to establish an American version of the kind of youth orchestra that has flourished in other countries. The National Youth Orchestra of the United States of America, which was created in 2013 for top-flight American players in their upper teens by Carnegie Hall's education wing, the Weill Music Institute, announced on Wednesday that it would tour China this summer with Charles Dutoit, the former chief conductor of the Philadelphia Orchestra.

And some orchestras are forging closer teaching relationships with conservatories and music schools. When the New York Philharmonic plays selections from Tchaikovsky's "Swan Lake" at Avery Fisher Hall this Thursday through Tuesday, its ranks will be augmented by 10 musicians in their early 20s who are studying at the Music Academy of the West in Santa Barbara, Calif., as part of a four-year partnership between the institutions.

Alan Gilbert, the Philharmonic's music director, welcomed the new players at Tuesday's rehearsal as they sat among the orchestra's members in the percussion, brass, wind and string sections, telling them "It's great to have you here." He gave a downbeat and the strains of Tchaikovsky filled the hall.

The rehearsal proceeded with much more playing than talking, with Mr. Gilbert occasionally stopping to ask for more articulation here, or more clarity there, or to work on the "echo" effect in the well-known cygnets dance. The students, who will be in New York for 10 days, got to witness moments of collegiality that audiences rarely see: lush solos by Nancy Allen, the principal harp, and Sheryl Staples, the acting concertmaster, were embraced by their fellow musicians, who shuffled their feet as they jumped into playing the next sections.

## Cultivating a More Youthful Orchestra

The New York Philharmonic is starting similar partnerships with the University of Michigan and with the Shanghai Orchestra Academy. The orchestra will travel to Shanghai this July to play a series of concerts and to teach music students there.

That month the National Youth Symphony will be in Shanghai as well. Clive Gillinson, Carnegie's executive and artistic director, said in a statement that "we expect the orchestra's first tour to China to be a tremendous opportunity for musical and cultural discovery for everyone involved."

The Sistema-inspired effort spearheaded by Los Angeles is a bit different, as its goals involve not only teaching music but also helping children with limited opportunities.

In Venezuela, the program reaches hundreds of thousands of children, and it has won praise from many international music world luminaries. But El Sistema, which relies on government funding, has also drawn some criticism for being too close to the regimes of Hugo Chávez and his successor, Nicolás Maduro. A book last year by Geoffrey Baker called "El Sistema: Orchestrating Venezuela's Youth" was sharply critical of the program.

The American programs that draw from El Sistema vary. A national organization, El Sistema USA, acts as a support and advocacy network for the American groups, and will work with the Los Angeles Philharmonic and its partners, the Longy School of Music of Bard College, the Aspen Music Festival and School, and FundaMusical in Venezuela, to develop the new program, which is to be called the National Take a Stand Festival.

Gretchen Nielsen, the Los Angeles Philharmonic's director of educational initiatives, said she thought that Mr. Baker's book underscored the need for more openness about El Sistema programs. "It's really healthy to have an honest dialogue about what's working, and what's not," she said.

The current efforts to reach young players may differ, but they can work in tandem. When the National Youth Orchestra visited Los Angeles last summer, its players rehearsed side by side with students from the Los Angeles Philharmonic's Sistema-inspired program, Youth Orchestra L.A., known as Yola, playing "Tico Tico" and Ravel's arrangement of "Pictures at an Exhibition."

Now, Ms. Nielsen said, some members of Yola are thinking of trying out for the National Youth Orchestra.

