

ANNUAL REPORT

2015-16

New World Symphony

America's Orchestral Academy
Michael Tilson Thomas, Artistic Director





“ *In a world where artistic standards and opportunities are ever more challenged, the New World Symphony program continues to offer young musicians the opportunity to fully explore their personal relationship to classical music. I look forward to a future where outstanding musicians will be recognized as living national treasures. And with this recognition, communities and musicians alike will work together to carry forward the rich testimony our music represents.* ”

— **Michael Tilson Thomas**
New World Symphony Co-Founder and Artistic Director



Director of Publications and Editor: Marci Falvey
Creative Director: Siggie Bachmann
Cover photo by Siggie Bachmann

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NEW WORLD SYMPHONY

MISSION

The mission of the New World Symphony is to prepare highly-gifted graduates of music programs for leadership roles in orchestras and ensembles around the world.

VISION

The New World Symphony envisions a strong and secure future for classical music and will redefine, reaffirm, express and share its traditions with as many people as possible.

STATEMENT OF PURPOSE

The New World Symphony is dedicated to the artistic, personal and professional development of outstanding instrumentalists. The NWS fellowship program provides graduates of music programs the opportunity to enhance their musical education with the finest professional training. A laboratory for musical education and expression, the New World Symphony, through a wide range of performance and instructional activities, seeks to develop in its participants the full complement of skills and qualifications required of 21st-century first-class musicians. Under the artistic direction of Michael Tilson Thomas, the program offers in-depth exposure to traditional and modern repertoire, with the active involvement of leading guest conductors, soloists and visiting faculty. The relationships with these artists are extended through NWS's pioneering experimentation with distance learning via Internet2.

NWS Fellows Jacob Hanegan and Michael Fuller rehearse for a concert



NWS Fellows Lauren Densinger, Jarrett Threadgill, Ran Kampel and Adèle-Marie Buis rehearse for a concert

DEAR NEW WORLD SYMPHONY FAMILY,

As we celebrate the first five years in our architecturally defining New World Center, we want to take a moment to reflect on the impact that your philanthropic investments in time, money and talents have had on our institution.

On a global scale, the New World Symphony has launched the careers of over 1,000 alumni who are creating a more vibrant, inventive and sustainable future for classical music in organizations throughout the world. In the United States alone, there are 16 orchestras with 10 or more NWS alumni.

In addition to playing leadership roles within orchestras, our alumni also are forming their own ensembles, educating the next generation of young musicians, and holding executive level positions in arts management. Our hands-on curriculum uniquely prepares our Fellows to adapt to the constantly shifting challenges and opportunities in the world of music. Because of your support, Michael Tilson Thomas and Ted and Lin Arison's ambitious dream of creating and nurturing classical music leaders has come to fruition.

On a local basis, NWS's impact has more than doubled over the past five years—from 30,000 people a year during our days at the Lincoln Theatre to over 70,000 people today. WALLCAST™ concerts in particular have created an important sense of community while also playing an integral role in the economic development of Miami Beach and Lincoln Road. It's amazing to compare our original audience estimates of 700-800 people to the reality of today, when we welcome crowds of over 3,000 people in SoundScape Park for a single concert. Organizations from the Kennedy Center to the University of Michigan are now looking to us for guidance as they consider replicating WALLCAST™-inspired concerts and events.

What's more, the New World Center not only has become a top-rated venue for education and music, but also has hosted a number of prestigious gatherings and conferences from the Pritzker Architecture Prize celebration to Northwestern University's Kellogg Innovation Network (KIN) Global Summit. We have inspired executive leaders with our story of bringing a legacy art form into the digital world and how that translates to their businesses. And our leadership team frequently presents nationally and internationally to groups as diverse as the League of American Orchestras and Berlin's Berlinale Film Festival.

As we enter our next decade, your support will enable us to enhance our Fellows' education around orchestral performance, audience engagement, leadership and wellness. We will be able to act as a laboratory to pioneer, test and refine new concert formats and online musical training that can help to democratize and expand access to the art form. The results of our experiments will be a resource for musical organizations around the world.

A dollar invested in the New World Symphony gives back many fold to communities locally, nationally and globally.

On behalf of our Board of Trustees, our Fellows and alumni, and our staff, please accept our sincere gratitude for the crucial role you have played in these accomplishments. Just imagine what we can do together in the future.

We look forward to greeting you at upcoming concerts. Please take a moment to say hello, as it would be our pleasure to thank you in person for your investments.

With deep appreciation,

Edward Manno Shumsky
Chairman of the Board



Howard Herring
President and CEO





NWS Fellows Anthony Delivanis, Zach Manzi, Ran Kampel, Adèle-Marie Buis and Darren Hicks rehearse for a concert

BOARD OF TRUSTEES

OFFICERS

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- Adam Carlin, Vice Chairman
- Mario de Armas, Vice Chairman/Treasurer
- Robert Moss, Secretary

BOARD OF TRUSTEES

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- Howard Herring
- Michael Tilson Thomas

TRUSTEES EMERITI

- Stanley Cohen
- R. Kirk Landon°
- Sheldon Schneider*
- Judy Weiser*
- Sherwood Weiser**

°Deceased
*Indicates Former Chairman

FELLOWS

2015-16

VIOLIN

- Zubaida Azezi
- Kristin Baird
- Cynthia Burton
- Benjamin Carson
- Hen-Shuo Steven Chang
- Maya Cohon
- Andrea Daigle
- Lauren Densinger
- Dima Dimitrova
- Christen Greer
- Jennise Hwang
- *Lisa Kim
- Hye Jin Koh
- Alexander Lee
- Michael McCarthy
- George Millsap
- *Julia Noone
- *Hugh Palmer
- Sarah Peters
- *Rebecca Reale
- Ju Hyung Shin
- Heather Thomas
- *Foster Wang
- Nathaniel Wolkstein
- Yanghe Yu
- *Erin Zehngut
- *Yuping Zhou

VIOLA

- Andrew François
- Caroline Gilbert
- Helen Hess
- Jane Mitchell
- Esther Nahm
- Hannah Nicholas
- *Amy Pikler
- Madeline Sharp
- Jarrett Threadgill
- Jesse Yukimura

CELLO

- Meredith Bates
- *Rosanna Butterfield
- Thomas Carpenter
- Alexa Ciciretti
- *Austin Fisher
- Michael Frigo
- Hilary Glen
- Jacob Hanegan
- *Kevin Kunkel
- Ashton Lim
- Julia Yang

BASS

- Drew Banzhaf
- Andrew Chilcote
- Timothy Dilenschneider
- Michael Fuller
- Jonathan Reed
- Mary Reed
- *Daniel Tosky

FLUTE

- *Emma Gerstein
- Masha Popova
- Kelly Zimba

OBOE

- *Max Blair
- Adèle-Marie Buis
- Kristin Kall

CLARINET

- Miles Jaques
- Ran Kampel
- Zach Manzi

BASSOON

- *Evan Epifanio
- Brenton Foster
- Darren Hicks
- Sean Maree

HORN

- Josh Cote
- Anthony Delivanis
- *Alexander Love
- David Raschella
- Priscilla Rinehart

TRUMPET

- Joseph Brown
- *George Goad
- Aaron Norlund

TROMBONE

- Kelton Koch
- *Nicholas Platoff

BASS TROMBONE

- Christopher Hernacki

TUBA

- Jarrett McCourt

TIMPANI

- Alex Wadner

PERCUSSION

- *Matthew Howard
- Stephen Kehner
- Bradley Loudis
- Daniel Morris

HARP

- Julia Coronelli

PIANO

- John Wilson
- Aya Yamamoto
- *Dean Zhang

CONDUCTING

- *Christian Reif

LIBRARY

- Ashton Bush
- *Aspen McArthur

AUDIO ENGINEERING

- Cody Engstrom

*Fellows who won jobs in the 2015-16 season

VISITING FACULTY 2015-16

VIOLIN

- 🎓 **Daniel Carlson**, San Francisco Symphony
- Martin Chalifour**, Los Angeles Philharmonic
- 🎓 **Glen Cherry**, Boston Symphony
- David Coucheron**, Atlanta Symphony
- Glenn Dicterow**, New York Philharmonic (retired)
- Jorja Fleezanis**,
Indiana University Jacobs School of Music
- Pamela Frank**, Curtis Institute of Music
- 🎓 **Jason Horowitz**, Boston Symphony
- Alexander Kerr**, Dallas Symphony (3)
- Nicholas Kitchen**, New England Conservatory
- Julianne Lee**, Boston Symphony Orchestra
- Zoya Leybin**,
San Francisco Symphony (retired)
- Clara Lyon**, Spektral Quartet
- Anthony Marwood**, Concert Artist
- Gil Shaham**, Concert Artist
- Sheryl Staples**, New York Philharmonic
- Diego Tosi**, Ensemble intercontemporain
- Andrew Wan**, Columbia University
- Kathleen Winkler**,
Rice University Shepherd School of Music
- Nancy Wu**, Metropolitan Opera Orchestra
- Austin Wulliman**, Spektral Quartet
- Scott Yoo**, Conductor
- Pinchas Zukerman**, Concert Artist

VIOLA

- 🎓 **Doyle Armbrust**, Spektral Quartet
- Cathy Basrak**, Boston Symphony Orchestra
- Choong-Jin Chang**, The Philadelphia Orchestra
- Joan DerHovsepian**, Houston Symphony
- Roberto Díaz**, Curtis Institute of Music
- Karen Dreyfus**,
University of Southern California
Thornton School of Music
- 🎓 **Mahoko Eguchi**, National Symphony Orchestra (2)
- Ralph Fielding**, Lynn University
- Edward Gazouleas**,
Indiana University Jacobs School of Music
- Craig Mumm**, Metropolitan Opera Orchestra
- Cynthia Phelps**, New York Philharmonic (2)
- Yizhak Schotten**,
University of Michigan School of Music
- Jonathan Vinocour**, San Francisco Symphony
- 🎓 **Andrew Wickesburg**, Pittsburgh Symphony

CELLO

- Carter Brey**, New York Philharmonic
- Stephen Geber**, The Cleveland Orchestra (retired)
- Joseph Johnson**, Toronto Symphony
- Mihail Jojatu**, Boston Symphony
- Anssi Karttunen**, Concert Artist
- Michael Lipman**, Pittsburgh Symphony
- Alan Rafferty**, Cincinnati Symphony
- Russell Rolen**, Spektral Quartet
- John Sharp**, Chicago Symphony
- Brinton Smith**, Houston Symphony
- Peter Stumpf**, Los Angeles Philharmonic (retired)
- Morten Zeuthen**, Royal Danish Academy of Music

BASS

- 🎓 **Kristen Bruya**, The Minnesota Orchestra
- Timothy Cobb**, New York Philharmonic
- 🎓 **Owen Lee**, Cincinnati Symphony
- Leigh Mesh**, Metropolitan Opera Orchestra (2)
- 🎓 **Scott Pingel**, San Francisco Symphony
- Timothy Pitts**,
Rice University Shepherd School of Music (2)
- Harold Robinson**, The Philadelphia Orchestra (2)
- Jeffrey Turner**, Pittsburgh Symphony

FLUTE

- Nadine Asin**, Aspen Music Festival and School (3)
- Timothy Day**, San Francisco Symphony
- Aaron Goldman**, National Symphony
- Cynthia Meyers**, Boston Symphony
- 🎓 **Elizabeth Rowe**, Boston Symphony
- Joshua Smith**, The Cleveland Orchestra
- Keith Underwood**, Mannes School of Music

OBOE/ ENGLISH HORN

- John Ferrillo**, Boston Symphony
- Nathan Hughes**, Metropolitan Opera Orchestra
- 🎓 **Eugene Izotov**, San Francisco Symphony
- 🎓 **Joseph Peters**, The Minnesota Orchestra
- Frank Rosenwein**, The Cleveland Orchestra
- Robert Walters**, The Cleveland Orchestra (2)

CLARINET

- J. Lawrie Bloom**, Chicago Symphony Orchestra
- Jérôme Comte**, Ensemble intercontemporain
- Bil Jackson**, Blair School of Music
- Olli Leppaniemi**, Concert Artist
- 🎓 **Todd Levy**, Milwaukee Symphony (2)
- Anthony McGill**, New York Philharmonic
- Joaquin Valdepeñas**, Toronto Symphony
- Michael Wayne**, Boston Symphony
- 🎓 **Robert Woolfrey**, The Cleveland Orchestra

BASSOON

- John Clouser**, The Cleveland Orchestra
- Steven Dibner**, San Francisco Symphony
- Glenn Einschlag**, Buffalo Philharmonic
- Judith LeClair**, New York Philharmonic
- Daniel Matsukawa**, The Philadelphia Orchestra
- Christopher Millard**, National Arts Centre
- Richard Ranti**, Boston Symphony

HORN

- Andrew Bain**, Los Angeles Philharmonic
- Richard King**, Center City Brass Quintet
- Julie Landsman**,
Metropolitan Opera Orchestra (retired)
- William VerMeulen**, Houston Symphony

TRUMPET

- David Bilger**, The Philadelphia Orchestra
- 🎓 **Anthony DiLorenzo**,
Center City Brass Quintet
- Geoffrey Hardcastle**, Center City Brass Quintet
- 🎓 **Billy Hunter, Jr.**, Metropolitan Opera Orchestra
- Craig Morris**,
University of Miami Frost School of Music
- Thomas Rolfs**, Boston Symphony
- 🎓 **Thomas Siders**, Boston Symphony
- Stuart Stephenson**, Atlanta Symphony
- Bill Williams**, Concert Artist
- James Wilt**, Los Angeles Philharmonic

TROMBONE/ BASS TROMBONE

- Ian Bousfield**, Hochschule der Künste,
Bern, Switzerland (2)
- Timothy Higgins**, San Francisco Symphony
- James Markey**, Boston Symphony
- Toby Oft**, Boston Symphony
- Ko-ichiro Yamamoto**,
Center City Brass Quintet

TUBA

- Warren Deck**, University of Denver
- Carol Jantsch**, The Philadelphia Orchestra
- Fritz Kaenzig**, University of Michigan School of Music
- 🎓 **Craig Knox**, Center City Brass Quintet (2)
- Aaron Tindall**,
University of Miami Frost School of Music
- David Zerkel**, University of Georgia School of Music

🎓 NWS alumni

Number of visits in 2015-16 season
denoted after name



Judith LeClair with NWS Bassoon Fellow Darren Hicks

“ I believe that the NWS fellowship program for young musicians is one of the finest programs in the world. These wonderful young musicians are immersed in orchestral playing 24/7, and they are more prepared to win orchestra auditions than any other candidates in the country. I see huge improvements in playing each time I come down to coach. Bravo to MTT and to everyone involved! ”

—Judith LeClair, Principal Bassoon, New York Philharmonic



DENISE TRYON

A TRIPLE THREAT MUSICIAN

In the 18 years since Denise Tryon (1995-98) was a Horn Fellow, she has been a member of the Columbus, Baltimore and Detroit symphonies, and now serves as Fourth Horn of The Philadelphia Orchestra. Beyond the stage, she's giving back in big ways by advancing the horn repertoire and using her own experiences to prepare those seeking professional careers.

