

EXHIBIT 15

CARNEGIE HALL

presents

NYO USA

National Youth Orchestra of the United States of America



August 4, 2014

performances
MAGAZINE

CARNEGIE HALL
Weill Music Institute

Now Recruiting for 2015 Season

National Youth Orchestra of the United States of America

NYO USA

In the summer of 2015, Carnegie Hall's Weill Music Institute leads the best teen musicians in the nation on a transformative journey, beginning with an intensive two-week training residency and a Carnegie Hall concert before an international tour that takes the orchestra to China with conductor Charles Dutoit and pianist Yundi. Submit your application and video audition for this tuition-free program by **November 5**.

National Youth Orchestra of the United States of America Lead Sponsor: **Bloomberg**

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



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Made in America: Our Very Own National Youth Orchestra

By Harry Haskell

Just one year old, the National Youth Orchestra of the United States of America, a program of Carnegie Hall's Weill Music Institute, has already established itself as a mecca for the country's most talented young instrumentalists. In the words of Jared Murray—a cellist from Lanesville, Indiana, who played with the orchestra in its inaugural season last summer—NYO-USA is “basically Hogwarts for musicians.”

Like JK Rowling's school of witchcraft and wizardry, NYO-USA provides a magical, life-altering experience for the 120 teenagers lucky enough to earn a spot in the ensemble. High-level music making is only part of that experience; no less important are the close friendships and broadened horizons that come from being part of an orchestra dedicated to nurturing lifelong musical ambassadors as well as top-flight performers.

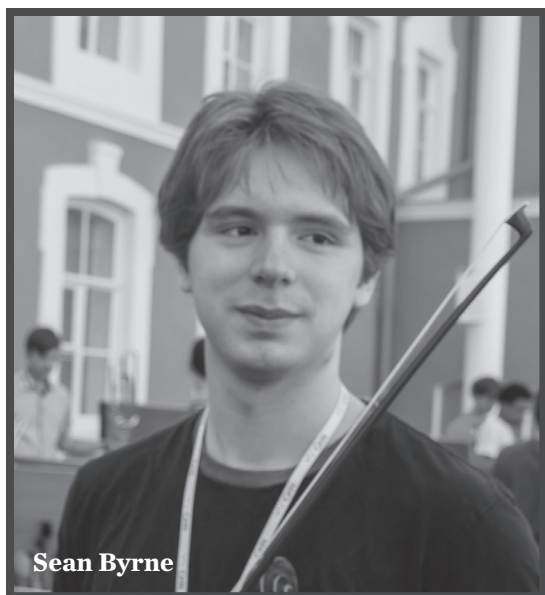
In summer 2013, NYO-USA toured Moscow, St. Petersburg, and London under the baton of Russian conductor Valery Gergiev and with violin soloist Joshua Bell. This year, the musicians introduce themselves to American audiences in a coast-to-coast tour that takes them from Carnegie Hall in New York City to Walt Disney Concert Hall in Los Angeles. On

the podium is David Robertson, music director of the St. Louis Symphony, with violinist Gil Shaham as soloist in Britten's Violin Concerto.

Many musicians from NYO-USA's inaugural season are now freshmen at leading music schools across the country—including The Juilliard School, Eastman School of Music, and The Colburn School—but the program also seeks to attract players who will pursue careers in other fields. NYO-USA is open

“Hogwarts for musicians”

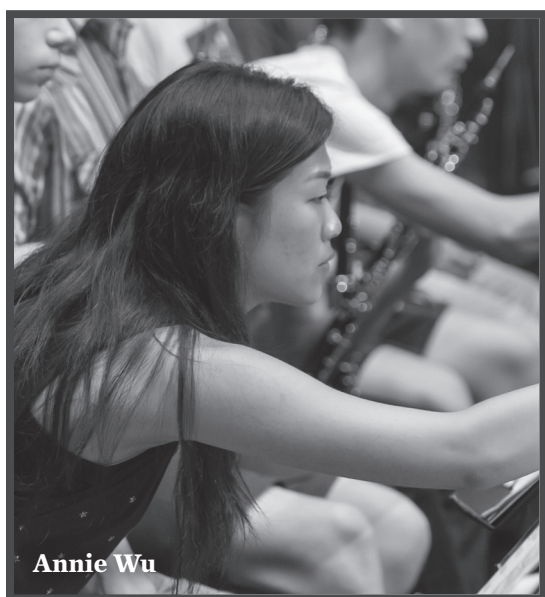
to all musicians ages 16–19, provided they are not full-time students of instrumental performance in a college-level conservatory or music department. As Clive Gillinson, Carnegie Hall's executive and artistic director, told *The Washington Post*, many



Sean Byrne

of the country’s best young players elect not to pursue musical careers. “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.”