<http://www.nytimes.com/2015/01/08/arts/music/cultivating-a-more-youthful-orchestra-.html>

## Graphic

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PHOTOS: The National Youth Orchestra warmed up before a performance last summer. (PHOTOGRAPH BY CHRISTOPHER GREGORY FOR THE NEW YORK TIMES) (C1)

The conductor Gustavo Dudamel, top, in 2011, is part of a Los Angeles Philharmonic program designed to teach music and help children with lesser opportunities. Aden Beery, above, is part of the National Youth Orchestra, left. (PHOTOGRAPHS BY RINGO H.W. CHIU/ASSOCIATED PRESS

CHRISTOPHER GREGORY FOR THE NEW YORK TIMES) (C6)

**Load-Date:** January 8, 2015

# Carnegie Maintains Its Classical Emphasis

The New York Times

January 27, 2016 Wednesday, Late Edition - Final

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**Section:** Section C; Column 0; The Arts/Cultural Desk; Pg. 1

**Length:** 906 words

**Byline:** By MICHAEL COOPER

## Body

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With an early-music festival exploring works from the Venetian Republic, a Bruckner symphony cycle and a celebration of Steve Reich's 80th birthday, Carnegie Hall's 2016-17 season, announced on Tuesday, bears the unmistakable imprint of Clive Gillinson, who survived a power struggle last year to remain artistic and executive director.

The new season will continue Mr. Gillinson's strong emphasis on classical music programming, from early music to the core repertory and on to contemporary composers. But it will also feature the continued expansion of several ambitious music education programs Mr. Gillinson has begun during his decade at Carnegie, and the Venice series will be the ninth festival on his watch.

"We've been really trying to expand the repertoire in both directions, forwards and backwards," Mr. Gillinson said in an interview.

For a while last year, it was not clear whether Mr. Gillinson would remain at Carnegie: He clashed with the hall's board chairman, the billionaire Ronald O. Perelman, who briefly suspended him. But he was reinstated by the rest of the board, and as Carnegie announced its 126th season, Mr. Gillinson was still at the helm, while Mr. Perelman had left the board.

The Venice festival, La Serenissima: Music and Arts from the Venetian Republic, will be held in February. It will be anchored by Jordi Savall and several of his ensembles, among other artists, highlighting how Carnegie has strengthened its early-music offerings. It follows other recent Carnegie festivals that have explored the music of Berlin, China, Japan, Latin America, South Africa and Vienna.

Daniel Barenboim will commemorate the 60th anniversary of his Carnegie debut by conducting his Staatskapelle Berlin in the Bruckner cycle; Carnegie officials said it would be the first time Bruckner's nine numbered symphonies had been played there within a single season. The cycle will be performed in January in nine concerts, several of which will also feature Mr. Barenboim conducting Mozart piano concertos from the keyboard.

And Mr. Reich will celebrate his birthday with a concert performance that will include his and Beryl Korot's video opera, "Three Tales," and the world premiere of "Pulse," which was co-commissioned by Carnegie. In the spring he will program "Three Generations: Changing the Direction of Concert Music," exploring music since the mid-20th century.

Carnegie will continue to draw leading orchestras to West 57th Street, including the Berlin Philharmonic in its final New York appearances with Simon Rattle as its chief conductor, in which it will play Mahler's Symphony No. 7, works from the Second Viennese School and Brahms's Symphony No. 2. Franz Welser-Möst will conduct the Vienna Philharmonic in three concerts featuring works by Schubert, Strauss, Brahms, Bartok and Schoenberg, and the United States premiere of René Staar's "Time Recycling." And the Royal Concertgebouw Orchestra will be led

## Carnegie Maintains Its Classical Emphasis

by Semyon Bychkov in Mahler's Symphony No. 5 and the New York premiere of Detlev Glanert's "Theatrum bestiarum." Valery Gergiev will conduct the Munich Philharmonic Orchestra in Ravel, Schubert and Mahler.

The season will open on Oct. 6 with a gala featuring Gustavo Dudamel conducting the Simón Bolívar Symphony Orchestra in Stravinsky's "Pétrouchka" and "The Rite of Spring," and will end on June 6 with James Levine leading the Met orchestra in a Sibelius program.

