

When constructing an edifice such as Carnegie Hall—made of bricks and steel and meant to last through the ages—designers and builders must ensure the existence of a substantial foundation. A building will not stand for long without support and solidity beneath it.

As an institution, Carnegie Hall had been standing without a strong financial foundation for over one hundred years. With the generous help of thousands of annual donors, the Hall has been able to survive on a year-to-year basis, providing consistently high quality programming to a wide audience. Yet there is more to existence than survival. There must be growth and vision as well.

For this growth to be accomplished...for the vision to succeed...Carnegie Hall had to increase its endowment. The Endowment Campaign for Carnegie Hall was created for this purpose. At the start of the Campaign, the Hall had merely \$3 million in its endowment, surely an insufficient financial underpinning for the world's premier concert hall. It is our great pleasure to be able to announce that thanks in large part to the outpouring of support for tonight's event, we have raised over three-quarters of the funds necessary to reach our goal of \$75 million.

A Tribute to Isaac Stern has brought in over [\$XX million]—a testament to the worldwide love and admiration felt for Mr. Stern and the Carnegie Hall he loves, the Hall he saved, the Hall with which he has been so inextricably connected.

What better tribute to such a man than to take his dreams and try to make them reality? Even as we spend tonight reflecting on Mr. Stern's many past achievements, Carnegie Hall seeks to take his vision forward into the next century.

Mr. Stern, Chairman Sanford Weill, and Executive Director Judith Arron revealed this outline for the future in January 1995. Project 2000 is a plan to expand our programming so that it can meet a broader range of needs and stand in the vanguard of exciting artistic endeavors. With the help of the newly-fortified endowment fund, we begin another era of growth and fiscal stabilization for the Hall. The artistry onstage will grow even more diverse as the Hall expands its programming to reflect its audience. Our education programs will grow more comprehensive, filling the void left by the ever-decreasing focus on arts education in New York City schools. New programs—those just begun, and those yet to be implemented—will allow Carnegie Hall to enter the 21st century as one of the major centers of artistic creativity in the world.

This future will belong to our children, and Carnegie Hall intends to help ensure that music—not just popular music, but classical, jazz, and folk as well—will enrich their lives. The love of music is almost an innate part of humanity, but it must be encouraged and supported by experience and education. Carnegie Hall is playing its part through a two-fold strategy: partnerships with the community, and partnerships with the artists themselves.

For example, our partnership with public school teachers has helped define the Hall's in-school programs Link-UP! and JazzEd. The former is the result of years of working toward strengthening and expanding our relationship with the Board of Education and the City's public school teachers throughout the five boroughs, developing a comprehensive educational outreach program for elementary schools. As its name suggests, LinkUP! is meant to form connections—between Carnegie Hall and the public school system, and within its own main program components, so that linked, related themes help students recognize and understand the many different facets of music.

JazzEd includes direct musical instruction in collaboration with existing high school instrumental music programs. Working with Program Director Justin DiCioccio, Carnegie Hall has created an integrated program of week-long residencies of professional musicians leading classroom workshops, jazz clinics, and concerts. In addition, students and teachers participating in the program have the opportunity to attend rehearsals and performances of the Carnegie Hall Jazz Band at Carnegie Hall.

Of course, music education within the schools is of tremendous importance, but just as important is the act of experiencing music as a family. To this end, Carnegie Hall has sought to make concerts accessible—by price and by programming—to the broadest spectrum of families. Our Family Concerts, inaugurated in the 1995-96 season, have already begun to meet this goal with tremendous success. With a ticket price of just five dollars, seats have been filled with enthusiastic children and parents, enjoying concerts by artists such as Richard Stoltzman, Yo-Yo Ma, Emanuel Ax, the Empire Brass, the Carnegie Hall Jazz Band and the Orpheus Chamber Orchestra. These concerts are unique in this city for their attention to the entire attending family, children and parents alike. The music becomes yet another bond between family members...another lesson learned, another joy shared.

Expanding the concept of accessibility, Carnegie Hall's Neighborhood Concerts bring artists to shelters, libraries, and community centers throughout the five boroughs of New York City. Fifty concerts are given each year, free of charge to these audiences who might not otherwise have an opportunity to experience live concert performances. In the future, we hope to expand the program so that the series may be brought to hospitals and corporate centers as well.

The commitment to artistic partnerships is perhaps exemplified by our Professional Training Workshops, launched during the Centennial Celebration. These Workshops provide a stimulating, intense forum for the exchange of knowledge from master artist/teacher to workshop attendees, coupled with performances in Carnegie Hall. Seminars such as those featuring Robert Shaw, Marilyn Horne, Alfred Brendel, and of course, Isaac Stern himself, have captured the respect and admiration of the entire world of music.

A vital part of Carnegie Hall's efforts to integrate its audiences more fully into the world of music, our new series of Pre- and Post-Concert Events includes lectures, presentations, and meet-the-artist sessions led by recognized musicians and scholars. Carnegie Hall's Spotlight Series, which began in 1995-96, enhances audience's attention to and appreciation for the art of performance by showcasing a single major artist. Inaugurating the program was Richard Stoltzman, whose talents extend beyond the standard classical repertoire to include jazz, commissioning and premiering new work, and collaborations with dance companies and vocalists. Crossing such borders—between art forms as well as cultures—keeps us alive and vital, and we will continue to spotlight performers who work to enliven music even as they uphold the traditions of the past.

Furthering this belief, Carnegie Hall is constructing an expansion of its commissioning program with a consortium of European concert halls that includes the Théâtre des Champs Elysées in Paris, Konserthuset in Stockholm, the Philharmonie in Cologne, Het Concertgebouw in Amsterdam, Gesellschaft der Musikfreunde in Vienna, Symphony Hall in Birmingham, Wiener Konzertgesellschaft in Vienna, and the South Bank Centre in London. New works will be commissioned from composers in each of the represented countries, and the world premiere of each work will take place in the composer's home country followed by performances in the other halls.

At the heart of our commitment to new music is our Composer's Chair, instituted in 1995 for the first time in Carnegie Hall's history. Pulitzer Prize-winning composer Ellen Taffe Zwilich has begun the second of her three years as our inaugural appointment to this position. Ms. Zwilich collaborates with the Hall's staff in areas including programming, education projects, and the commissioning program; in addition, she has also received a commission from the Hall herself.

Along with new composers, new artists are the future of music. But many young musicians are finding it more and more difficult to be heard—which is the only way they can gain a following. Carnegie Hall plans to provide performance opportunities for these artists. Among our future projects is a collaboration with a consortium of international concert halls, in which each organization chooses a talented artist, who will then perform in all participating halls.

Inspired by the International Festival of Youth Orchestras sponsored by Carnegie Hall during the Centennial season, the American Youth Orchestras Festival will bring orchestras from conservatories and universities throughout the country. All participants will have extraordinary opportunities for artistic and social exchange throughout this weekend-long biannual festival.

Project 2000 is an ambitious plan, but a necessary one: a map for Carnegie Hall to use as we travel towards the next century. Continuing generosity from our community—generosity of spirit, of time, and of funds—will enable us to continue on this exciting journey.

Educating people, building bridges between communities, fostering new artists, looking ahead. These have all been part of Isaac Stern's gifts to the world throughout the history of his glorious career; they are all part of Carnegie Hall's plans for the future. With Mr. Stern's vision as a guide, and the support of our Trustees, donors, subscribers, staff and community, Carnegie Hall—the "hall that music built"—will be building its own tomorrow. And the tribute to Isaac Stern will continue in perpetuity.