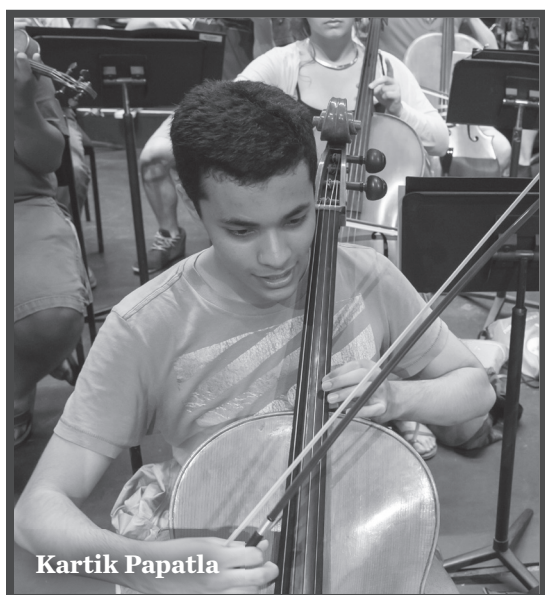
A case in point is Sean Byrne, a returning violist who hails from Chesterfield, Missouri, a suburb of St. Louis. Now pursuing a degree in chemistry as a freshman at The Ohio State University, the 19-year-old plans to attend medical school while keeping his hand in chamber music. “It took me a long time to decide that I wouldn’t go into music,” Sean says. “While participating in NYO-USA last year didn’t change my decision, the experience was a reaffirmation that my passion for music isn’t something that I can live happily without expressing.”



Annie Wu

Sean’s sentiments are echoed by Annie Wu of Pleasanton, California, who is also returning for a second season with NYO-USA. Music is one of several academic interests that are pulling the 18-year-old flutist in different directions. “This struggle has always been a source of some distress, especially now in the middle of my senior year in high school,” Annie says. But NYO-USA has given her a valuable perspective in that many of her orchestra friends who haven’t gone the conservatory route are “still playing their instruments with just as much passion.”

“I felt like I was involving myself in musical history.”



Kartik Papatla

Cellist Kartik Papatla of Mequon, Wisconsin, is weighing his career options as well. Meanwhile, he has gotten a taste of the orchestral life as first cellist of no fewer than four youth orchestras in the Milwaukee area. Kartik, 18, calls NYO-USA “by far the most professional orchestra I have been a part of. The level of musicianship of the other members was very high, and the faculty and staff treated us like professionals emotionally and musically.” Last summer’s experience confirmed his conviction that “music, whether it be performing or advocating for music and the arts, will always be a part of my life.”

The solid grounding that Sean, Annie, and Kartik have gained from playing in local youth orchestras and other ensembles enabled them to handle the challenging NYO-USA regimen without missing a beat. This summer’s



schedule, like last year's, began with two weeks of intensive rehearsals and coaching on the campus of Purchase College, SUNY, with a faculty made up of principal players from some of America's top orchestras. NYO-USA then hit the road on July 20 and has since played concerts every other night at major music festivals across the country, culminating in this evening's Disney Hall performance.

Annie emphasizes the fast pace and steep learning curve created by such an intensive, action-packed program. "It still amazes me the level of artistry we were able to accomplish in just two weeks, and the incredible family-like connection we all developed.

"Touring with a top-notch conductor and soloist taught us all to be flexible, reactive, and open to new ideas," she said, reflecting on the 2013 season. "At our last concert, I really felt that all our energies were melded together into the goal of creating really great music."