The Philadelphia Orchestra will appear three times with its music director, Yannick Nézet-Séguin, and once with Mr. Rattle, who will lead it in Mahler's Symphony No. 6. Andris Nelsons will lead the Boston Symphony Orchestra in performances of Shostakovich, Sofia Gubaidulina, Gunther Schuller, Mozart, Beethoven, George Benjamin, Ravel and Berlioz. David Robertson and the St. Louis Symphony will celebrate the 70th birthday of the composer John Adams with his oratorio "The Gospel According to the Other Mary." And Michael Tilson Thomas will lead the San Francisco Symphony in John Cage's "The Seasons," Bartok's Concerto for Orchestra, Shostakovich's Cello Concerto No. 1 and Mahler.

Fans of Schubert's "Winterreise" will have the opportunity to hear several accounts of it: Ian Bostridge will sing it, accompanied by Thomas Adès in October, followed by Alice Coote and Julius Drake in February. Mark Padmore will sing Hans Zender's reimagining of the song cycle in October, with Mr. Rattle conducting Ensemble ACJW, part of a music academy fellowship that Mr. Gillinson formed with the Juilliard School.

That ensemble, through its concerts, is one of the more visible educational offerings begun under Mr. Gillinson's tenure. Others include the Link Up program, which will work with more than 90 orchestras next season to introduce elementary school students to orchestral music, and PlayUSA, which offers grants and support for instrument lessons for underserved students around the country.

The National Youth Orchestra of the United States of America, which Carnegie founded four years ago, will play there with Christoph Eschenbach and the pianist Emanuel Ax this summer, and then tour Europe with Mr. Gergiev and the pianist Denis Matsuev.

In the summer of 2017, the orchestra will tour South America under the baton of Marin Alsop. And this summer Carnegie will also begin a new ensemble for young musicians from communities underserved by, and underrepresented in, the orchestral field.

<http://www.nytimes.com/2016/01/27/arts/music/carnegie-hall-announces-its-2016-17-season.html>

## Graphic

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PHOTO: Yannick Nézet-Séguin will appear three times with the Philadelphia Orchestra during Carnegie Hall's 2016-17 season. (PHOTOGRAPH BY KARSTEN MORAN FOR THE NEW YORK TIMES) (C5)

**Load-Date:** January 27, 2016

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# Classical Music in NYC This Week

The New York Times

July 20, 2017 Thursday 00:00 EST

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**Section:** ARTS; music

**Length:** 446 words

**Byline:** DAVID ALLEN

**Highlight:** Our guide to the city's best classical music and opera.

## Body

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Our guide to the city's best classical music and opera.

LES ARTS FLORISSANTS at Alice Tully Hall (July 27, 7:30 p.m.). Paul Agnew leads this top French ensemble and choir, for so long associated with the conductor William Christie and so often revelatory in its New York performances, in a program devoted to sacred music by the Baroque composer Marc-Antoine Charpentier.

212-721-6500, [lincolncenter.org/mostly-mozart](http://lincolncenter.org/mostly-mozart)

MOSTLY MOZART FESTIVAL ORCHESTRA at David Geffen Hall (July 25, 8 p.m.; July 26, 7:30 p.m.). Louis Langrée kicks off this year's festivities at Lincoln Center with a peculiar program. There's Mozart, naturally, in the form of an early Kyrie and the Symphony No. 35, and Beethoven comes along for the ride with his overblown "Choral Fantasy" for piano (Kit Armstrong), choir and orchestra. In between is a selection of traditional songs from Mozart's time; the singers include Jennifer Johnson Cano.

212-721-6500, [lincolncenter.org/mostly-mozart](http://lincolncenter.org/mostly-mozart)

NATIONAL YOUTH ORCHESTRA OF CHINA at Carnegie Hall (July 22, 8 p.m.). Cultural diplomacy, of a kind, is on offer at Carnegie Hall this week, as young musicians from China and the United States play on successive nights. Ludovic Morlot leads this group from across the Pacific, conducting Zhou Long's "The Rhyme of Taigu," Dvorak's Symphony No. 9 and Tchaikovsky's Piano Concerto No. 1. The propulsive Yuja Wang is the soloist.