This year saw the release of Denise's debut solo album, *SO•LOW*, which features four works she commissioned. "It's important to broaden the repertoire for your instrument. I am passionate about low horn, and I want to expand the definition of what it means to be a specialist in this register." She will begin work later this year on a duo recording with Karl Pituch, Principal Horn of the Detroit Symphony, who, with Denise, is co-founder of Audition Mode—an annual week-long seminar on orchestral horn auditions now in its eighth year. After tackling a combined 60 auditions, Denise and Karl impart crucial insight into the process, including resume building, performance anxiety and contract negotiations, as well as hosting a series of mock auditions.

"I don't believe I would be where I am without having been at NWS. The connections, the education—both on and off the stage, the mentoring...it all helped shape who I am and what I do. I will always be grateful for my time in Miami Beach!"



“It is an honor to be a coach and mentor to the Fellows of the New World Symphony since the early '90s! I have had so many opportunities to work with extraordinary musicians, many of whom are former and future students of mine from The Juilliard School and the Music Academy of the West. What a fantastic organization!”

— Julie Landsman, Principal Horn (retired)
Metropolitan Opera Orchestra, www.julielandsman.com



“Whether playing side-by-side with the Fellows or working one-on-one, I am reminded why the NWS experience was and is so rewarding. Seeing musicians at the beginning of their professional journey is invigorating. Not only are Fellows being equipped for musical success, they are also gaining skills in other intangible areas like speaking and presenting that will help serve in other capacities of equal importance down the line.”

— Jacob Nissly
Principal Percussion, San Francisco Symphony
and NWS Alumnus (2008-10)



“I am always happy to visit with the Fellows at NWS. They are extremely talented and open minded. The experiences they are having there and the variety of skills they are developing will surely enable and empower them to become leaders in the field of orchestral performance. At a time when orchestras around the country are facing challenges, a new generation of first-class artists and entrepreneurs is more important than ever.”

— Roberto Diaz
Concert Artist and President, Curtis Institute of Music

TIMPANI/PERCUSSION

- Edward Atkatz, The Colburn School
- James Babor, University of Southern California Thornton School of Music
- Victor Hanna, Ensemble intercontemporain
- David Herbert, Chicago Symphony (2)
- William Hudgins, Boston Symphony
- Jacob Nissly, San Francisco Symphony (2)
- Edward Stephan, Pittsburgh Symphony
- Svetoslav Stoyanov, University of Miami Frost School of Music
- Michael Werner, Seattle Symphony
- Cynthia Yeh, Chicago Symphony

HARP

- Sarah Bullen, Chicago Symphony (2)
- Lisa Geber, The Cleveland Orchestra (retired)

PIANO

- Ingrid Fliter, Concert Artist
- Ralph Grierson, Los Angeles Philharmonic
- Jeffrey Kahane, Concert Artist
- Orion Weiss, Concert Artist

LEADERSHIP

- Larry Dressler, Leadership Consultant and Author (3)
- Jennifer Rosenfeld, iCadenza
- Julia Torgovitskaya, iCadenza

COMMUNICATIONS

- Mark Hart, Community Arts Program (2)

INSTRUMENT REPAIR

- Giancarlo Arcieri, Arcieri Violins
- Joan Balter, Joan Balter Violins
- Kristin Bertrand, Woodwind Workshop

COMMUNITY ENGAGEMENT

- David Connor, Houston Symphony (2)
- Justin Hines, New York Philharmonic
- Mary Javian, Curtis Institute of Music
- Robert Knopper, The Metropolitan Opera Orchestra
- Anthony Parce, Houston Symphony (2)
- Laura Stanfield Prichard, San Francisco Symphony
- Patrick Schmidt, University of Western Ontario
- Stanford Thompson, Play on Philly! (2)
- Isabel Trautwein, The Cleveland Orchestra
- Kathryn Wyatt, Kidznotes

OPTIMAL PERFORMANCE TRAINING

- Noa Kageyama, The Juilliard School (8)

WELLNESS

- Sergio Guerreiro, University of Miami (2)
- Janet Kagarice, University of Northern Texas (2)
- Howard Nelson, Physical Therapist
- Hilary Packin, Green Monkey Yoga Studio (2)
- Nicholas Pallesen, Whole Artist Hypnosis
- Lori Schiff, The Juilliard School (2)
- Hagit Vardi, University of Wisconsin-Madison (2)
- Uri Vardi, University of Wisconsin-Madison (2)

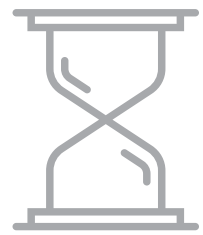
FINANCIAL PLANNING

- Richard Koenigsberg, Spielman, Koenigsberg, and Parker LLP

NWS alumni

Number of visits in 2015-16 season denoted after name

THE FACULTY AND FELLOW CONNECTION



2,040+ HOURS

OF LESSONS/COACHINGS PROVIDED FOR THE FELLOWS IN THE 2015-16 SEASON



37

FACULTY TAUGHT DIGITALLY



26

NWS ALUMNI SERVED AS VISITING FACULTY



122

FACULTY TAUGHT IN PERSON



DAVID CONNOR AND ANTHONY PARCE

A PIONEERING PROGRAM IN HOUSTON

New World Symphony alumni David Connor (Bass 2013-15) and Anthony Parce (Viola 2011-15) were hired last summer as Houston Symphony Community-Embedded Musicians, helping to lead a

new initiative focused on enhancing the institution's educational and community engagement activities, while also performing with the orchestra.

The Houston Symphony credited both David and Anthony's participation in NWS Community Engagement activities (specifically their involvement in NWS's cultural exchange in Medellín, Colombia) in its announcement of their hires. As two of the four Community-Embedded Musicians, David and Anthony "were selected after a rigorous month-long audition and interview process that drew more than 100 applicants across the country. Candidates for these four new positions were required to be accomplished string players with a demonstrated passion and aptitude for education and community engagement work."

"They were looking for someone who is well-rounded, who has talents in different places and NWS gives you so much exposure to so many different kinds of engagement. We feel comfortable with that sort of thing. It's part of the curriculum; it's part of what we do," said Anthony.



Photo by Siggie Bachmann

NWS Bass Fellows Timothy Dilenschneider, Drew Banzhaf and Jonathan Reed

A WEEK IN THE LIFE OF BASS FELLOW DREW BANZHAF

AUDITION PREPARATION / PRACTICE	30 HOURS
REHEARSALS FOR NWS CONCERTS	18 HOURS
COACHINGS / MASTER CLASSES	8 HOURS
SCORE STUDY / PREPARATION	6 HOURS
NWS PERFORMANCES	6 HOURS
COMMUNITY ENGAGEMENT	3 HOURS



KAZEM ABDULLAH

LIGHTS, CAMERA, CONDUCT

Alumnus Kazem Abdullah came to NWS as a Clarinet Fellow (2002-04), and has since become a vibrant, versatile and compelling presence on the podium, leading orchestras all over the world. Since 2012 he has served as Generalmusikdirektor of the City of Aachen, Germany, where he leads both its orchestral and operatic seasons, including upcoming performances of Verdi's *Macbeth*, Puccini's *Il Trittico* and R. Strauss' *The Silent Woman*. His future guest conductor appearances include orchestras in China, Germany, Turkey and Michigan. Before assuming his post in Germany, Kazem served for three years as Assistant Conductor at The Metropolitan Opera, appointed by its music director James Levine.

This summer Kazem made a splash on TVs and movie screens around the country in GMC's commercial for its 2017 Acadia SUV. Advertising representatives witnessed Kazem's infectious energy during a concert and found in him the perfect example of precision, attention to detail, confidence and inspiration they wanted to compare to GMC's vehicle. "I think anytime classical music can be used to represent a brand is a good thing," Kazem said. "I have devoted my entire life to becoming the best musician and conductor I can be and it was wonderful to have that recognized and acknowledged in such a public way."



Susanna Mälkki and Anssi Karttunen on stage at the New World Center



Conductor Pablo Heras-Casado leads pianist Emanuel Ax and the Fellows at the Casals Festival in Puerto Rico



Composer Helen Grime discusses her work with conductor Stefan Asbury and Conducting Fellow Christian Reif

GUEST ARTISTS AND COMPOSERS

The NWS fellowship program offers in-depth exposure to the world's leading conductors, soloists and composers.

NWS Fellows worked with the following artists, among others, during the 2015-16 season.

GUEST CONDUCTORS

- Stefan Asbury**, Faculty, Tanglewood Music Center
- Michael Francis**, Music Director, The Florida Orchestra
- James Gaffigan**, Chief Conductor, Lucerne Symphony
- Paul Goodwin**, Artistic Director and Conductor, Carmel Bach Festival
- Pablo Heras-Casado**, Principal Conductor, Orchestra of St. Luke's
- Cristian Măcelaru**, Conductor-in-Residence, The Philadelphia Orchestra
- Susanna Mälkki**, Chief Conductor, Helsinki Philharmonic
- Jeffrey Milarsky**, Founding Music Director, AXIOM
- Matthias Pintscher**, Music Director, Ensemble intercontemporain
- Ward Stare**, Music Director, Rochester Philharmonic
- Mark Wigglesworth**, Music Director, English National Opera

SOLOISTS AND CHAMBER MUSIC ARTISTS

- Emanuel Ax**, piano
- Inon Barnatan**, piano
- Julia Bullock**, soprano
- Martin Chalifour**, violin
- Jérôme Comte**, clarinet
- Sasha Cooke**, mezzo-soprano
- Roberto Díaz**, viola
- Dmitri Pokrovsky Ensemble**, vocal ensemble
- Jeffrey Kahane**, piano
- Anssi Karttunen**, cello
- Todd Levy**, clarinet
- Anthony Marwood**, violin
- Simon O'Neill**, tenor
- Seraphic Fire**, vocal ensemble
- Gil Shaham**, violin
- John Sharp**, cello
- Orion Weiss**, piano
- Pinchas Zukerman**, violin

“Underlying all of the New World Symphony's concert presentations—in the richly varied forms they have come to take—is an unwavering commitment to artistic excellence. This commitment stems from the unparalleled leadership and deep involvement of MTT himself. It extends through the fruitful relationships NWS has forged with many of today's most distinguished musical artists.”

— Douglas Merilatt
Executive Vice President for Artistic Planning and Programs

COMPOSERS

- John Luther Adams***
- Katie Agócs***
- Timo Andres**
- Unsuik Chin**
- Michael Gandolfi**
- Helen Grime**
- Amy Beth Kirsten**
- Paul Lansky***
- Tristan Perich***
- Matthias Pintscher**
- Michael Tilson Thomas**
- Carl Vine***
- Charles Wuorinen***

* those who joined NWS rehearsals via Skype or Internet2

 NWS alumni



Christina and Michelle Naughton perform alongside NWS Percussion Fellows Daniel Morris and Bradley Loudis for a Percussion Consort concert



NWS Fellows Rebecca Reale and Hannah Nicholas perform George Crumb's *Black Angels*



MTT leads Fellows in the 2015-16 Season Opener concert

PERFORMANCE ACTIVITIES

Over the course of the 35-week academic season, NWS presented more than 70 concerts. Here is a summary of the 2015-16 season's performance activities.

Orchestra concerts included performances of Bartók's *Dance Suite*; Beethoven's *Sixth Symphony*; Brahms' *First Symphony*; Cage's *The Seasons* (with an original video and lighting installation); Copland's *Third Symphony*; Debussy's *Round Dances of Spring*; Dvořák's *Seventh Symphony*; Franck's *The Accursed Huntsman*; Hindemith's *Symphonic Metamorphosis on Themes by Weber*; Michael Gandolfi's *The Garden of Cosmic Speculation*; Thanksgiving Day from Ives' *Holidays Symphony*; Rachmaninoff's *Symphonic Dances*; Schoenberg's *Transfigured Night*; Sibelius' *Sixth and Seventh Symphonies*; Richard Strauss' *Serenade and Thus Spoke Zarathustra* and Tchaikovsky's *First Symphony*.

These concerts also featured **works with soloists**, including Beethoven's *Violin Concerto* and *Fifth Piano Concerto*; Berlioz's *Harold in Italy*; Dutilleux's *A Whole Distant World*; Mahler's *The Song of the Earth*; Mozart's *Piano Concerto No. 22* and *Fifth Violin Concerto*; Nielsen's *Clarinet Concerto*; Schumann's *Cello Concerto*; Richard Strauss' *Don Quixote*; Stravinsky's *The Wedding and The Fox*; Tchaikovsky's *Violin Concerto*; and Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*.

Contemporary music concerts included music for orchestra or large ensemble by John Luther Adams, Thomas Adès, Milton Babbitt, Pierre Boulez, Unsuk Chin, Helen Grime, Mattias Pintscher, Michael Tippett and Charles Wuorinen.

A program of **Baroque music**, performed in period style, included works by Handel and Telemann.

A Schumann Journey, a three-part concert with biographical commentary about the composer, included his *Fourth Symphony*, along with other music for orchestra, solo piano, voice and instrumental ensembles.

The **chamber music** series included performances of J.S. Bach, Brahms, Copland, George Crumb, Falla, Jean Françaix, Jennifer Higdon, Korngold, Gian Carlo Menotti, Mozart, Ravel, Nino Rota, Florent Schmitt, Alfred Schnittke, Schoenberg, Schubert, Shostakovich, Stravinsky, Toru Takemitsu, Ludwig Thuille, Carl Vine and Webern.

A performance by the **NWS Percussion Consort** included works for percussion ensemble by Paul Lansky, Tristan Perich and Iannis Xenakis.

Two **Musical Xchanges**, with onstage commentary by the performing Fellows, included music for small ensembles by Kati Agócs, J.S. Bach, Bartók, Borodin, Eurico Carrapatoso, Domenico Dragonetti, Dvořák, Mauricio Kagel, Michael Kamen, Ernest John Moeran and Henri Tomasi.