The climax of the orchestra's 2013 season was an appearance in London as part of BBC's popular Proms concerts. Sean recalls feeling both "amazed" and "extremely proud" to see hundreds of people camped out on the steps of Royal Albert Hall, waiting to buy standing-room tickets. Annie's most vivid memories are of what happened inside the vast auditorium: "I remember performing Shostakovich's Tenth Symphony as being such an out-of-body, spiritual experience. The energy and outpouring of passion and love really overwhelmed me when we finished. I have never heard cheers that loud before."

Returning home to the Bay Area last August was something of a letdown, Annie admits. "Suddenly, I didn't have Andrew talking about the cool five-string bass in Russia, Sebastian whistling Shostakovich, Gergiev explaining a phrase, Royal Albert Hall right outside my window, or borscht for lunch." At the same time, NYO-USA taught her that "there is nothing in the world quite like playing great music with great people. I'm pretty sure that every single one of us will never forget our summer and knows that music will always be an integral part of our lives, whatever shape it takes."

In summer 2015, the musicians of NYO-USA will add more stamps to their passports as the ensemble embarks on its first-ever concert tour of China, conducted by Charles Dutoit and joined by pianist Yundi.

carnegiehall.org/nyousa

NYO-USA photos by Chris Lee.

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Carnegie Hall Salutes the Supporters of the National Youth Orchestra of the United States of America

Carnegie Hall gratefully salutes the major supporters of NYO-USA who help make this program possible, and Ronald O. Perelman, Chairman of the NYO-USA Advisory Board of Directors, for his leadership.

Bloomberg

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



NYO-USA Advisory Board

Ronald O. Perelman, Chairman
Marina Kellen French
Trudie Styler and Sting



Chris Lee

CARNEGIE HALL

presents

Monday, August 4, 2014 at 7:30 PM

The Music Center's Walt Disney Concert Hall

National Youth Orchestra of the United States of America

David Robertson, Conductor | **Gil Shaham**, Violin

LEONARD BERNSTEIN
(1918–1990)

Symphonic Dances from *West Side Story* (1960)
Prologue (Allegro moderato)
Somewhere
Scherzo
Mambo
Cha-Cha
Meeting Scene
Cool, Fugue
Rumble
Finale

BENJAMIN BRITTEN
(1913–1976)

Violin Concerto, Op. 15 (1938–1939, rev. 1950, 1954, 1965)
Moderato con moto—
Vivace—
Passacaglia: Andante lento (un poco meno mosso)

Gil Shaham, Violin

INTERMISSION

SAMUEL ADAMS
(b. 1985)

Radial Play (2014, commissioned by Carnegie Hall)

MODEST MUSSORGSKY
(1839–1881)

Pictures at an Exhibition (1874; orch. Maurice Ravel, 1922)
Promenade
The Gnome
The Old Castle
Tuileries
Cattle
Ballet of Unhatched Chicks
Samuel Goldenberg and Schmuyle
The Market at Limoges
The Catacombs
The Hut on Fowl's Legs
The Great Gate at Kiev

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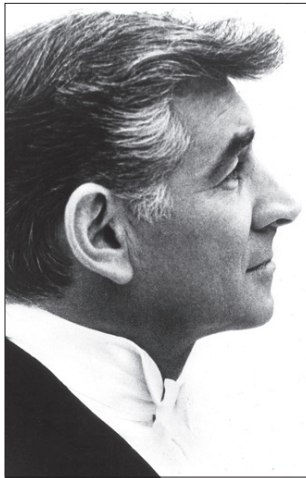
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Public support is provided by the National Endowment for the Arts.

Tour Direction for NYO-USA and Management for Mr. Robertson and Mr. Shaham: Opus 3 Artists; 470 Park Avenue South, Ninth Floor North; New York, NY 10016

The Program



LEONARD BERNSTEIN (1918–1990)

Symphonic Dances from *West Side Story*

About the Composer

Leonard Bernstein rocketed to fame when, as the New York Philharmonic's 25-year-old assistant conductor, he stepped in for an indisposed Bruno Walter to lead the orchestra in a nationally broadcast concert on November 14, 1943. The success of his jazzy musical *On the Town* the following year transformed him into a Broadway celebrity as well. By 1958, when Bernstein became the Philharmonic's first American-born music director, he was a household name throughout the United States and Europe. A musical magpie, he took compositional inspiration wherever he found it and took delight in knocking down cultural and stylistic barriers. In addition to four more Broadway shows, including *West Side Story*, he wrote three symphonies and a wide range of other music for the concert hall, as well as such hybrid works as the operetta *Candide* and the wildly eclectic *Mass*, a "theater piece" for singers, dancers, and instrumentalists.