212-247-7800, [carnegiehall.org](http://carnegiehall.org)

NATIONAL YOUTH ORCHESTRA OF THE UNITED STATES OF AMERICA at Carnegie Hall (July 21, 8 p.m.). Marin Alsop is the conductor in charge of this year's cohort of superlative young players from around the country. Before setting off for a tour of Mexico, Ecuador and Colombia, these instrumentalists, ages 16 to 19, play John Adams's "Short Ride in a Fast Machine"; Mahler's Symphony No. 1; and a new work by Gabriela Lena Frank, "Apu: Tone Poem for Orchestra."

212-247-7800, [carnegiehall.org](http://carnegiehall.org)

TANGLEWOOD MUSIC CENTER ORCHESTRA at Tanglewood (July 24, 8 p.m.). The conductor, pianist and composer Thomas Adès has two programs this week in Lenox, Mass.: one with the Boston Symphony and Emanuel Ax at 8 p.m. on Saturday, and this much more interesting affair, featuring music from Britten's "Peter Grimes," Sibelius's "The Bard" and Symphony No. 7, and Mr. Adès's own "Polaris."

888-266-1200, [bso.org](http://bso.org)

VERONA QUARTET at the Museum of Modern Art (July 23, 8 p.m.). Part of MoMA's Summergarden series of new music, this free concert, by a foursome that was recently in residence at the Juilliard School, consists of works

Classical Music in NYC This Week

having their first hearings in the United States: quartets by Teizo Matsumura, Alejandro Cardona, Elzbieta Sikora and Marko Nikodijevic.

212-708-9400, [moma.org](http://moma.org)

**Load-Date:** July 22, 2017

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## 6 Classical Music Concerts to See in N.Y.C. This Weekend

The New York Times

July 12, 2018 Thursday 17:00 EST

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**Section:** ARTS; music

**Length:** 594 words

**Byline:** David Allen

**Highlight:** Our guide to the city's best classical music and opera happening this weekend and in the week ahead.

### Body

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Our guide to the city's best classical music and opera happening this weekend and in the week ahead.

JEAN-EFFLAM BAVOUZET at the Kaye Playhouse (July 18, 8 p.m.). Although this French pianist has been a notable, if understated, success on record with his sets of Debussy and Haydn, he does not appear in New York all that often. Performing as part of the International Keyboard Institute and Festival, he plays Schumann's "Faschingsschwank aus Wien" and Piano Sonata No. 3, as well as Debussy, including several of the études. 212-772-4448, [ikif.org](http://ikif.org)

BOSTON SYMPHONY ORCHESTRA at Tanglewood in Lenox, Mass. (July 13, 14 and 16, 8 p.m.; July 15, 2:30 p.m.). Make a very long weekend of your trip to the Berkshires with three Boston Symphony concerts and, as a postlude on Monday, an evening with the young players of the Tanglewood Music Center Orchestra. On Friday, Moritz Gnan leads Wagner, Schumann and Mozart, with the pianist Paul Lewis. On Saturday, Andris Nelsons conducts a semi-staged account of Puccini's "La Bohème," with Jonathan Tetelman as Rodolfo and Kristine Opolais as Mimì. Sunday afternoon sees Mr. Nelsons back on the podium for Mendelssohn, Bernstein and a Beethoven concerto with Yuja Wang. And on Monday, the venerable Herbert Blomstedt is joined by young conductors in a program of Mozart, Beethoven and Brahms. 888-266-1200, [bso.org](http://bso.org)

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER at Alice Tully Hall (July 15, 5 p.m.). The last of the Chamber Music Society's three summer programs features Mozart's Flute Quartet, K. 285b; Weber's Flute Trio; and Schubert's Piano Trio No. 1. The players are drawn from a team of five that includes the violinist Erin Keefe and the pianist Orion Weiss. 212-875-5788, [chambermusicsociety.org](http://chambermusicsociety.org)