Two late-evening events intended for young adults, **Pulse: Late Night at the New World Symphony**, included brief works for orchestra and ensembles by John Adams, J.S. Bach, Beethoven, Bernstein, William Bolcom, Brahms, Ellington, Gershwin, Philip Glass, Hindemith, Phil Kline, Michael Nyman, Anthony Plog, Cole Porter, Christopher Rouse, Peter Schickele, Giovanni Sollima, Wagner and Kurt Weill. Each of these events also featured a commissioned work by NWS alumnus Sam Hyken that combined the orchestra with the evening's DJ and guest band.

Two programs on the **Encounters** series, presented with scripted commentary and synchronous videos of complementary imagery, were entitled "Copland and Ives: Homespun Threads in the American Musical Quilt" and "The Lure of the Latin: Northern Composers Lean South."

Concerts for Kids, designed for young children and their parents, were on the themes of "Adventures with the Orchestra" and "Making Waves."

A special concert presented and performed in **collaboration with Seraphic Fire** included works by György Ligeti, Monteverdi and Steve Reich.

Early-season concerts included ones for **brass ensemble**, with works by Elgar, Eric Richards, Michael Tilson Thomas, Michael Tippett and Peter Warlock; for **string orchestra**, with works by Bartók, Josef Suk and Tchaikovsky; and for **woodwind ensemble**, with works by Arthur Bird, Mozart and Wallingford Riegger.



Photo by GFR Photography, Gregory Reed

Timo Andres performs the world premiere of his *Tides and Currents* with Fellows John Wilson, Stephen Kehner and Matthew Howard



Photo by GFR Photography, Gregory Reed

The world premiere of *Stereo I Blind*



Photo by GFR Photography, Gregory Reed

Guitarists in MTT's *Four Preludes on Playthings of the Wind*

NEW WORK

MTT hosted the annual New Work event on April 30, bringing three world premieres to the New World Center and reaping high praise from *Musical America* and the *Miami Herald*. "The idea is to have it be more like a gallery opening," said MTT. "You don't even know necessarily what you're going to see." Composer Timo Andres joined three Fellows for his *Tides and Currents*, commissioned by NWS and scored for two pianists and two percussionists. Playwright Lauren Yee and composer Amy Beth Kirsten's collaboration on *Stereo I Blind*, a NWS commission created in partnership with The Playwrights Realm, saw actors Diana Oh and Dawn McGee interacting with six String Fellows—who were required to act as well as perform musically—to bring a blind girl's struggle to life. The evening culminated with MTT's explosive *Four Preludes on Playthings of the Wind*, a setting of Carl Sandburg's poetic saga about civilization and fate and his first new composition in 10 years. *Playthings* featured soprano Measha Brueggergosman, backup vocalists and a bar band of jazz musicians from the University of Miami's Frost School of Music alongside 21 Fellows. It will be performed by the San Francisco Symphony in its 2016-17 season, and will subsequently enjoy additional performances by other orchestras. New Work was presented with support from Sir Michael Moritz and Ms. Harriet Heyman.

Save the date for the 2017 New Work event on April 29!

“While other U.S. orchestras offer at best a handful of premieres stingily spaced throughout the season, it is not uncommon for Michael Tilson Thomas' orchestra academy to devote entire programs to new work. Such was the case on April 30, a scintillating showcase of three commissioned pieces: two by acclaimed alt-classical composers Timo Andres and Amy Beth Kirsten, and the third by MTT.”

— John Fleming, *Musical America*



Photo by GFR Photography, Gregory Reed

The world premiere of MTT's *Four Preludes on Playthings of the Wind* featuring Measha Brueggergosman

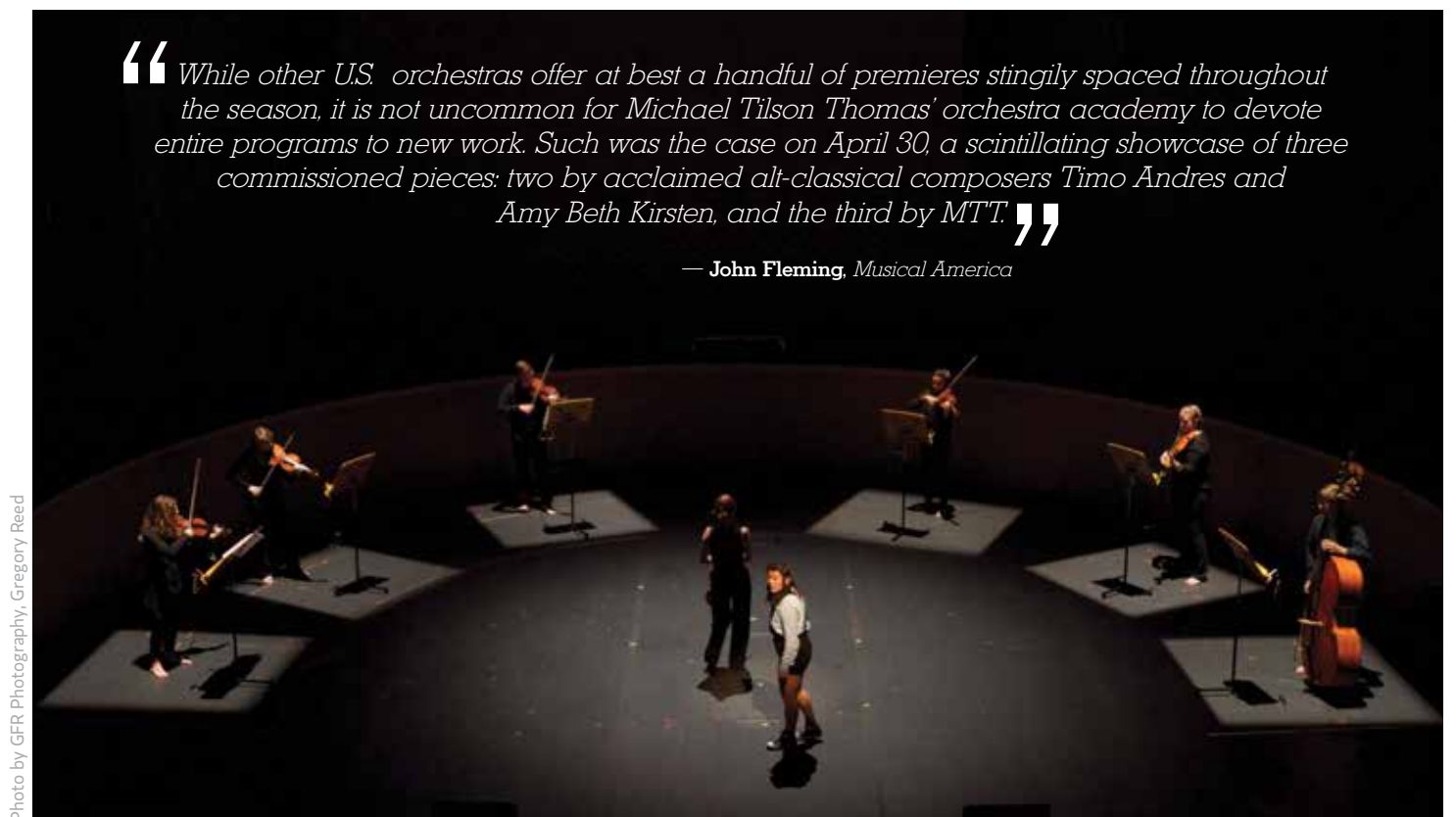


Photo by GFR Photography, Gregory Reed

The world premiere of *Stereo I Blind*

NWS ON THE ROAD

With your support, the Fellows have shared their artistry and talent with audiences across the globe. In recent years, NWS has toured to Chicago, Carnegie Hall, the Kennedy Center, the Kravis Center and the Casals Festival. Such tours accustom the Fellows to maintaining peak levels of performance in the face of intensive travel and performance schedules, and are designed to include vital training and community engagement components.

OCTOBER 2013

HARRIS THEATER (CHICAGO)

Michael Tilson Thomas, conductor
Netia Jones, video artist and live video performer
Peabody Southwell, mezzo-soprano
Matthew Newlin, tenor
Rod Nelman, bass-baritone

“ *This is what the orchestra of tomorrow could and should sound like.* ”

— **John von Rhein**, *Chicago Tribune*

APRIL 2015

CARNEGIE HALL (NEW YORK CITY) AND
THE KENNEDY CENTER (WASHINGTON, D.C.)

Michael Tilson Thomas, conductor
Anne-Sophie Mutter, violin

NWS Fellows mentored the Duke Ellington School of the Arts String Orchestra in person after several sessions via Skype.

“ *New World Symphony crackles with energy* ”

— **Robert Battey**, *The Washington Post*

“ *No orchestra in Carnegie Hall over the past few years has sounded better than this one, and few have sounded as good.* ”

— *New York Classical Review*

“ *As usual, the New World Symphony on Tuesday sounded terrific, playing with impressive skill and confidence...* ”

— *The New York Times*

JANUARY 2016

KRAVIS CENTER (WEST PALM BEACH)

Cristian Măcelaru, conductor
Arnaud Sussmann, violin

“ *The New World Symphony... explodes any myths about classical music being old and stuffy.* ”

— **Necce Regis**, *The Boston Globe*

MARCH 2016

CASALS FESTIVAL (SAN JUAN, PUERTO RICO)

Pablo Heras-Casado, conductor
Emanuel Ax, piano

Appearance included a side-by-side rehearsal with students from the Conservatorio de Música de Puerto Rico.



MTT and the NWS Fellows perform Castiglioni's *Inverno In-Ver*, with a visual installation created by Netia Jones and MTT, at Chicago's Harris Theater



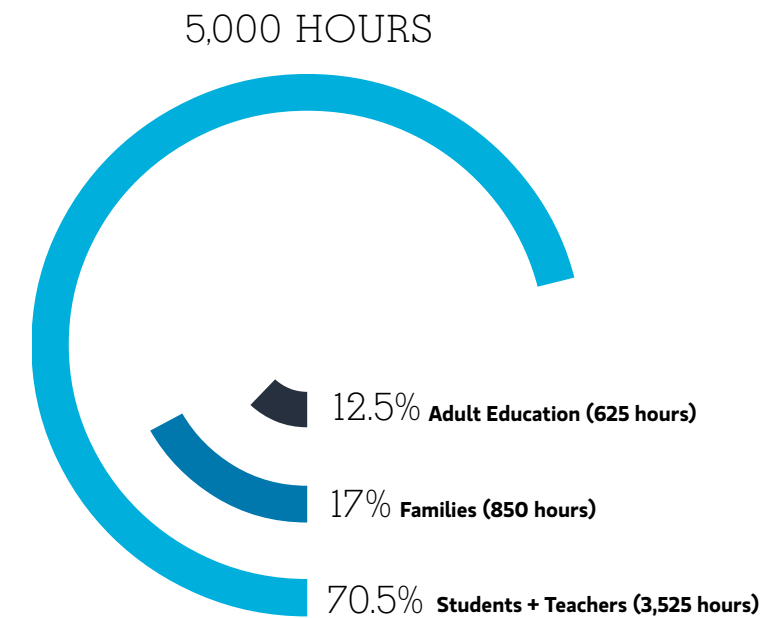
MTT leads violinist Anne-Sophie Mutter and the Fellows at Carnegie Hall



The Fellows perform with conductor Pablo Heras-Casado at the 2016 Casals Festival in Puerto Rico

COMMUNITY AND AUDIENCE ENGAGEMENT

Community Engagement is critical to NWS's overall mission to prepare highly-gifted graduates of distinguished music programs for leadership roles as educators, communicators, performers and role models. The program's array of offerings acts as dual learning experiences for the Fellows and members of the community, and provides engaging opportunities to learn about and experience music. In the 2015-16 season, NWS Fellows spent 5,000 hours interacting with, teaching and coaching students, teachers, families, adults and seniors within the South Florida community and beyond.



“NWS's CE programs demonstrate most purely how mutually beneficial community engagement can be. I am grateful that this kind of work is part of my life as a musician.”
—Hilary Glen, Cello Fellow

“Community Engagement at NWS has been one of the most rewarding parts of the fellowship.”
— Sean Maree, Bassoon Fellow

Students join NWS Fellows for the Side-by-Side Concert

EDUCATION CONCERTS

These inspirational and informational one-hour concerts are held during the school day. They introduce major orchestral works and composers to students and teachers in grades 4-12 from Miami-Dade and Broward counties. The season's concerts entitled "Melody: What's Love Got to Do with It?" were hosted by Conducting Fellow Christian Reif. NWS creates a study guide sent in advance to all participating teachers to prepare their classes and provides round-trip bus transportation and tickets free of charge.

2015-16 Education Concerts: 2,194 students from 31 schools

“It made me want to be a better musician so I can one day play like them and be like that.”
— Victor Romero, student at Dr. Michael M. Krop Senior High School

NWS CONNECT

NWS CONNECT is a new online initiative that enables purposeful discussions and interactions between aspiring young instrumentalists along with mentorship from NWS Fellows. NWS CONNECT is comprised of a social media network (Facebook, Twitter and Instagram) where students can find information about and participate in online events such as Virtual Hangouts—opportunities to converse in real-time with NWS Fellows through the Google Plus Hangout platform, webcasts and in-person events at the New World Center. NWS CONNECT is made possible with support from The Rockefeller Foundation.

“NWS CONNECT gave me an opportunity to promote classical music and be a resource for young musicians virtually anywhere in the US. I've found the students' interest and excitement inspiring.”
— Heather Thomas, Violin Fellow



Howard Herring and Alberto M. Carvalho, Superintendent of Miami-Dade County Public Schools, greet guests at the Side-by-Side Concert



NWS Fellow Hilary Glen joins AFMED students in Medellín



NWS Fellows Miles Jaques, Heather Thomas and Jarrett McCourt lead an NWS CONNECT Virtual Hangout

COMMUNITY AND AUDIENCE ENGAGEMENT

TOWN HALL MASTER CLASS

The Town Hall Master Class is an annual tradition of NWS Co-Founder and Artistic Director, Michael Tilson Thomas. This open forum master class began as in-person interactions with local high schools and has evolved through the use of technology. The Town Hall now brings students together from around the country. This year Teddy Abrams, Music Director of the Louisville Orchestra and NWS alumnus, co-hosted the event in Miami Beach with MTT joining online. The event featured three master class segments: one with South Florida student Austin Canon, trombone; a small ensemble of five members of the Atlanta Symphony Youth Orchestra; and the Greater New Orleans Youth Orchestra.

MEDELLÍN MUSICIAN EXCHANGE

During the 2011-12 season, NWS inaugurated a collaboration with Colombia's Academia Filarmónica de Medellín (AFMED). This cross-cultural exchange has proven to be of enormous value to NWS Fellows in their role as 21st-century musical ambassadors. Several times each season Fellows travel to Medellín to provide coachings and master classes, and participate in a side-by-side performance. Twice during the season AFMED musicians visit Miami Beach for lessons, coachings, performances and cultural exchange. NWS Fellows also offer distance learning via Skype and Internet2 throughout the season.