About the Work

West Side Story is so familiar today that it's easy to forget how breathtakingly original it seemed when it opened on Broadway on September 26, 1957. Loosely based on Shakespeare's *Romeo and Juliet*, the show projected the tragedy of the star-crossed lovers onto a street-gang rivalry between the all-American Jets and the Puerto Rican Sharks. Bernstein and choreographer Jerome Robbins combined elements of European opera, Latino music and dance, and American musical theater into what has been described as a "Broadway opera." When Bernstein asked the show's orchestrators, Sid Ramin and Irwin Kostal, to put together a symphonic suite in 1960, they jumped at the chance to revise the original small pit-orchestra scoring. "We were in ecstasy!" Ramin wrote. "Every orchestral color was ours for the asking; strings could be subdivided ad infinitum, percussion could be spread out among many players, winds and brass were expanded; and our only concern was whether the classically oriented symphonic player could handle the 'jazzier' elements of the score."

A Closer Listen

The Symphonic Dances seamlessly stitch together nine numbers from *West Side Story*. Bernstein's music runs the gamut from Latin beats and popular song styles to jazzy dance rhythms and hints of early rock 'n' roll. By contemporary Broadway standards, the score was daringly dissonant; listen for the menacing tritone (the interval of an augmented fourth) that pervades the music of both Jets and Sharks in the Prologue. The raw kinetic energy of the opening number melts into the yearning strains of "Somewhere." That in turn fades out to the motif of a rising whole step, a basic building block of the ensuing Scherzo. This is followed by a pair of Latin dances—a fast, syncopated Mambo and a more relaxed Cha-Cha. The signature tritone recurs in the short "Meeting Scene" that leads to a coolly atonal fugal treatment of the Jets' ballet. The suite climaxes in the "Rumble"—in the original musical, the scene in which the rival gang leaders are killed—then segues to the tender Finale by way of a newly composed flute solo.

Scoring:

3 flutes
piccolo
2 oboes
English horn
2 clarinets
E-flat clarinet
bass clarinet
2 bassoons
contrabassoon
alto saxophone
4 horns
3 trumpets
3 trombones
tuba
alto saxophone
timpani
percussion
harp
celesta
piano
strings

Performance Time:

approximately 21 minutes

BENJAMIN BRITTEN (1913–1976)

Violin Concerto, Op. 15

About the Composer

Despite his non-traditional views, Benjamin Britten—a professed pacifist, homosexual, and agnostic—paradoxically came to be widely regarded as the most quintessentially English composer since Henry Purcell. As a young man, he had little sympathy for the patriotic effusions of the older generation, preferring to align himself with mavericks like Frank Bridge, William Walton, and Lennox Berkeley. During the 1930s, work in a government film-production unit brought him into contact with left-wing writers and artists who shared his disdain for bourgeois convention. When his friends W. H. Auden and Christopher Isherwood moved to New York in 1938, Britten and his lover, tenor Peter Pears, quickly decided to join them. Returning to England in 1942, Britten initially made his mark in the field of opera. *Peter Grimes*, which crystallized his signature theme of the “deviant” individual in conflict with society, was the first of a series of masterpieces that revitalized British opera. In his last years, Britten turned increasingly inward, concentrating on the chamber music festival that he founded in Aldeburgh.

About the Work

Among the highlights of Britten’s three productive years in North America are the folk operetta *Paul Bunyan*, the powerful *Sinfonia da Requiem*, the ever-popular *Ceremony of Carols*, and the somberly lyrical Violin Concerto. The last, begun in 1938 and completed in Canada in the summer and early fall of 1939, was born under the looming specter of World War II. In a letter to his publisher in England, the young composer boasted that the concerto was “without question my best piece. It is rather serious, I’m afraid—but it’s got some tunes in it!” Spanish violinist Antonio Brosa premiered the work at Carnegie Hall on March 28, 1940, with John Barbirolli conducting the New York Philharmonic. The performance was widely and, for the most part favorably, reviewed. Britten, too, pronounced it a success, reporting that “John B. was very serious and took great pains over it—and the orchestra liked playing it a lot.”