THE KNIGHTS at the Naumburg Bandshell (July 17, 7:30 p.m.). The Knights are the latest excellent chamber orchestra to appear in Central Park, following the Orpheus Chamber Orchestra and A Far Cry. The Brooklyn collective, conducted by Eric Jacobsen, plays a suite of Armenian folk songs by Komitas, Janacek's "Idyll," a handful of Brahms's "Hungarian Dances" and Anna Clyne's "Within Her Arms." As ever, the concert is free. 212-501-7809, [naumburgconcerts.org](http://naumburgconcerts.org)

MOSTLY MOZART FESTIVAL ORCHESTRA at David Geffen Hall (July 17-18, 7:30 p.m.). Classical concerts at Mostly Mozart kick off with two performances of Bernstein's "Mass," an immense, careening, overflowing work teeming with different musical styles. Louis Langrée conducts a cast that includes Nmon Ford as the Celebrant, as well as the Concert Chorale of New York and the Young People's Chorus of New York City. Elkhanah Pulitzer directs. 212-721-6500, [lincolncenter.org/mostly-mozart-festival](http://lincolncenter.org/mostly-mozart-festival)

NATIONAL YOUTH ORCHESTRA OF THE UNITED STATES OF AMERICA at Carnegie Hall (July 19, 7:30 p.m.). Michael Tilson Thomas is the conductor of the National Youth Orchestra this year, leading this teenage ensemble in one New York concert before its tour of the Far East. The main work on the program is Sibelius's Symphony No. 2,

## 6 Classical Music Concerts to See in N.Y.C. This Weekend

which follows Gershwin's Piano Concerto and the premiere of Ted Hearne's "Brass Tacks." Jean-Yves Thibaudet is the soloist. 212-247-7800, [carnegiehall.org](http://carnegiehall.org)

PHOTO: Members of the National Youth Orchestra of the United States of America performing at Carnegie Hall last year. This year, the teenage ensemble will play Sibelius, Gershwin and Ted Hearne's "Brass Tacks" on July 19. (PHOTOGRAPH BY Harrison Hill/The New York Times FOR THE NEW YORK TIMES)

### Related Articles

- 6 Dance Performances to See in N.Y.C. This Weekend
- 4 Film Series to Catch in N.Y.C. This Weekend

**Load-Date:** July 14, 2018

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# Review: An Orchestra of Teenagers, but No Apologies Necessary

The New York Times

July 20, 2018 Friday 22:48 EST

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**Section:** ARTS; music

**Length:** 665 words

**Byline:** Seth Colter Walls

**Highlight:** Carnegie Hall's National Youth Orchestra of the United States of America played a fully professional program under Michael Tilson Thomas.

## Body

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There's a delicate balance to the National Youth Orchestra of the United States of America, an educational initiative and touring group organized by Carnegie Hall with late-teenage players. Right down to the outfits: Black blazers connote professionalism, while bright red slacks and low-top sneakers suggest a calculated casualness. ("Hey, we're just kids here!")

But something unexpected happened for me during the middle of Sibelius's Symphony No. 2, performed by the ensemble under Michael Tilson Thomas on Thursday evening at Carnegie Hall. I forgot I was listening to teenagers. Instead, I was concentrating on the work's brooding transitions, and thinking about the second movement's route between delicate pizzicato phrases and heights of bombast. You didn't have to make the usual youth orchestra apologies: This was creditable as a richly imagined, fully professional performance.

This Sibelius symphony was once pilloried by the critic Virgil Thomson as being "vulgar, self-indulgent and provincial beyond all description." But more recently, the filmmaker Jean-Luc Godard used a tantalizingly brief excerpt from the symphony's first movement in his 2014 3-D feature "Goodbye to Language."

In that film the fragment feels like a distant yet treasured memory of pure Romanticism — a state of mind Mr. Godard suggests is no longer accessible to us after the horrors of the 20th century. The National Youth Orchestra's performance succeeded in evoking this intense emotional range. There was a lightness of step in that first movement. And there were deep reserves of tragedy in the second. The journey to major-key triumph in the finale felt less tacked on than it sometimes does.