SIDE-BY-SIDE CONCERT

Students (grades 7 and up) had the opportunity to perform in the Side-by-Side Concert alongside NWS Fellows. This season NWS implemented video prescreening to accommodate the growing demand for live auditions. NWS Fellow adjudicators selected 35 students from Florida who were joined by five students from the Academia Filarmónica de Medellín for the concert. For the first time ever, the Side-by-Side Concert was presented as a WALLCAST™ concert. It featured two student soloists, Ester Chae, cello (age 13) and Nicholas Abrahams, violin (age 15), and was webcast with over 400 live views.

“It was inspiring to be next to the NWS Fellows. They had so much advice, were so kind, and it was incredible to work with such great musicians, ultimately what we want to become.”

— Alejandro Lombo, Side-by-Side Concert Participant

MUSICLAB

Introduced during the 2009-10 season, MusicLab is changing the way students in Miami-Dade County experience music education. This program brings NWS Fellows into the classroom, giving students a hands-on experience in music performance, alongside a variety of supportive activities for personal enrichment. In providing this service, the New World Symphony is building a better community—one that values the benefits of arts education as part of the public school experience. The season culminated with performances by all ensembles at the MusicLab Finale Concert on May 13.

In the 2015-16 season, NWS Fellows worked with students from the following schools either in school or at the New World Center:

- Miami Beach Senior High School (7 visits to 22 students)
- Miami Music Project (12 visits to 65 students)
- Miami Northwestern Senior High School (10 visits to 49 students)
- Ruth K. Broad Bay Harbor K-8 Center (9 visits to 40 students)

“Through NWS, I was able to mentor young musicians through the MusicLab program. The perspective I've gained through these connections will help me serve and enrich my current and future communities.”

— Jarrett McCourt, Tuba Fellow



NWS alumnus Teddy Abrams works with South Florida high school student Austin Canon at the Town Hall Master Class



NWS Fellow Benjamin Carson leads students of Miami Beach Senior High School as part of MusicLab



Students performing in the MusicLab Finale Concert

AUDIENCE INTERACTION

At NWS, Fellows have the opportunity to engage on and off the stage with community and audience members. NWS offers training in these areas which, combined with hands-on experience, creates a powerful learning tool.

In the 2015-16 season, Fellows...

- Made over 900 calls to donors to thank them for their support
- Personally welcomed audiences to over 60 concerts from the stage
- Hosted meet-and-greet events for all audience members after more than 60 of their events

NWS SERVING OUR COMMUNITIES

EARTH DAY

On April 2 NWS organized a cleanup of Venetian Park in early celebration of Earth Day. Sixty members of the NWS family, including staff, Fellows, patrons and Friends of NWS members collected 890 pounds of debris in just one hour. NWS partnered with **VolunteerCleanup.org**—a grassroots organization led by long-time Friends of NWS member Dara Shoenwald—that engages volunteers to clean up their neighborhoods, shorelines and waterways to raise awareness of marine debris.

TOY DRIVE

NWS was pleased to support **Lotus House**—a local organization dedicated to the sanctuary, support and education of homeless women, youth and children—by collecting unwrapped toys throughout the month of December. This annual holiday drive gathered 120 toys and toiletries generously donated by the NWS community.

EBEAUTY YOGA NIGHT FOR BREAST CANCER AWARENESS

On October 3 NWS partnered with **EBeauty**—a non-profit organization founded by NWS donor Carolyn Keller and devoted to women undergoing treatment for cancer—for “PINK Yoga in the Park” in honor of National Breast Cancer Awareness Month. Participants were treated to yoga in SoundScape Park led by Miami’s top instructors and a countdown to #LightMiamiPink with pink glow sticks and the New World Center turning pink on cue. Go Pink! events also occur in Washington, D.C. and New York’s Times Square and are sponsored by the American Cancer Society. This was the first of its kind in South Florida.

SENSORY-FRIENDLY ENVIRONMENT



Starting in April NWS launched free Sensory-Friendly Environments during WALLCAST™ concerts for families with members on the Autism Spectrum or who have Sensory Processing Disorders. For select concerts the New World Center’s SunTrust Pavilion was transformed into a safe and welcoming environment in which families can enjoy a live feed of the concert with low lighting, noise reduction headsets and soft “bungee” chairs. Volunteers from **Jackson Memorial Hospital’s Community Outreach** were on hand to provide coloring books, soft toys, stickers and other activities. This new initiative, led by NWS’s Director of Guest Services, Yuri Rebello, is sponsored in part by **Miami-Dade County Department of Cultural Affairs’ “All Kids Included – Accessible Arts Experiences for Kids” (AKI)**. AKI creates inclusive arts and cultural programs so that kids of all abilities and their families can participate fully in the arts.

BEAMPRO

In furthering its accessibility offerings, NWS participated in a trial with **BeamPro** by Sutable Technologies. The BeamPro acts as a remote physical presence that allows interactive experiences, such as attending a concert and mingling with guests, for those who are otherwise unable to do so. Director of Guest Services Yuri Rebello tested the BeamPro with Henry Evans, a music lover and quadriplegic who was left mute and paralyzed after suffering a stroke. Henry, from Los Altos Hills, California, is the inspiration behind and co-creator of Robots for Humanity, and after witnessing an NWS rehearsal, he shared that “in the future, I see robotics helping severely disabled people by replacing part of the functionality they have lost. I have never been to Miami Beach and I was pleasantly surprised by how it embraces classical music. Using the BeamPro allows me to go places I would never physically travel.” NWS looks forward to exploring more technologies like BeamPro in the coming seasons.

AUDIO DESCRIPTION **AD**

NWS is proud to offer Audio Description for any audience members who are visually impaired. This narration service—provided at no cost—guides the listener through NWS presentations with a detailed verbal account. NWS’s acquisition of the Audio Description equipment was with the support of the **Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor and Board of County Commissioners**. Use of the Audio Description device is available for all NWS events by request to Yuri Rebello at 305.428.6767 at least 14 days in advance.



NWS Fellows, staff and patrons collect 890 pounds of debris for Earth Day with VolunteerCleanup.org



EBeauty Yoga Night for Breast Cancer Awareness



Sensory-Friendly Environment in the SunTrust Pavilion



Yuri Rebello gives Henry Evans a tour of the New World Center using a BeamPro

THE FELLOWS' ENTREPRENEURIAL SPIRIT

Every season the Fellows have many opportunities to curate concerts and presentations through NWS's Solo Spotlight, Inside the Music and Musicians' Forum series. NWS offers training for the Fellows which, combined with their hands-on experience, creates a powerful learning tool and a deeper level of engagement with community and audience members.

The 2015-16 season launched an innovative new concert format that allows the Fellows to seek out new audiences with a production of their design. Selected Fellows, armed with their winning proposals, collaborated with every NWS department in creating imaginative concepts that utilized the New World Center's state-of-the-art technology. These one-night-only events were an explosion of creativity and talent.

MIXTAPE

Trombone Fellow Nicholas Platoff wanted to bring his audience into a relaxed listening atmosphere with MIXTAPE. "MIXTAPE is this greatest-hits playlist from the 18th-century to 2016. It's the music that I would play for my friends if they were coming over." Nick presented a live orchestral collage spanning centuries and genres, featuring music of the classical era, as well as jazz, hip-hop and rock-n-roll. "With this program, I want to share with the audience the range of tastes that anyone can have in this modern age where everything is available." Joining Nick and the orchestra for the evening was Miguel Atwood-Ferguson, NWS Piano Alumnus Ciro Foderé, Fellows Christian Reif and John Wilson, and vocalists Jacqueline Bolier and Zoë Fromer. The evening also featured an Instrument Jungle sponsored by *The New Tropic*.

Nick's goal: To achieve an audience that consisted of half classical music fans, and half new audience. 42% of the audience that Nick attracted for the sold-out event was new to NWS's database.

Save the dates for the 2017 concerts on January 6 and March 31!

¡FIESTA CUBANA!

Horn Fellows Josh Cote and Anthony Delivanis celebrated Cuba's cultural heritage by exploring a variety of Cuban music, art and food during March's three-part ¡Fiesta Cubana!. "I moved from Los Angeles to here and was immediately struck by the richness of Cuban culture in Miami, and started listening to a lot of Cuban music. We really wanted the audience to feel like they were on an adventure," said Josh. The New World Center was transformed into a gallery of live musical performances and art installations curated by the Conde Contemporary art gallery. The orchestra then presented Cuban orchestral works with visual art, compliments of the Farber Collection, projected around the concert hall. Following the concert, guests were treated to an exuberant after party at the Miami Beach Botanical Gardens featuring the Cuban band Cortadito, in conjunction with Friends of New World Symphony.

Josh and Anthony's goal: To celebrate Miami's diverse culture and attract an audience representative of that diversity. 65% of ¡Fiesta Cubana! patrons indicated that they or other members of their family speak a language other than English and 53% self-identified as persons of color.



¡Fiesta Cubana! concert with art by Cuban artists from the Farber Collection



Cuban art from the Conde Contemporary Gallery for ¡Fiesta Cubana!



MIXTAPE audience members



Trombone Fellow Nicholas Platoff introducing MIXTAPE



NWS Fellows capture their perspective for audiences during Inside the Music: May I Have the Best Seat in the House, Please?



Cuban chamber music in the SunTrust Pavilion at ¡Fiesta Cubana!

2015-16 FELLOW AND ALUMNI SUCCESSES

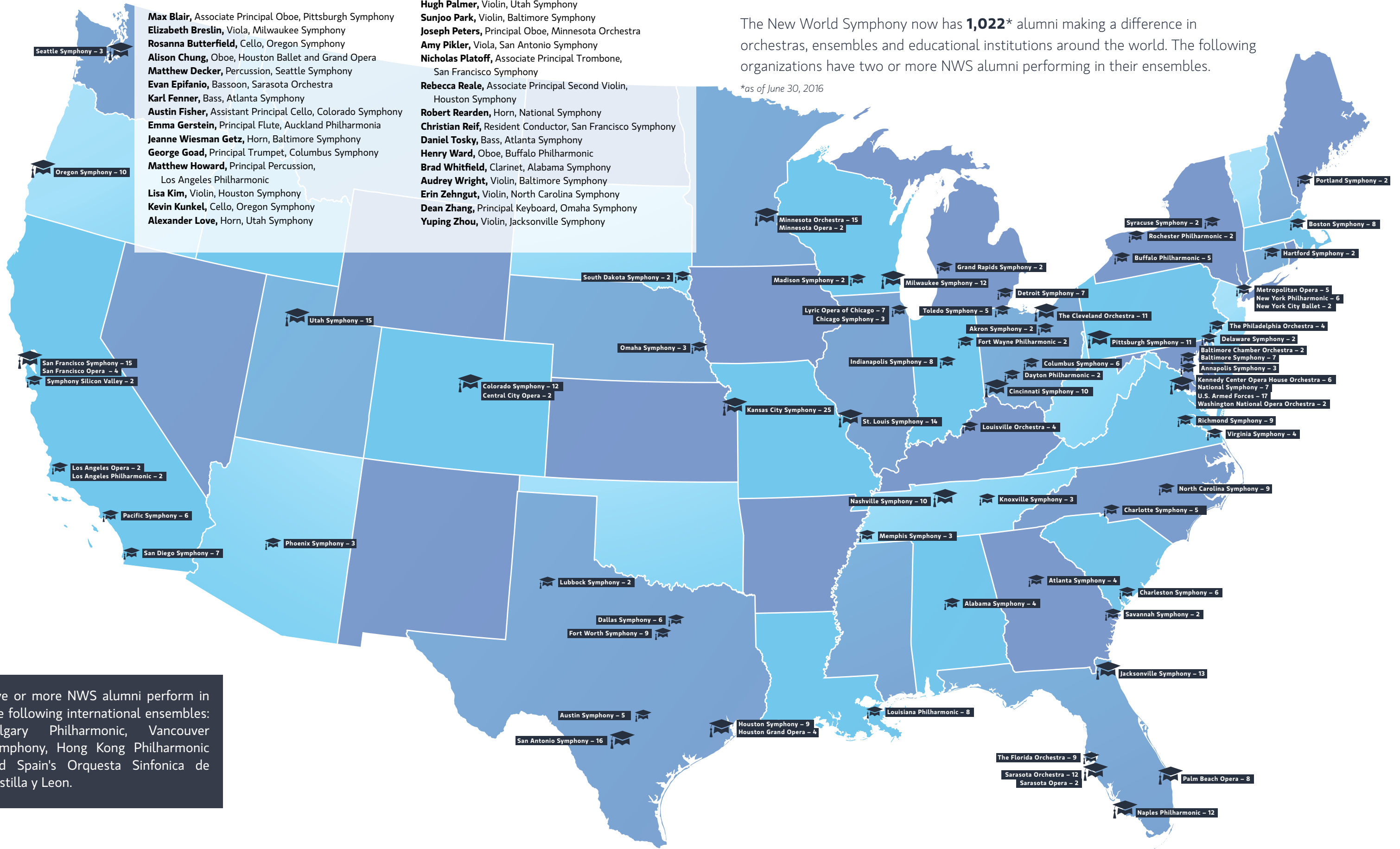
Max Blair, Associate Principal Oboe, Pittsburgh Symphony
Elizabeth Breslin, Viola, Milwaukee Symphony
Rosanna Butterfield, Cello, Oregon Symphony
Alison Chung, Oboe, Houston Ballet and Grand Opera
Matthew Decker, Percussion, Seattle Symphony
Evan Epifanio, Bassoon, Sarasota Orchestra
Karl Fenner, Bass, Atlanta Symphony
Austin Fisher, Assistant Principal Cello, Colorado Symphony
Emma Gerstein, Principal Flute, Auckland Philharmonia
Jeanne Wiesman Getz, Horn, Baltimore Symphony
George Goad, Principal Trumpet, Columbus Symphony
Matthew Howard, Principal Percussion, Los Angeles Philharmonic
Lisa Kim, Violin, Houston Symphony
Kevin Kunkel, Cello, Oregon Symphony
Alexander Love, Horn, Utah Symphony

Aspen McArthur, Principal Librarian, Houston Grand Opera
Brandon McLean, Bass, Pittsburgh Symphony
Julia Noone, Assistant Concertmaster, Louisville Orchestra
Hugh Palmer, Violin, Utah Symphony
Sunjoo Park, Violin, Baltimore Symphony
Joseph Peters, Principal Oboe, Minnesota Orchestra
Amy Pikler, Viola, San Antonio Symphony
Nicholas Platoff, Associate Principal Trombone, San Francisco Symphony
Rebecca Reale, Associate Principal Second Violin, Houston Symphony
Robert Rearden, Horn, National Symphony
Christian Reif, Resident Conductor, San Francisco Symphony
Daniel Tosky, Bass, Atlanta Symphony
Henry Ward, Oboe, Buffalo Philharmonic
Brad Whitfield, Clarinet, Alabama Symphony
Audrey Wright, Violin, Baltimore Symphony
Erin Zehngut, Violin, North Carolina Symphony
Dean Zhang, Principal Keyboard, Omaha Symphony
Yuping Zhou, Violin, Jacksonville Symphony

ALUMNI

The New World Symphony now has **1,022*** alumni making a difference in orchestras, ensembles and educational institutions around the world. The following organizations have two or more NWS alumni performing in their ensembles.