A Closer Listen

Like Beethoven, Britten begins his only Violin Concerto with the soft beating of timpani. Soon picked up by the bassoon, its insistent five-note pattern rumbles beneath the solo violin’s soaring cantilena. These contrasting ideas—one ominous and vaguely militaristic, the other lyrical and bittersweet—recur throughout the concerto and define its emotional terrain. As the Moderato con moto progresses, the violin part becomes steadily more angular and percussive. Although the first movement ends on an elegiac note, the martial atmosphere returns with a vengeance in the Vivace, a strutting, often savage scherzo characterized by pounding ostinato rhythms, spiky syncopations, and swooping glissandos. In the haunting cadenza, the violin recalls the drum-beat motif from the first movement then proceeds without pause to the majestic Passacaglia. The lyrical tune from the Moderato con moto comes back, this time set against a broad, slow-moving melody in the trombones. This stately theme, in various forms, runs throughout the finale in the manner of a ground bass, freeing the violinist to spin ever more elaborate, fanciful, and virtuosic webs of passagework.



Scoring:

solo violin
3 flutes
2 piccolos
2 oboes
English horn
2 clarinets
2 bassoons
4 horns
3 trumpets
3 trombones
tuba
timpani
percussion
harp
strings

Performance Time:

approximately 31 minutes



Scoring:

3 flutes
piccolo
3 clarinets
bass clarinet
2 bassoons
contrabassoon
4 horns
4 trumpets
2 trombones
bass trombone
tuba
timpani
percussion
piano
2 harps
strings

Performance Time:

approximately 4 minutes

SAMUEL ADAMS (b. 1985)

Radial Play

About the Composer

Widely acclaimed acoustic and electroacoustic composer Samuel Adams draws from his experiences in a diverse array of fields, including noise and electronic music, jazz, and field recording. He has received commissions from the San Francisco Symphony, New World Symphony, Ensemble ACJW, St. Lawrence String Quartet, and Carnegie Hall.

Mr. Adams's recent works include a violin concerto for Anthony Marwood, which received its premiere with the Berkeley Symphony in February 2014. In the spring of 2013, Mr. Adams was composer in residence at Spoleto Festival USA, where his String Quartet in Five Movements was premiered by the St. Lawrence String Quartet. The work enjoyed further performances at Stanford University's new Bing Concert Hall in the fall. In April 2013, his *Tension Studies* were presented as part of the Los Angeles Philharmonic's *Brooklyn Festival* and, in the following November, were released on post-classical duo The Living Earth Show's first full-length album, *High Art*.

This fall, Mr. Adams's *Drift and Providence*, a work co-commissioned by the San Francisco Symphony and New World Symphony, will be featured as part of the San Francisco Symphony's national tour. The following January, he will continue his activities with the San Francisco Symphony, curating two evenings as part of the orchestra's new *SoundBox* series. Mr. Adams currently lives and works in Oakland, California.

In the Composer's Own Words

Radial Play is constructed of a series of contrapuntal "objects." Each contains a center pitch around which the rest of the music orbits. Over the course of the work's brief duration, these objects move, evolve, collide, split, expand, and contract. In the final moments of the work, the counterpoint extends itself to the thresholds of the orchestra's range, weakens itself, and quickly dissolves.

I would like to dedicate *Radial Play* to the National Youth Orchestra of the United States of America.

MODEST MUSSORGSKY (1839–1881)

Pictures at an Exhibition

About the Composer

As one of the group of Russian nationalist composers known as the “Mighty Handful,” Modest Mussorgsky was in the vanguard of the movement to create a specifically Russian musical tradition in the mid-1800s. Neither by training nor by temperament was he fitted to join the ranks of the European-oriented musical establishment. A career civil servant, he gravitated instead toward men such as Alexander Borodin and Nikolai Rimsky-Korsakov—largely self-taught composers who drew inspiration from Russian folklore and history and disparaged Western influences. Declaring that “my music must be an artistic reproduction of human speech in all its finest shades,” Mussorgsky forged a powerfully expressive, proto-modernist musical language in works such as the orchestral tone poem *Night on Bald Mountain* and the opera *Boris Godunov*.