This poise was audible throughout the evening. In the premiere of Ted Hearne's "Brass Tacks," commissioned by Carnegie Hall, the orchestra gave a crisp reading of a piece with diverse influences. Mr. Hearne is an heir to the Post-Minimalist tradition. He also, in a program note, cited contemporary "hip-hop of the South" as an inspiration. But only rarely did I hear the persistent, percussive edge of contemporary trap music styles.

The closer point of comparison seemed to be mid-period John Adams, thanks to vaulting themes that were frequently, daringly interrupted and recalibrated, all without losing a sense of forward momentum. (Last year, under the conductor Marin Alsop, the National Youth Orchestra players tackled Mr. Adams's "Short Ride in a Fast Machine.") Without sufficient precision, this type of rhythmic instability can get muddy. But Mr. Thomas and the players sounded cleanly confident in a vibrant work.

Similarly sensitive was Gershwin's jazz-informed Piano Concerto in F, with Jean-Yves Thibaudet as soloist. I'm afraid I'll never hear this piece in the same way after Aaron Diehl's bravura (and partly improvised) performance with Alan Gilbert and the New York Philharmonic in 2016. Mr. Thibaudet had less of the bluesy intensity that Mr. Diehl brought to Gershwin's middle movement. But the suave elegance of this take was also compelling, thanks in

## Review: An Orchestra of Teenagers, but No Apologies Necessary

part to the orchestra's principal trumpet player, Forrest Johnston, who earned a substantial ovation for his second-movement solo.

Carnegie's attention to American swing will have another outlet with the debut of a new ensemble, called NYO Jazz, on July 27. And a younger group, NYO2, will also make a Carnegie appearance, on July 24. These should both prove well worth hearing, given the high standard achieved by the flagship National Youth Orchestra: no grading-on-a-youthful-curve necessary.

National Youth Orchestra of the United States of America Performed on Thursday at Carnegie Hall, Manhattan.

PHOTO: Michael Tilson Thomas conducting the National Youth Orchestra of the United States of America at Carnegie Hall on Thursday. (PHOTOGRAPH BY Michelle V. Agins/The New York Times FOR THE NEW YORK TIMES)

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- In These Orchestras, Youth Meets Musical Beauty
- Review: U.S. Youth Orchestra Inspires a Chinese Counterpart

**Load-Date:** July 22, 2018

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# Carnegie Hall Announces Teen Musicians Selected For The 2019 National Youth Orchestra Of The USA

by BWW News Desk Mar. 6, 2019

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Carnegie Hall today announced the names of the 119 outstanding young musicians selected from across the country for the seventh annual National Youth Orchestra of the United States of America (NYO-USA). The members of the 2019 orchestra-ages 16-19, hailing from 33 US states-have been recognized by Carnegie Hall as being among the finest players in the country following a comprehensive and highly selective audition process. This summer's orchestra features 32 musicians who previously played

with NYO-USA, as well as 22 musicians who gained experience through NYO2, a program for younger players ages 14-17. NYO-USA and NYO2 are offered free of charge, ensuring that all invited musicians have the opportunity to take part.

See below or [click here](#) for the names, instruments, and hometowns of the members of the 2019 National Youth Orchestra of the United States of America.

Following an intensive three-week training residency at Purchase College, SUNY, world-renowned conductor Sir Antonio Pappano leads NYO-USA at the Tanglewood Music Festival in Lenox, Massachusetts on **Thursday, August 1 at 8:00 p.m.**, followed by the orchestra's annual **Carnegie Hall** concert on **Saturday, August 3 at 8:00 p.m.**, to be heard by music lovers worldwide via the **Carnegie Hall** Live broadcast and digital series, created in partnership with WQXR. The program includes Strauss' Eine Alpensinfonie, and Berlioz's Les nuits d'été featuring renowned mezzo-soprano **Isabel Leonard**. Tickets, priced at \$25 for adults and \$10 for youth and students, will go on sale Wednesday, March 20.