**as of June 30, 2016*



Five or more NWS alumni perform in the following international ensembles: Calgary Philharmonic, Vancouver Symphony, Hong Kong Philharmonic and Spain's Orquesta Sinfonica de Castilla y Leon.



Neisen Kasdin, Frank Gehry, MTT and Howard Herring at the New World Center's Grand Opening

CELEBRATING FIVE YEARS IN THE NEW WORLD CENTER

With your support, the New World Symphony continues to expand and maximize its presence and impact through its state-of-the-art, Frank Gehry-designed home, the New World Center.

2011 Grand Opening of the New World Center

Launch of the Knight New Media Center with support from the Knight Foundation

Urban Land Institute for Excellence Award, The Americas

Global Award for Excellence, Urban Land Institute

Honor Award for Regional and Urban Design, American Institute of Architects

Judge's Special Award, Beacon Council

Business of the Year, Nonprofit, *South Florida Business Journal*

Hosted live recording of MTT's *The Thomashefskys: Music and Memories of a Life in the Yiddish Theater* for PBS's *Great Performances*

Hosted live recording of Univision's *Nuestra Navidad* special featuring Gloria Estefan

2012 Featured prominently in the Greater Miami Convention and Visitor's Bureau's "It's So Miami" campaign

Featured on the cover of *Site and Sound*, Victoria Newhouse's book that traces the history and future of performance spaces

Hosted live recording of *Juanes: MTV Unplugged*, which debuted at number one on the *Billboard* Top Latin Albums Chart and won the Latin Grammy for Album of the Year

2013 National Recognition Award, American Council of Engineering Companies

First of three consecutive Certificate of Excellence awards by Trip Advisor

2014 Launch of WALLCAST™ Concert Club, Presented by Citi

NWS's club-style concert Pulse: Late Night at the New World Symphony featured on the cover of *Symphony Magazine*

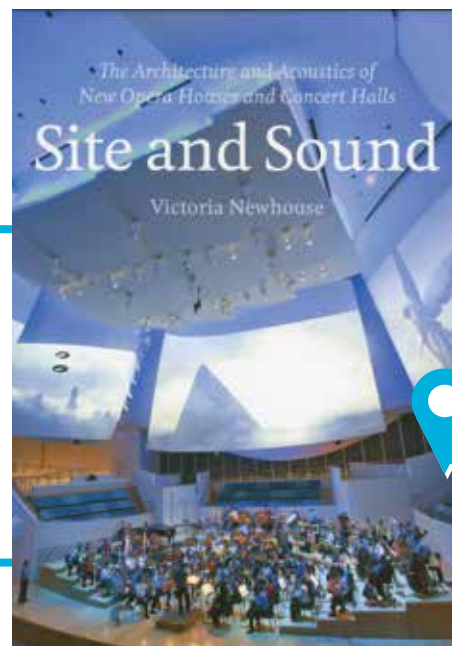
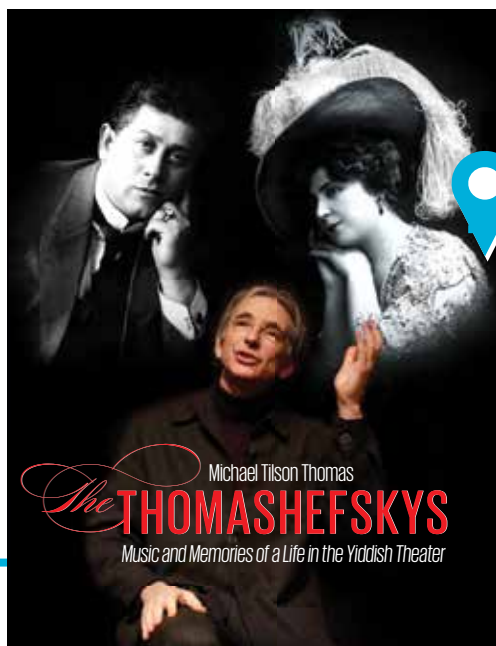
Innovative Architecture Award, Miami Beach Chamber of Commerce "Better Beach Awards"

2015 Installation of powerful new recording system in Performance Hall and SunTrust Pavilion

Hosted the international Pritzker Architecture Prize celebration, recognizing the New World Center as a unique and architecturally significant site throughout the world and reinforcing the importance of the built environment

Featured as a case study in *Building Better Arts Facilities*, a collection of cultural construction projects

2016 Since the New World Center's opening, NWS has welcomed over 750 arts and community leaders from over 200 organizations around the world to witness the building's transformative power



NEW WORLD CENTER

In the five years since its opening, the New World Center continues to be an innovative campus for music education and performance. With state-of-the-art technical capabilities, it has inspired numerous institutions around the globe in planning their new or improved venues.

This pioneering facility requires vigilant maintenance to ensure that the New World Center and the NWS residences remain safe and in good condition. A 12-member facilities team has a skill set ranging from engineering and general contracting to security and landscaping. The Facilities Committee of the Board of Trustees meets regularly to review current conditions, maintenance issues and long-term capital needs.

NWS recently adopted a 20-year capital improvements plan that encompasses typical building needs such as painting, roof replacement and equipment upgrades. It also contemplates some of the more unique needs of the New World Center and NWS programs. NWS's acquisition of a new audio recording system by Merging Technologies—with over 175 microphone inputs, providing the ability to record audio at the highest resolution currently available—was one such upgrade. NWS's lighting department added new LED technology, including wearable LED bracelets, to expand lighting possibilities in an environmentally conscious way.

In 2014 NWS redesigned and upgraded the video projection system in SoundScape Park, replacing four 30,000-lumen HD Christie projectors with three even brighter 4K projectors, also made by Christie. This upgrade also enabled a much-needed layer of redundancy to a system that is used nearly every night.

Last summer NWS replaced all of the in-hall video cameras and the entire robotic system that controls them as Phase I of what will be a three-phase initiative to update video, projection and related infrastructure in the performance hall and throughout the rest of the campus. Equipment that reaches the end of its useful service life is replaced, and upgrades keep NWS at the forefront of ever-evolving technologies of video capture and presentation.

It is improvements like this that will keep NWS's programs robust and exciting, and maintain the New World Center's competitive edge in the third-party rental market.

NWC BY THE NUMBERS:

106,000 gross square feet

Internet2 enabled spaces:

- 20 practice rooms
- 4 ensemble rooms
- 3 percussion rooms
- 3 artist dressing rooms
- 1 full orchestra room
- 1 music library
- 1 harp room
- 1 Fellows' lounge
- 1 audio control room
- 1 video control room with 4 supplemental studios

17 miles of fiber optic cable

12 Ultra High Definition (4K UHD) Hitachi broadcast cameras controlled by a custom Telemetrics robotic system equipped with four control stations, eleven robotic heads and two robotic pedestals

20 high-definition projectors

Over 900 LED, theatrical and moving lights

Over 200 microphones





NWS HOUSING

While audiences and patrons are dazzled by the groundbreaking and highly-acclaimed multi-media experiences at the New World Center and in SoundScape Park, most are unaware that NWS also owns and operates a housing facility for its Fellows, visiting faculty and many of its guest artists and other institutional visitors.

Since 1989 the Fellows were housed dormitory style in two adjacent Art Deco hotels a half mile from the Lincoln Theatre, NWS's former home. There was just enough room in these two hotels to house 87 Fellows and a handful of other visitors. With the last major upgrade dating to 1992, the hotels were in need of significant improvement by the time the New World Center opened in early 2011.

Following the same careful exercise that led from looking at ways to improve the Lincoln Theatre to deciding that a brand new purpose-built campus was the best option for the future of the institution, the NWS Board of Trustees and staff determined it was time to find a new housing facility.

A strong and cohesive community of NWS Fellows is fundamental to the success of the fellowship program. Wanting to maintain this closeness and capitalizing on the scale and ease of walking and biking in Miami Beach, the challenge was on to find a facility on South Beach capable of housing 87 Fellows and, ideally, many more of NWS's hundreds of other annual visitors.

In a serendipitous stroke of good fortune, a collection of nine small apartment buildings on a single property came to market. In the spring of 2012 NWS closed on the purchase of this property, and after cycling out existing tenants, Fellows began moving in by late November. All of the buildings and apartments had just been renovated, and over the next year-and-a-half NWS invested in a more robust internet infrastructure and security enhancements. The sale of the hotels and the generosity of donors made the financial aspects of this transaction possible.

A half-mile walk or bike ride from the New World Center, the housing facility is comprised of the following:

- 87 furnished studio, one- and two-bedroom apartments, one for each Fellow
- 7 furnished double occupancy studio apartments for musicians who are needed to fill out orchestral sections of large musical works and for those who substitute for Fellows away on auditions
- 4 furnished two-bedroom "VIP" apartments that accommodate many of NWS's visiting faculty and guest artists, as well as other institutional visitors if space is available
- An apartment for the property manager and his family
- 26 unfurnished studio and one-bedroom apartments that are rented under annual leases to carefully screened tenants that generate revenue—\$406,000 in 2015-16—that offset over 83% of the total annual operating cost of the entire property
- A large community room for meetings and gatherings
- An outdoor patio and barbeque area, a swimming pool and a small gym

Over the last three seasons, NWS used its guest apartments 6,099 nights, which has allowed NWS to redirect guest hotel costs and expand key programs by at least \$998,759 without increasing the operating budget.



Justin Trieger, NWS Director of New Media and Distance Education, at the NPAPW Conference

NWS IS A LEADER IN THE FIELD

Throughout the season NWS's leadership traveled across the globe to share how NWS is pushing the boundaries of artistic expression and evolving the art form for the good of the field. Below are several of this season's highlight events.

AUGUST 2015

NATIONAL ENDOWMENT FOR THE ARTS, ART WORKS PODCAST

NWS President and Chief Executive Officer Howard Herring shares NWS's new concert formats in a podcast titled "Reimagining the Presentation of Classical Music." ART WORKS features interviews with artists, arts administrators and creative thinkers about both the practical and visionary aspects of working in the arts.

OCTOBER 2015

INDEPENDENT SECTOR NATIONAL CONFERENCE, MIAMI

Howard Herring moderates a panel on Equality Through Art.

NOVEMBER 2015

GLOBAL CULTURAL DISTRICTS NETWORK, LONDON

Howard Herring discuss the role of anchoring a cultural district—playing a key part in both defining its character and in creating a destination for visitors and locals alike.

FEBRUARY 2016

THE PEABODY INSTITUTE'S DEAN'S SYMPOSIUM SERIES, BALTIMORE

Fred Bronstein, Dean of The Peabody Institute, welcomed Howard Herring and NWS alumni Douglas Rosenthal (Trombone 2009-12) and Angela Lee (Violin 2011-12) in his Dean's Symposium Series. Howard was selected as a featured speaker to spark conversations about innovative educational programs as Peabody looks to evolve its curriculum.

FEBRUARY 2016

CITY OF MIAMI BEACH COMMISSION MEETING

Howard Herring addressed the Mayor and Commissioners with a summary of developments at the New World Symphony and New World Center and a look to the future. As NWS commemorates five years in the New World Center, he also thanked the City of Miami Beach for its major contributions to the completion of the project.

FEBRUARY 2016

"10 REASONS WHY CLASSICAL MUSICIANS MAKE THE BEST EMPLOYEES"

NWS Executive Vice President and Provost John Kieser published a short article on several platforms, including LinkedIn, which had over 28,000 views on that platform alone. The article spoke to the positive traits classical musicians share, such as discipline, creativity, strategic thinking, tenacity and endurance.

MARCH 2016

NETWORK PERFORMING ARTS PRODUCTION WORKSHOP, NEW WORLD CENTER

In March NWS co-hosted the 13th Annual Network Performing Arts Production Workshop—a technology conference exploring long distance artistic and educational collaborations. Highlights of the workshop included an extraordinary coast-to-coast performance by musicians in three locations—the University of California, Davis, SFJAZZ in San Francisco and the New World Center, an improvisatory dance battle between prominent breakdancers of Miami and caretakers of Detroit's emblematic urban dance, the Jit, and the debut of *Bridge To Everywhere*, a multi-site performance connecting dancers in Miami, New York, the United Kingdom and elsewhere. The workshop's panel of distinguished lecturers included NWS's own Director of New Media and Distance Education, Justin Trieger.

“When I first came to NWS in 2007, video chatting was in its infancy. The word ‘Skype’ had yet to widely enter the public’s consciousness and, even then, the technology was considered more of a gimmick than a crucial element of daily communication. A lot has changed in the past nine years. Traveling at the speed of light may always be science fiction, but communicating at the speed of light is reality today. The Fellows come to us at the highest levels of musicianship and this allows them to work at that level with virtually any soloist, teacher or composer around the world.”

—Justin Trieger, Director of New Media and Distance Education

MARCH 2016

BERLINALE FILM FESTIVAL, BERLIN

John Kieser screened NWS footage from its John Cage Festival and performance of George Antheil's *A Jazz Symphony* at the Avant Première Music + Media Market, the performing arts showcase at the Berlinale Film Festival, for producers, distributors and broadcasters from around the world. While in Berlin he also met with leading media entities, such as AVIE, Midicic, SVT and TenduTV, among others, to view distribution of NWS Media.

MAY 2016

CLASSICAL: NEXT, ROTTERDAM

In its opening keynote address, MTT “provided a witty informal video via some sort of AV-Star Trek triangular contraption suspended centre stage from the ceiling. Genius.”

— International Arts Manager

John Kieser later presented a session entitled “Immersive Environments for Classical Music,” and chaired a round-table discussion on audience development.

JUNE 2016


LEAGUE OF AMERICAN ORCHESTRAS CONFERENCE, BALTIMORE

NWS staff members Howard Herring, John Kieser, Maureen O'Brien, Marte Siebenhar and Cassidy Fitzpatrick led discussions on topics ranging from NWS's WALLCAST™ concerts to technology in the concert hall and diversity in classical music.