About the Work

Mussorgsky wrote *Pictures at an Exhibition* in June 1874, fresh from the hugely successful premiere of *Boris Godunov* at the Mariinsky Theatre in St. Petersburg. This popular suite of miniature tonal sketches commemorates an exhibition of drawings and watercolors by the composer’s recently deceased friend Viktor Hartmann. Though originally composed for piano, *Pictures* is best known in the masterful symphonic transcription that Maurice Ravel made in 1922 (following the example of Rimsky-Korsakov, who had taken it upon himself to correct the “mistakes” in Mussorgsky’s orchestrations before the work was published). Many pianists, however, have championed the original keyboard version, including Vladimir Horowitz, who couldn’t resist adding a few “improvements” of his own to the score.

A Closer Listen

A majestically striding melody, which will recur throughout the work as both interlude and thematic motif, ushers the listener into the exhibition hall. The aura of nobility is soon spoiled by the grotesque antics of a clumsy gnome—the first of Mussorgsky’s incisive musical pen-portraits. One-by-one, the vivid images pass before our eyes: a gloomy medieval castle; children gamboling in the Tuileries Gardens in Paris; a lumbering Polish oxcart; a scherzo-like vignette of chicks pecking at their eggshells; two Jewish men animatedly arguing and gesticulating; a bustling French marketplace; a ponderously chordal descent into Paris’s subterranean catacombs; a witch’s hut transformed into a strutting hen; and, in a resplendent climax, the hymn-like strains inspired by Hartmann’s sketches for an imposing city gate at Kiev.

—Harry Haskell

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Scoring:

3 flutes
2 piccolos
3 oboes
English horn
2 clarinets
bass clarinet
2 bassoons
contrabassoon
alto saxophone
4 horns
3 trumpets
3 trombones
tuba
alto saxophone
timpani
percussion
2 harps
celesta
strings

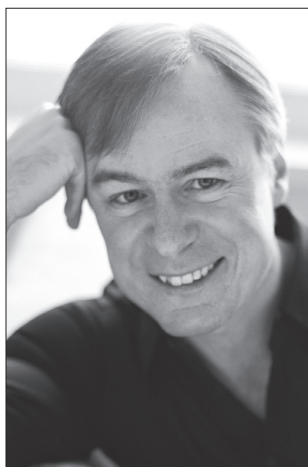
Performance Time:

approximately 35 minutes



The Artists

Michael Tamaro



David Robertson

A consummate musician, masterful programmer, and dynamic presence, David Robertson has established himself as one of today's most sought-after American conductors. A passionate and compelling communicator with an extensive knowledge of orchestral and operatic repertoire, he has forged close relationships with major orchestras around the world through his exhilarating music making and stimulating ideas. In fall 2013, Mr. Robertson launched his ninth season as music director of the 134-year-old St. Louis Symphony. In January 2014, he assumed the post of chief conductor and artistic director of the Sydney Symphony Orchestra in Australia.

In 2012–2013, Mr. Robertson led the St. Louis Symphony on two major tours: his first European tour with the orchestra—its first European engagements since 1998—in fall 2012, which included critically acclaimed appearances at London's BBC Proms, at the Berlin and Lucerne festivals, and at Paris's Salle Pleyel; and a spring 2013 California tour that included a three-day residency at the University of California, Davis, and performances at the Mondavi Center for the Performing Arts and venues in Costa Mesa, Palm Desert, and Santa Barbara.

Mr. Robertson is a frequent guest conductor with major orchestras and opera houses around the world. In the 2013–2014 season, he conducted the new production of Nico Muhly's *Two Boys* at the Metropolitan Opera and appeared with orchestras that included the Royal Concertgebouw Orchestra, The Cleveland Orchestra, and the Cincinnati Symphony Orchestra. In past seasons, he has appeared nationally with the Boston and Chicago symphony orchestras, Philadelphia and Cleveland orchestras; and internationally with the Berliner Philharmoniker, Staatskapelle Dresden, Royal Scottish National Orchestra, and Sydney and Melbourne symphony orchestras, among others.

With more than 50 operas in his repertoire, Mr. Robertson has appeared at many of the world's most prestigious opera houses, including the Metropolitan Opera, La Scala, Opéra de Lyon, Bavarian State Opera, Théâtre du Châtelet, Hamburg State Opera, Santa Fe Opera, and San Francisco Opera.