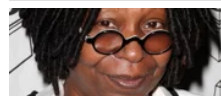
The orchestra then departs to Europe for a tour of some of the continent's music capitals, beginning with a performance in Berlin featuring mezzo-soprano Dame Sarah Connolly, and continuing with concerts in Great Britain, Amsterdam, and Germany featuring mezzo-soprano **Joyce DiDonato**. Select concerts feature Prokofiev's Symphony No. 5 in place of Strauss's Eine Alpensinfonie, giving the young musicians the rare opportunity to perform two ambitious symphonies. Two apprentice composers will also compose new works for the orchestra, to be premiered during the tour.

"The musicians who make up NYO-USA's 2019 roster are among the very best players in the nation," said **Clive Gillinson**, Carnegie Hall's Executive and Artistic Director. "This promises to be an unforgettable summer of new discoveries for them. These superb young players will have the opportunity to serve as musical ambassadors for their country, connecting with audiences around the world as they present extraordinary performances under the baton of conductor Sir Antonio Pappano, collaborating with

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three wonderful soloists."

NYO-USA musicians arrive in New York in mid-July for an intensive three-week training residency on the campus of Purchase College, SUNY, working with principal players from some of the finest professional orchestras. James Ross, music director of the Alexandria Symphony Orchestra, returns to lead the NYO-USA faculty for a seventh year. Joseph Young, Artistic Director of Ensembles at the Peabody Institute, will serve as resident conductor. The faculty will oversee rehearsals during the orchestra's residency in Purchase and will also lead master classes, chamber music readings, and other seminars on essential music skills, all leading up to the launch of NYO-USA's annual tour.

Each summer, Carnegie Hall's Weill Music Institute brings together the finest young musicians from across the country (ages 16-19) to form the National Youth Orchestra of the United States of America (NYO-USA). Following a comprehensive audition process and a three-week training residency at Purchase College, State University of New York, with faculty made up of principal players from top professional US orchestras, these remarkable teenagers embark on a tour to some of the great music capitals of the world, serving as America's dynamic music ambassadors. As part of their travel schedule, NYO-USA musicians also have the opportunity to meet and collaborate with local young musicians and experience the richness of the local culture.

Launched in summer 2013 to great acclaim, the first-ever National Youth Orchestra of the USA presented concerts with conductor Valery Gergiev and violinist Joshua Bell to enthusiastic audiences at the Kennedy Center in Washington DC; St. Petersburg and Moscow in Russia; and at the BBC Proms in London. The 2014 orchestra, led by American conductor David Robertson with violinist Gil Shaham as soloist, made its debut at Carnegie Hall in New York City, followed by a coast-to-coast US tour. In 2015, NYO-USA, with conductor Charles Dutoit and pianist YUNDI, made its debut in China with a seven-city tour, performing at some of the country's greatest concert halls, including the National Centre for the Performing Arts in Beijing. In 2016, the orchestra performed with conductor Christoph Eschenbach and pianist Emanuel Ax at Carnegie Hall before embarking on a European tour with Valery Gergiev and Denis Matsuev. In 2017, the orchestra traveled to Latin America for the first time, performing in Mexico, Ecuador, and Colombia under the direction of Marin Alsop. And last summer, NYO-USA returned to Asia, performing in Taipei, Shanghai, Beijing, Seoul, and Daejeon with conductor Michael Tilson Thomas and pianist Jean-Yves Thibaudet.

NYO-USA is one of Carnegie Hall's three acclaimed national youth orchestras, which also includes NYO2 for outstanding classical musicians (ages 14-17), and NYO Jazz for the nation's finest jazz instrumentalists (ages 16-19).  
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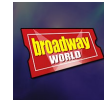
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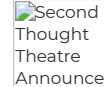
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