NWS BY THE NUMBERS

IN THE 2015-16 SEASON

“An amazing experience every time I attend. As an audiophile and classical music lover, I appreciate the care that goes into each performance. Recordings are great, but there is nothing like real musicians playing real instruments in a real space. What a godsend this place is!”

— Scott Wilson, NWS concert attendee via 

70,304 GUESTS ATTENDED EVENTS AT THE NEW WORLD CENTER AND SOUNDSCAPE PARK THIS SEASON:

36,258 GUESTS AT NWS CONCERTS AND EVENTS, INCLUDING:

24,663 GUESTS AT PAID PERFORMANCES

5,374 GUESTS AT FREE PERFORMANCES

4,088 GUESTS AT FREE COMMUNITY ENGAGEMENT EVENTS

1,332 GUESTS AT PUBLIC AND PRIVATE TOURS

801 GUESTS AT NWS-SPONSORED EVENTS

20,200 GUESTS AT FREE WALLCAST™ CONCERTS

13,368 GUESTS AT PRIVATE RENTAL EVENTS AND CONCERTS

478 GUESTS AT FREE YOGA MORNINGS

WALLCAST™ CONCERT AUDIENCES ARE MORE DIVERSE

NWS is experimenting with concert formats to attract new audiences and has found through its newly-released independent study, *The WALLCAST™ Concert Experience*, that its WALLCAST™ concert audience better reflects the diversity of the South Florida community and is far more diverse than its traditional concert audiences. Orchestras and presenting organizations across the country are starting to follow in NWS's footsteps in replicating the simulcast format in public spaces. NWS is deeply grateful to those who have created an endowment to support WALLCAST™ concert programming: Bruce and Martha Clinton, The Clinton Family Fund; The John S. and James L. Knight Foundation, funders of the Knight New Media Endowment; and Susan D. Kronick and Edward Manno Shumsky.

“We are bringing new people to this art form ... with an experience that is social and comfortable and inviting, yet there is no diminishment of the power of classical music.”

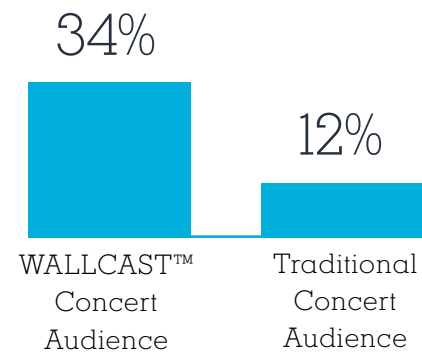
— Howard Herring, President and Chief Executive Officer

KEY FINDINGS FROM THE WALLCAST™ CONCERT EXPERIENCE:

TOP MOTIVATION FOR ATTENDING A WALLCAST™ CONCERT: TO EXPERIENCE MUSIC IN A RELAXED AND SOCIAL ENVIRONMENT

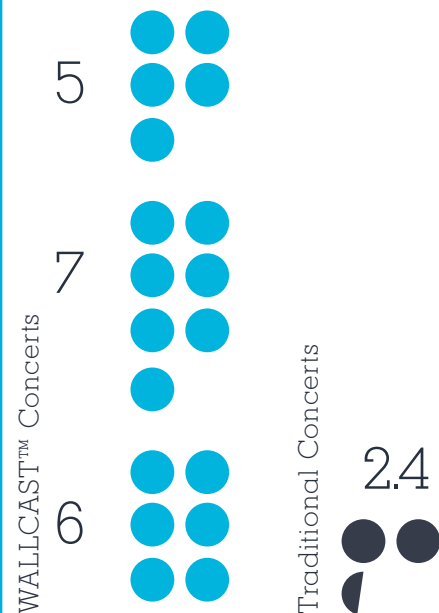
DIVERSITY

34% of WALLCAST™ concert audiences self-identify as persons of color, compared to 12% of NWS's traditional concert audiences.



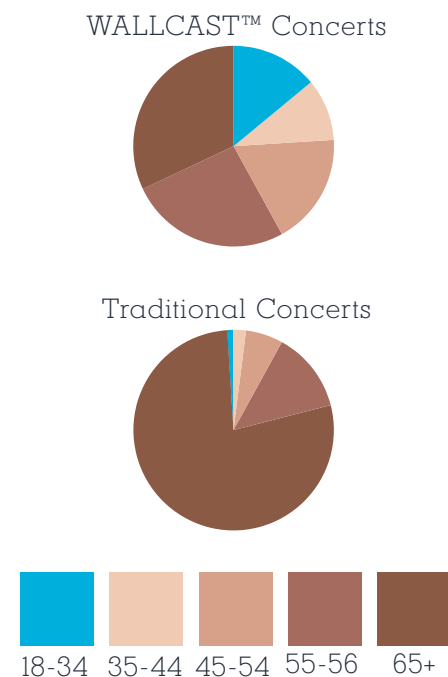
AUDIENCE GROUP SIZE

WALLCAST™ concert audience members prefer to attend in groups of five, seven and six (in that order), compared to the average traditional concert order of 2.4 tickets.



AGE

WALLCAST™ concerts attract a diverse and intergenerational audience, one that is significantly younger than audiences for traditional concerts.



2015-16 WALLCAST™ CONCERTS, PRESENTED BY CITI



Photo by Siggie Bachmann

“Miami's New World Symphony, with its outdoor music park, offers a lesson in equal access.”

— Philadelphia Inquirer

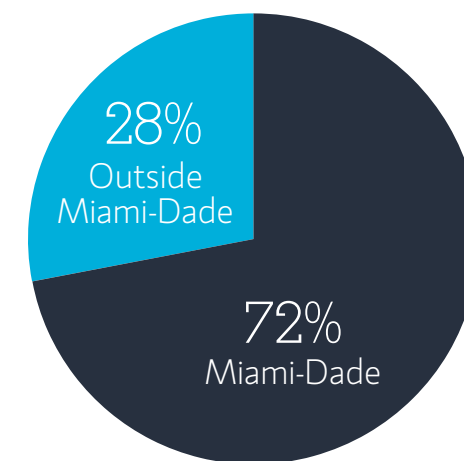
“It becomes an instant community. One woman was offering [to exchange] brownies for wine because she ran out of wine. [You] become friendly and everyone talks.”

— WALLCAST™ concert audience member

“In the plaza outside the New World Center, in Miami, where the New World Symphony is based, a Constellation array supplies the fullest, most lifelike outdoor sound I have encountered.”

— Alex Ross, *The New Yorker*

WALLCAST™ CONCERT ATTENDEES HAIL FROM:



WALLCAST™ concert attendees:

20,200

Most-attended WALLCAST™ concert of the season:

SOUNDS OF THE SEASON: 3,200

Total number of WALLCAST™ Concert Club Members:

8,002

New WALLCAST™ Concert Club Members this season:

1,104

You can read more about our audience research at www.nws.edu/WallcastReport.

CORPORATE PARTNERSHIPS

In 2015-16 NWS significantly increased its collaborations with corporate partners, who in turn enjoyed unprecedented access and exposure to the New World Symphony's Fellows and audiences.

NWS reaffirms its shared commitment to enriching communities through music, art and culture with these valuable partners. Here are a few of this season's highlights:



NWS's most significant cumulative corporate partner is also its first. Carnival Corporation and Carnival Foundation have contributed to NWS since its first season. Their consistent and generous support allowed over 6,500 students this season to experience classical music through NWS's Community Engagement activities. Carnival also hosted an all-day senior leadership strategy session at the New World Center, followed by dinner in the Rooftop Garden in December 2015.



CITI: WALLCAST™ CONCERTS AND CONCERT CLUB, PULSE AND SIDE-BY-SIDE CONCERTS

As NWS's Community Sponsor and the Presenting Sponsor of the WALLCAST™ Concert Series and the WALLCAST™ Concert Club, Citi helped bring NWS's free WALLCAST™ Concert Series to over 20,000 people in SoundScape Park over the course of the season. With the support of Citi, the WALLCAST™ Concert Club has reached over 8,000 members who enjoy co-branded giveaways upon each check-in at the WALLCAST™ Concert Club table.

In addition to WALLCAST™ Concerts, Citibank also supported the Sounds of the Season holiday concert, Pulse: White Out the New World Symphony and the Side-by-Side Concert.

Through the joint efforts of NWS and Citibank's communications teams, live streams of events were broadcast using Facebook and Periscope, a first for both organizations that garnered numerous impressions.

CITI® LOUNGE AT AVENTURA MALL

NWS partnered with Citibank to bring good tidings and holiday cheer to shoppers at the Citi® Lounge located in Aventura Mall's Center Court. Busy shoppers enjoyed seasonal favorites performed by NWS Brass Fellows, along with complimentary coffee and gift wrapping.



JACKSON HEALTH SYSTEM'S YOGA MORNINGS

Yoga Mornings at the New World Symphony, presented by Jackson Health Systems, brought hundreds to the New World Center over the course of the 2015-16 season through a series of monthly outdoor vinyasa yoga classes in SoundScape Park. Curated by local yogi Amy Dannheim, these free events paired soothing music and visuals, were led by a rotating roster of South Florida's top instructors and offered a unique connection to our culturally-minded community.

FELLOWS AT JACKSON MEMORIAL HOSPITAL

In its ongoing partnership with Jackson Health System, NWS shared the healing power of music with hundreds of Jackson Memorial Hospital staff members, patients and passersby in March when four Viola Fellows performed an hour-long concert in the hospital's atrium. Other Fellows performed at Jackson Memorial Hospital throughout the 2015-16 season, including a special performance at Holtz Children's Hospital in January for children seeking treatment, their loved ones, nurses and doctors.

To learn more about on how your organization can partner with NWS, please contact Todd Heustess at 305.428.6732.

Citi and Citi with Arc Design are registered service marks of Citigroup Inc.



Jackson Health System's Yoga Mornings in SoundScape Park



Longtime NWS sponsor Bacardi featured at an Encounters concert



Total Wine Grand Opening, Miami Beach



MTT welcomes audiences to the WALLCAST™ concert, presented by Citi



NWS Fellows perform at Aventura Mall's Citi® Lounge



Photo by Julisa Fusté

HANNAH NICHOLAS

POETRY AND MUSIC

Viola Fellow Hannah Nicholas merged music and poetry for O, Miami, an annual month-long poetry festival in the Magic City. In her one-of-a-kind concert titled "Shadows of Home," she featured Middle Eastern literature, including poems from Syria, Iran, Greece, Pakistan and more read by audience members, with contemporary visual art and music she performed with eight NWS Fellows. Other highlights included the world premiere of a string quartet by American-Iranian composer Sahba Aminikia and a first-time collaboration with visual artist Kevork Mourad. "I was a Middle Eastern Studies major in college and through my classes I was exposed to films, literature and art from the Middle East. The poems I chose are connected by shared emotions, as well as more tangible connections among the imagery, themes and language. I love the way that music and poetry are both direct in what they are trying to say and, at the same time, abstract in a way that allows for personal interpretation and emotional response." Hannah was approached by Scott Cunningham, director of O, Miami, after he saw her *Inside the Music: Folk(s) in our Lives* presentation streamed live online from the New World Center. "Hannah's collaborative, multi-genre approach was a perfect complement to the O, Miami Poetry Festival. We're always attempting to push poetry past its usual audience, and Hannah's concert brought an incredible cross-section of people that we'd never met before. Everyone loved it, and it was one of the most successful events at the festival."

WE SALUTE OUR DONORS

We are pleased to recognize the following donations made between July 1, 2015 and June 30, 2016.

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Photo by GFR Photography, Gregory Reed

CHRISTIAN REIF

A COAST-TO-COAST SUCCESS STORY

On February 23 the San Francisco Symphony named recent Conducting Fellow Christian Reif (2014-16) its new Resident Conductor and Wattis Foundation Music Director of the SFS Youth Orchestra, as of September 2016. In his new position Christian leads the internationally acclaimed SFS Youth Orchestra and assists Music Director MTT and guest conductors with subscription concerts, touring and other special projects. He also conducts the Symphony in selected Concerts for Kids, Adventures in Music and Music for Families concerts which annually draw more than 26,000 attendees to Davies Symphony Hall.

"My two years as the NWS Conducting Fellow were inspiring, educational and fun, and made me a better musician and conductor. From making music with the Fellows every week and developing a close relationship with MTT, to working closely with NWS staff and interacting with patrons, it's been a joy and a privilege. I'm very grateful to have the opportunity to continue learning from my mentor, MTT, as I step into my new role as Resident Conductor of the San Francisco Symphony, one of the country's best orchestras."



KANSAS CITY SYMPHONY ALUMNI

BEHIND BARS

Several NWS alumni found themselves behind bars this season as part of the Kansas City Symphony's involvement in the Arts in Prison program at Lansing State Prison. Founded in 1994, the program ushers in performing, visual and textile arts, as well as creative writing to inmates. KCS's Principal Flute and NWS alumnus Michael Gordon (2004-07) helped forge the Symphony's connection to Arts in Prison last year as part of its Community Connections Initiative.

KCS's Associate Principal Oboe Adam De Sargo (2000-03), Principal Viola Christine Grossman (2003-04) and Associate Principal Cello

Susie Yang (2006-09) performed together on a chamber concert in January. "As we finished the session and started packing our instruments and stands, we had people one-by-one thanking us for playing and looking forward to our next performance there," Adam says. "I think in that moment I really grasped how much our being there meant to the inmates. Aside from the exposure to live music, this type of outreach has benefits for both the performer and the community. We as performers have a more immediate sense of how an audience is moved by music. NWS was a cultural and musical incubator, even before the 'incubator' concept became so popular in the corporate and technical world. It opened my musical world to so much variety, not only from MTT and the other conductors and faculty, but from my colleagues as well."

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PATTI NIEMI

THE RHYTHM OF PERSISTENCE

Alumna Patti Niemi (Percussion 1988-92) recounts her years mastering the percussive arts in her new memoir *Sticking It Out*, released in April by ECW Press. A member of NWS's inaugural season, Patti is one of only three female Percussion Fellows in NWS history. "In January of 1988, I had the privilege of moving into the Plymouth Hotel with the first crop of Fellows. Our hair was bigger and our clothes brighter, but we engaged in the same process of practicing to improve." She writes of her struggling to make it in a cutthroat race to a coveted orchestra job, allowing a glimpse into a world of grueling practice schedules and long moments at the back of an orchestra. *Sticking it Out* is a humbling account of the work that leads to a dazzling moment of perfection and of the dogged persistence it takes to follow a dream. Upon leaving NWS, Patti won a position with the San Francisco Opera Orchestra, in which she has performed for more than two decades.