Born in Santa Monica, California, Mr. Robertson was educated at London's Royal Academy of Music, where he studied horn and composition before turning to orchestral conducting. Mr. Robertson is the recipient of numerous awards and honors.



Gil Shaham

Gil Shaham is one of the foremost violinists of our time. His combination of flawless technique and inimitable warmth has solidified his legacy as an American master. Highlights of his 2013–2014 season included performances of Korngold’s Violin Concerto with the Vienna Philharmonic Orchestra at Carnegie Hall, The Cleveland Orchestra, and Orchestre de Paris; a continuation of his exploration of the concertos of the 1930s with the San Francisco Symphony, Los Angeles Philharmonic, and on tour with the Bavarian Radio Symphony Orchestra; the world, Asian, and European premieres of a new concerto by Bright Sheng; and a recital tour that featured Bach’s sonatas and partitas for solo violin.

Mr. Shaham has more than two dozen CDs to his name, including bestsellers that have appeared on record charts in the US and abroad, winning him multiple Grammy Awards, a Grand Prix du Disque, a *Diapason* d’Or, and a *Gramophone* Editor’s Choice award. His recent recordings are produced by the Canary Classics label, which he founded in 2004; they comprise *Nigunim: Hebrew Melodies*, Haydn violin concertos and Mendelssohn’s Octet with the Sejong Soloists, *Sarasate: Virtuoso Violin Works*, Elgar’s Violin Concerto with the Chicago Symphony Orchestra, *The Butterfly Lovers* and Tchaikovsky’s Violin Concerto, Tchaikovsky’s Piano Trio in A Minor with Yefim Bronfman and Truls Mørk, *The Prokofiev Album*, *The Fauré Album*, *Mozart in Paris*, and works by Haydn and Mendelssohn.

Mr. Shaham was awarded an Avery Fisher Career Grant in 1990, and in 2008 he received the coveted Avery Fisher Prize. He plays the 1699 “Countess Polignac” Stradivarius. He lives in New York City with his wife, violinist Adele Anthony, and their three children.

National Youth Orchestra of the United States of America

Each summer, Carnegie Hall’s Weill Music Institute brings together approximately 120 of the brightest young musicians, ages 16–19, from across the country to form the National Youth Orchestra of the United States of America (NYO-USA). Following a comprehensive audition process and a two-week training residency at Purchase College, SUNY, with faculty made up of principal players from top American orchestras, these remarkable teenagers embark on a tour to some of the great music capitals of the world, serving as dynamic musical ambassadors. Launched in summer 2013 to great critical acclaim, the first-ever NYO-USA presented concerts with conductor Valery Gergiev and violinist Joshua Bell in Washington, DC; Moscow and St. Petersburg in Russia; and at the BBC Proms in London.

The 2014 orchestra—with members hailing from 35 states plus Washington, DC, and Puerto Rico, and featuring 24 returning musicians from the inaugural season—traveled to New York in early July to begin its training with section leaders from America’s greatest professional orchestras, including the Chicago Symphony Orchestra, Pittsburgh Symphony Orchestra, The Cleveland Orchestra, St. Louis Symphony, New York Philharmonic, Los Angeles Philharmonic, Metropolitan Opera Orchestra, San Francisco Symphony, and National Symphony Orchestra. James Ross, director of orchestral activities at the University of Maryland, returned this summer to lead the NYO-USA faculty for a second year.

This eight-city, coast-to-coast US tour introduces concertgoers across the country to the extraordinary music-making of their nation’s very own national youth orchestra. In summer 2015, members of NYO-USA will add more stamps to their passports as the ensemble makes its first tour to China.



Luke Ratray

National Youth Orchestra of the United States of America

Violin

Paul Aguilar
Greenville, South Carolina

Jason Arevalo
Miami, Florida

Carson Bohner
White Hall, Arkansas

Michael Brown
Hoover, Alabama

Andrew Burgan
Aurora, Colorado

Andrew Cheshire
Merritt Island, Florida

Matthew Chow
Los Altos, California

David Fickes
Peacham, Vermont

Willa Finck
Boone, North Carolina

Lily Honigberg
Washington DC

Anna Humphrey
Rogers, Minnesota

Bronwyn James
Seattle, Washington

Zakary Joyner
Sallis, Mississippi

Sharon Kim
Belmont, Massachusetts

Hannah Lam
Cherry Hill, New Jersey

James Lin
Bridgewater, New Jersey

Gordon Ma
Cary, North Carolina

Liam Mansfield
Las Vegas, Nevada

Keanu Mitanga
Atlanta, Georgia

Soyeong Park
Princeton Junction, New Jersey

Benjamin Parton
Sevierville, Tennessee

Evan Pasternak
Scotch Plains, New Jersey

Esther Aviana Platt
Ashland, Oregon

Emma Richman
Minneapolis, Minnesota

Inori Sakai
Pittsburgh, Pennsylvania

Sophia Stoyanovich
Bainbridge Island, Washington

Ivan Suminski
Traverse City, Michigan

Angela Tang
West Linn, Oregon

Alex van der Veen
Palo Alto, California

Claire Walter
Keene, New Hampshire

Samuel Wang
Medford, New Jersey

Alexi Whitsel
Longmont, Colorado

Helen K. Wong
Rochester, New York

Helen Wu
Saratoga, California

Ann Yu
Hudson, Ohio

Kevin Yu
Edmond, Oklahoma

Viola

Rachel Barnett
Westminster, Maryland

Sean Byrne
Chesterfield, Missouri

Arijun Ganguly
St. Cloud, Minnesota

Nathan Hung
Peachtree City, Georgia

Tess Jacobson
Bridgewater, New Jersey

Margaret Klucznik
Glastonbury, Connecticut

Rosa Ortega
San Juan, Puerto Rico

Faith Pak
Auburndale, New York

Erin C. Pitts
Atlanta, Georgia

Katie Reinders
Portland, Oregon

Josephine Stockwell
El Sobrante, California

Shan Su
Richardson, Texas

Martine Thomas
Rochester, New York

Athalie Claude-Lilia Vaval
Miami, Florida

Nathan Wong
San Gabriel, California

Amy Zhang
Princeton, New Jersey

Cello

Clara Abel
Indianapolis, Indiana

Georgia Bourderionnet
New Orleans, Louisiana

Audrey Chen
Redmond, Washington

Garrett Chou
Northbrook, Illinois

Hana Cohon
Seattle, Washington

Eliot Haas
Shreveport, Louisiana

Oliver Herbert
San Francisco, California

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Loveland, Colorado

Kartik Papatla
Mequon, Wisconsin

Bihn Park
Haverford, Pennsylvania

Evan Wood
Dover, Massachusetts

Grant Zempolich
Shaker Heights, Ohio

Bass

Ivan Aidun
Albuquerque, New Mexico

Harrison Dilthey
North Adams, Massachusetts

Kathryn Evans
Marietta, Georgia

Janice Gho
Cupertino, California

Tristen Jarvis
Colonie, New York

John Mietus
Shaker Heights, Ohio

Daniel H. Murray
Columbia, South Carolina

Evan Musgrave
Ormond Beach, Florida

Chad Wesselkamper
Cincinnati, Ohio

Flute

Carlos Aguilar
Escondido, California

Abby Easterling
Grapevine, Texas

Alejandro Lombo
Miramar, Florida

Elizabeth Sperry
Chelmsford, Massachusetts

Annie Wu
Pleasanton, California

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Kaila DeLany
Tarpon Springs, Florida

Cassie Pilgrim
Chamblee, Georgia

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Santa Monica, California

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Buffalo Grove, Illinois

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Montrose, New York

Dalton Tran
Irvine, California

Bassoon

Nathan Kirchhoff
San Gabriel, California

Rebecca Krown
Quakertown, Pennsylvania

Madeline Miller
Atlanta, Georgia

Miles Shore
Yardley, Pennsylvania

Reuben Stern
Needham, Massachusetts

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Chad Lilley
Olney, Maryland

Horn

Andrew Angelos
Seattle, Washington

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Gurnee, Illinois

Jack McCammon
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Clarkston, Michigan

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Matthew Gajda
Mahwah, New Jersey

Madison Lusby
Grapevine, Texas

Lincoln Valdez
Austin, Texas

Ricardo Zapata
Chicago, Illinois

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Liam Glendening
Redlands, California

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Riley Giampaolo
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