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ERIK RYNEARSON THE FORCE IS STRONG

The Force is strong with alumnus Erik Rynearson (Viola 2005-09) who was part of the Los Angeles-based studio orchestra that recorded the soundtrack for last year's blockbuster *Star Wars Episode VII: The Force Awakens*. "There was a lot of buzz about it being scored in L.A. and I was excited to take part." The sessions, spread over five months, included working with composer John Williams, director J.J. Abrams and a special impromptu appearance by Gustavo Dudamel. Erik, who also performs in six orchestras—Principal Viola of five—jumped into the "crazy session world"

thanks in part to connections he made through NWS Vice President of Program Operations Adam Zeichner, when he recommended Erik for a touring production of "Star Wars In Concert" in 2010. Since then Erik has recorded hundreds of scores such as *Frozen*, *Monsters University*, *Rio 2*, *A Million Ways to Die in the West*, as well as this summer's *BFG* and *Ghostbusters* reboot, among many others. "When I hear 'New World,' my ears perk up. It's a fraternity, a brotherhood of sorts. The orchestra's tightly-knit synergy is more than the sum of its talented parts. And MTT is on a whole other level. I wish I could go back to be with him. I miss it."

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DOUGLAS ROSENTHAL

LEADERSHIP INSIDE, OUTSIDE AND IN THE DIGITAL SPACE

Douglas Rosenthal (Trombone 2009-12) is currently seated in our nation's capital as Assistant Principal Trombone of the Kennedy Center Opera House Orchestra/Washington National Opera Orchestra, where this season

it became the sixth U.S. opera company to perform Wagner's epic four-part *Der Ring des Nibelungen* in one-week cycles. "Not only was this the emotional and cathartic music that inspired me to go into performance, but I also played the rarely-seen bass trumpet." Since winning his job in 2012, Douglas has become quite involved in "life outside the pit," by serving on the Musicians Advocacy Committee for social media and outreach of the Kennedy Center Opera House Orchestra; as a member of its Orchestra Committee, representing the orchestra in internal matters and with staff; a delegate to the International Conference of Symphony and Opera Musicians; on the Executive Board for the Metropolitan D.C. Federation of Musicians (Local 161-710); and by organizing concerts such as "Trombonists of the Kennedy Center" for its Millennium Stage series.

He's making a second home online with his arts blog "Who's Your Audience?," part of Inside the Arts' cultural blogging exchange. Giving voice to his millennial perspective, Douglas

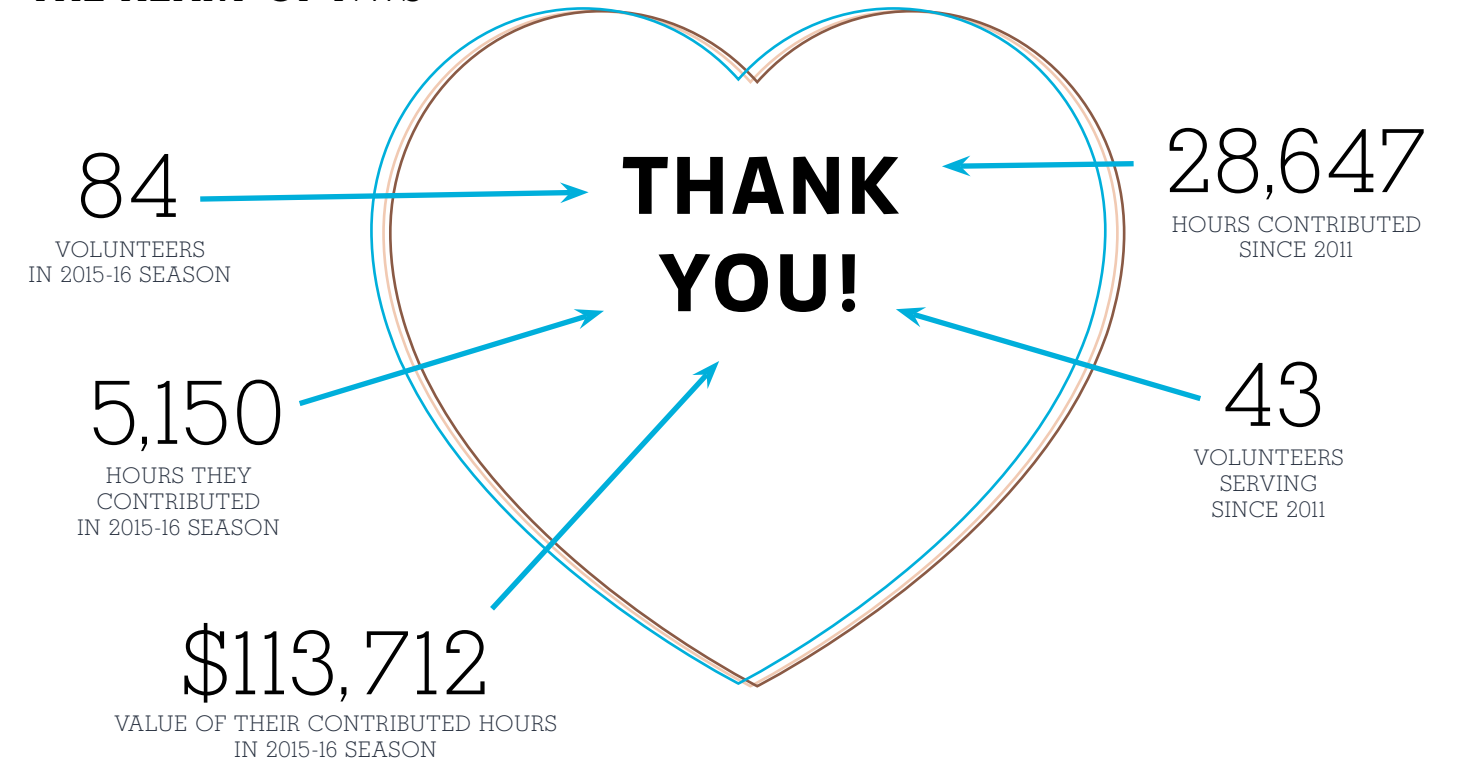
explores the art and industry of classical music every month in posts such as "What to Do When You're Not Perfect" and "Dollars and Sense." "I certainly make every effort to cast the widest possible net and do my best to write each post so it can be understood by those who have no exposure to music, people who have been a professional musician for 80 years, or anywhere in between. NWS has led me to understand so much of the industry. As a performer, it's no question that most of my skills' finishing touches in the audition room and in the orchestra came from MTT, the visiting faculty and the guest conductors. As a citizen of an organization, I learned so much about what it's like to be a colleague, positively collaborate with staff, interact with Board members and donors and speak in public. NWS introduced me to many aspects ranging from the American Federation of Musicians to Community Engagement to arts management. It's a magical place, and I will always be grateful to have lived in it for three years."



NWS volunteers at the 2016 Gala

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Longtime NWS volunteers Rosa Mary Lerner and Mario Villani at the 2016 Volunteer Appreciation Dinner

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WHEN NOT VOLUNTEERING, THEY CAN BE FOUND:

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Photo by Rui Dias-Aldos



Pulse: Late Night at the New World Symphony

FRIENDS OF NEW WORLD SYMPHONY

Friends of NWS is a membership program for emerging music lovers and philanthropists. The Friends calendar includes NWS concerts and engaging social events around town and all memberships include a tax-deductible donation to NWS, thereby supporting the institution's mission. A model of success for other similar programs across the U.S., the program is governed by an Executive Committee of dedicated volunteers who work tirelessly to ensure its success.

During the 2015-16 season, Friends presented more than 15 social events and 10 concerts, exposing its over 450 members to a broad range of programming both on and off the stage. The organization also participated in event collaborations with other local institutions, including Bakehouse Art Complex and YoungArts.

2015-16 highlights included:

- *The Silent Disco* Season Opener at the Surfcomber
- *Pulse: Late Night at the New World Symphony* concerts + VIP Member Pre-Concert cocktails on the rooftop
- *Bermudas & Bachelors* bachelor auction at The Hall Hotel
- *Two Young Patron Dinner Salons*
- *Up Close and Personal with Susanna Mälkki*, held at YoungArts Campus

To learn more or to join, visit www.nws.edu/friends.

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Friends of NWS at Pulse



Friends event in the New World Center's Rooftop Garden



Gala Chairs Ana and Neisen Kasdin



MTT with Master of Ceremonies Malcolm McDowell

NEW WORLD SYMPHONY GALA: 1000

In its 28 years as America's Orchestral Academy, over 1,000 of NWS's accomplished Fellows have taken their places among the world's orchestras, ensembles and educational institutions. NWS reached this milestone achievement on January 13 when Violin Fellow Hugh Palmer won a position in the Utah Symphony, and celebrated at NWS's 28th anniversary gala on March 12. The event honored co-founders MTT and Ted and Lin Arison by welcoming back five innovative alumni who are advancing the world of classical music, each in their own way. More than 550 supporters were joined by Malcolm McDowell, star of Amazon's hit series *Mozart in the Jungle*, who served as the fête's master of ceremonies. The evening raised over \$1.7 million.

Save the date for the 2017 gala on February 11!



NWS Alumnus Billy Hunter



MTT with Sarah Arison



NWS Chairman of the Board Edward Manno Shumsky and Susan D. Kronick



NWS Alumni and Fellows with MTT and Malcolm McDowell



NWS Alumnus Andrew Wickesberg



NWS Alumna Rebekah Heller

Photo by GFR Photography, Gregory Reed

Photo by GFR Photography, Gregory Reed

Photo by GFR Photography, Gregory Reed

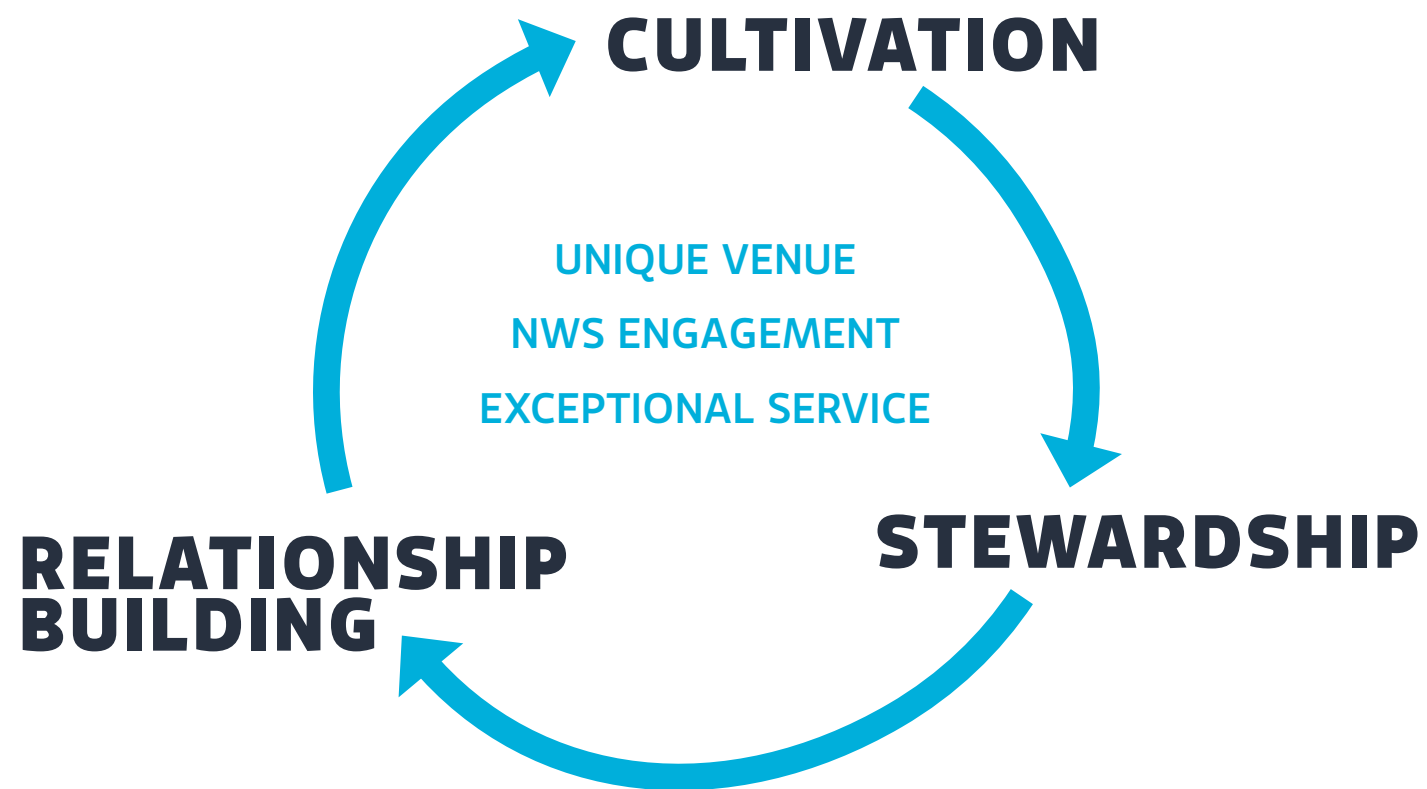
Photo by GFR Photography, Gregory Reed

Photo by GFR Photography, Gregory Reed

BUSINESS DEVELOPMENT

NEW WORLD CENTER IS A COMMUNITY ASSET

In 2015 the New World Symphony created a Business Development department to consolidate a robust program of third-party rentals of the New World Center with strategic long-term relationship-building efforts. The Business Development team generates vital income in support of the NWS fellowship program (\$1,028,000 in gross rental fees alone in fiscal 2015-16) while building and strengthening patron, renter and community relationships. Guests at private and public third-party events learn of the New World Symphony's innovative work and have the opportunity to engage with talented Fellows and dedicated staff. These interactions fortify current relationships and form the basis for long-lasting and mutually rewarding new relationships. Clients become new patrons, existing patrons become clients: the Business Development team is building deeper and more meaningful relationships that will pay off in the future with additional earned and contributed revenue.



Time spent in the New World Center by clients and their guests is an opportunity to introduce the mission and vision of the New World Symphony. Through uniquely designed enrichment experiences, clients and guests witness the innovative and technologically-sophisticated research and development that occurs at NWS. As NWS seeks to propel its legacy art form forward, it is these moments that present the opportunity to cultivate a network of NWS advocates who may be the sponsors, donors, subscribers and collaborative partners of its future. In addition, current NWS sponsors and patrons have discovered that, as with the artist experience, the New World Center is a catalyst for exceptional ideation, creation and connection during their business and personal events. The Business Development team works with sponsors and patrons to elevate their events, delivering a transformative experience for their guests.



Citi private reception and discussion in the Donor Lounge

2015-16 ACCOMPLISHMENTS:

- Multiple corporate clients sought to expose their staff or clients to NWS's innovative approach through enrichment experiences during their events. These experiences ranged from brief remarks by Howard Herring to fully programmed musical experiences narrated by NWS Fellows.
- Generated one third of NWS's earned income in 2015-16
- Over 40% of Business Development events booked by repeat clients



The Atlantic's Startup City: Miami conference in the Performance Hall

CONTACT US:

To learn more about how you or your organization can use the New World Center to elevate your event, please visit www.nws.edu/nwc for an inquiry form or contact the Business Development Department at **305.428.6784**.

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NWS IS A GOOD INVESTMENT

A FINANCIAL PERSPECTIVE: OPERATING BUDGET SUMMARY

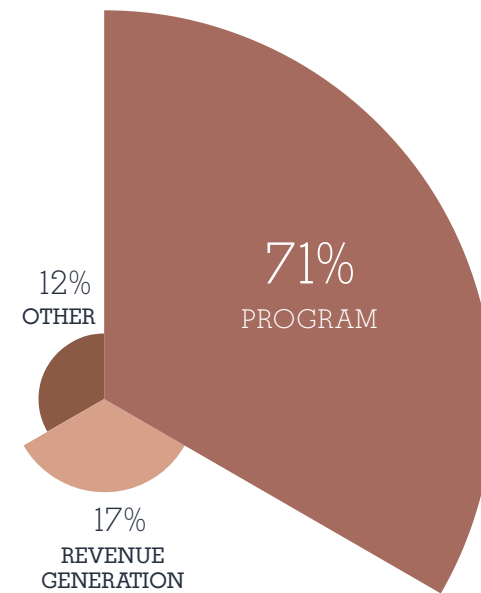
For the fiscal year ended June 30, 2016, NWS achieved an operating budget surplus of \$116,607. Operating surpluses are transferred to a reserve fund that is invested with the endowment fund and maintained for emergencies and other strategic uses that arise outside the framework of annual operations. With a current balance of \$3.6 million in the reserve fund, most of which was generated since the opening of the New World Center in January 2011, NWS is well on its way to being able to fund a \$5.5 million insurance deductible if the New World Center sustains significant damage from a named windstorm. Other key financial metrics are shown below. Operating results exclude investment gains and/or losses on endowed assets, pledges and gifts received for future fiscal years, capital improvements and depreciation.

SOURCES OF FUNDS

Ticket Sales, Facility Rentals and Other Earned Income	3,248,158	20%
Contributed Income	8,483,227	53%
Endowment Draw	4,233,734	27%
Total	15,965,119	100%

USES OF FUNDS

PROGRAM		71%
Fellowship and Training	5,079,749	
Concert Production and Marketing	3,985,266	
Facilities	2,191,098	
REVENUE GENERATION		17%
Fundraising	1,942,940	
Business Development	686,499	
OTHER		12%
Non-Program (Administrative) Staff	1,296,713	
All Other Operating Expenses	666,247	
Total	15,848,512	100%



NET SURPLUS FROM OPERATIONS **116,607**

ASSETS

Cash and Investments	90,415,894
Accounts Receivable	3,578,484
Prepaid Expenses	1,634,060
Property and Equipment, Net of Depreciation	156,961,160
Total	252,589,598

LIABILITIES AND NET ASSETS

Accounts Payable and Accrued Expenses	961,137
Deferred Revenues	879,668
Loans and Lines of Credit	21,186,000
Unrestricted Net Assets	134,100,971
Temporarily Restricted Net Assets	14,074,183
Permanently Restricted Net Assets	81,387,639
Total	252,589,598

SUSTAINABILITY STATEMENT

NWS SEEKS A STRONGER PLATFORM TO SUPPORT EXPERIMENTATION

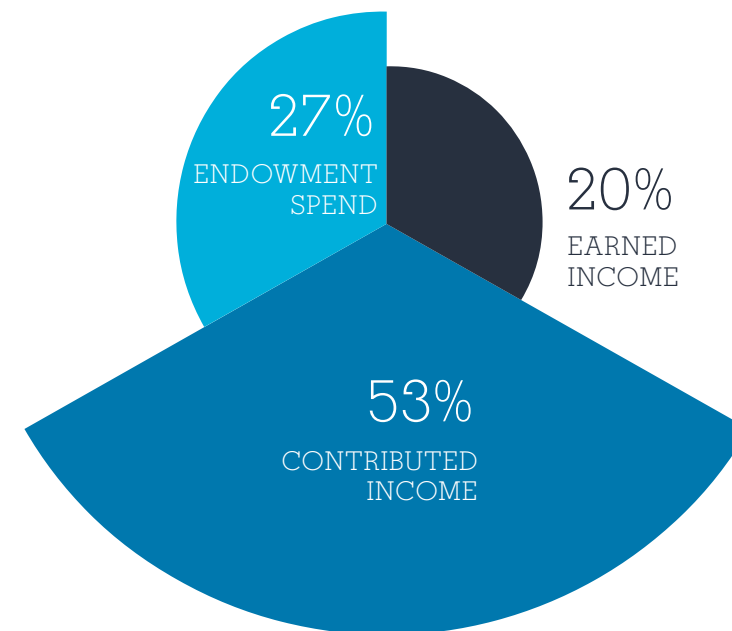
Prior to the opening of the New World Center, one of NWS's key strengths was an endowment that was roughly 10 times the size of the annual operating budget. Through multiple proforma exercises during five years of planning, NWS knew that its operating budget would essentially double once it moved into the new facility, and a significantly larger endowment was a key element of long-term funding needs. Consequently, the capital campaign to build the New World Center had a goal of \$250 million: \$160 million for design and construction and \$90 million in new endowment funding.

The campaign began in 2006. Ground was broken in 2008 with secured commitments in hand for the entire cost of the facility. The subsequent unprecedented global financial crisis and recession, however, negatively impacted the existing endowment and left NWS with just \$27.6 million in new commitments. While nearly all of those commitments have now been received and the endowment has recovered to pre-recession levels, NWS finds itself with a significantly different revenue profile than anticipated.

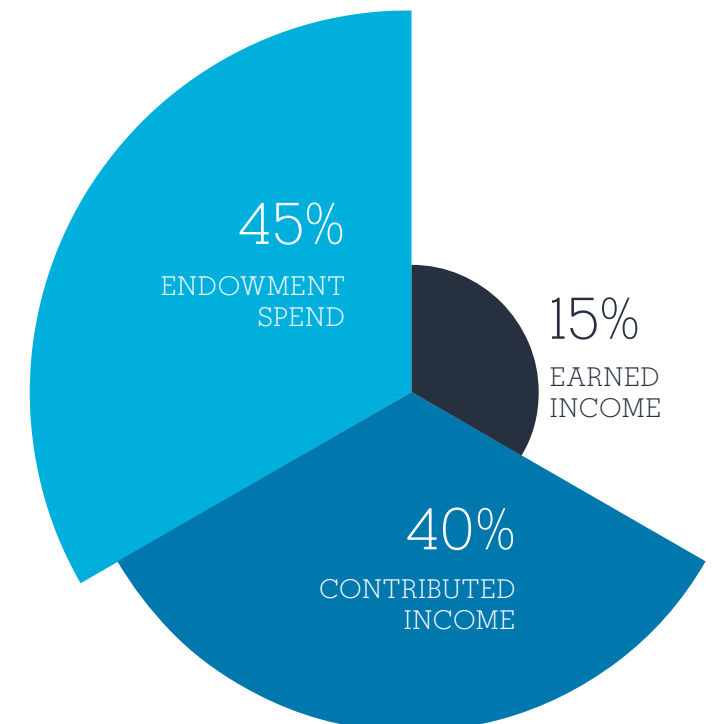
The previous page shows Fiscal 2015-16 revenue sources. Historically these ratios have approximated 45% (endowment), 40% (contributed) and 15% (earned) for an operating budget half the current size.

While pleased with the substantial increases in earned revenue on an absolute basis and the ability to raise a much larger annual fund, NWS is concerned with relying too heavily on annual contributions as a means to sustain long-term experimentation and flexibility. NWS programs are attracting new funders and keeping loyal funders, and multi-year commitments to annual operations are extremely important. A larger endowment, however, would reduce the proportional reliance on annual giving and bring financial balance points closer to historical levels that make more sense for NWS.

CURRENT FINANCIAL MODEL



IDEAL BALANCE POINTS



As NWS continues to grow, a larger share of the operating budget must be generated from a larger endowment. To put this into perspective, if the Fiscal 2015-16 annual fund represented 40% of revenue, it would support an operating budget of \$21 million and require an endowment, generating 45% of operating support, nearly \$100 million more than the current balance.

A significantly larger endowment will also help fund major capital improvements. It should open the door for a potential decrease in the endowment spend rate from its current 5% to better insulate the institution from future extreme market volatility and preserve more long-term purchasing power of invested assets.

NWS ON SOCIAL MEDIA

DURING 2015-16 SEASON

@nwsymphony



INSTAGRAM

3,800 followers
16,700+ likes received

NWS Fellows took over NWS's Instagram account six times during the 2015-16 season.

- 46 posts generated
- 3,919 likes received

@nwsymphony



SNAPCHAT

NWS joined Snapchat at the end of the season, and created its first-ever filters for the Season Finale WALLCAST™ Concert and Indoor Concert

- Filters were used more than 150 times in a five-hour period and received 2,500+ views

@nwsymphony



TWITTER

1,000 followers gained
14,400 followers

Popular hashtags on Twitter include #NWSpulse and #WALLCAST

@nwsymphony was mentioned more than 1,600 times

/newworldsymphony



FACEBOOK

25,600 likes

Innovation in digital media:

The New World Symphony took its online experimentation one step further in the 2015-16 season, by connecting audiences with performances in real time via Facebook Live broadcasting. These innovative live broadcasts took online audiences behind the scenes and into the heart of quintessential New World Symphony events, like Pulse: Late Night at the New World Symphony, allowing audiences to watch live and engage in real time. In March the New World Symphony shot its most popular live broadcast to date, documenting the first two minutes of the orchestra's debut in Puerto Rico at the Casals Festival. Thousands of viewers watched live and more than 99,000 were reached.

Facebook Live broadcasts of holiday pop-up performances, Pulse and Puerto Rico:

- **December pop-up at Aventura mall:** 11,600 reached, 3,100 views, 217 likes
- **January Pulse intro:** 19,500 reached, 4,800 views, 315 likes
- **January Pulse:** 37,700 reached, 10,600 views, 751 likes
- **March Jackson Hospital Lunch performance:** 17,500 reached, 5,100 views, 341 likes
- **March Puerto Rico debut at the Casals Festival:** 99,200 reached, 6,600 views, 404 likes

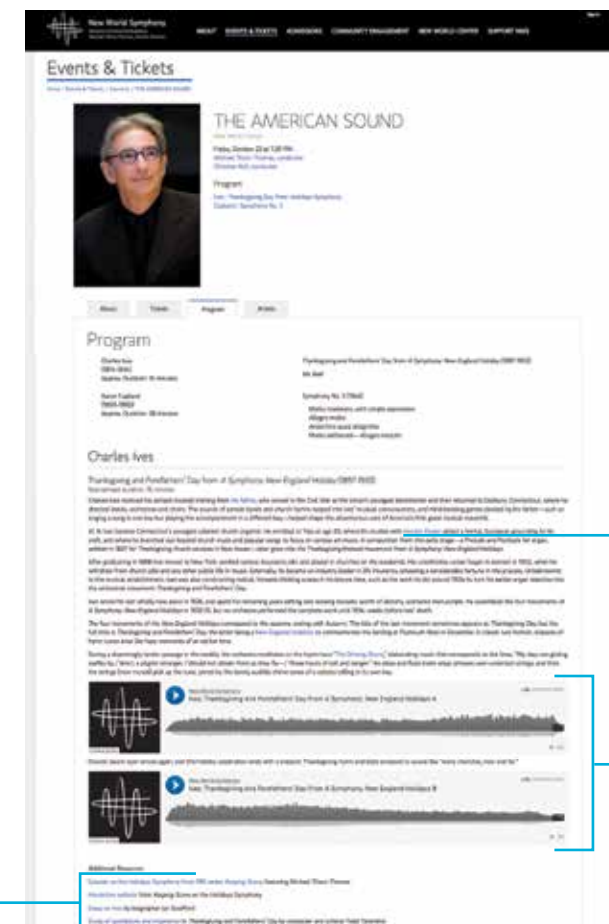
NEW WEBSITE

INTERACTIVE PROGRAM NOTES

The 2015-16 season brought with it a new website to replace NWS's former nws.edu and newworldcenter.com. NWS's updated digital presence offers a rotating homepage feed of all the latest news, easy online subscriptions and ticket orders, as well as innovative functionality and design throughout. In one of its most anticipated highlights, the site now hosts interactive program notes for most concerts. Patrons can access detailed program information months in advance, enhanced with audio clips provided by Naxos of America, Inc., educational links and additional resources. This robust platform offers a new level of engagement and garnered enthusiastic praise from concertgoers throughout the season.

Word Cloud generated by our audience's response to the online program notes.

Share your one-word reaction to our online program notes for Symphonic Dances.
Respond at PollEv.com/nwsymphony | Text **NWSYMPHONY** to 22333 once to join, then text your message.



HYPERLINKS

AUDIO SAMPLES

LINKS AND RELATED INFORMATION



Photo by Jonathan David Kane



THE ALT DEFAULT

COMPOSING A BRIGHT FUTURE FOR STUDENTS

Current NWS Fellows Hannah Nicholas (Viola) and Nathaniel Wolkstein (Violin), and NWS alumnus David Connor (Bass 2013-15), who make up the band *The alt Default*, won a \$9,000 matching grant from the John S. and James L. Knight Foundation to lead a Collaborative Song-Writing Residency with the all-girl rock ensemble from Miami Beach's Feinberg-Fisher K-8 school.

The residency provided nine middle-school girls the tools to write, compose, record and perform their own songs during three concerts at the end of the school year. They also made professional quality recordings of their songs, using recording equipment that was donated to the school at the end of the residency.

"It's hard to even remember back to the beginning of this songwriting journey, to a time when all we had was one lyric, or one melodic line. When watching the girls do their first full run-through of their songs, with so much natural stage presence, we felt all of the

aspects of the workshops coming together in a tangible way. Most of all, we got to see and hear the full creations and expressions of a group of passionate girls, who we are so lucky to mentor these past months. This project is really important to us because, as a band, one of the things that drives all of us, one of the reasons that we all love doing it, is the creative freedom that we all feel when we are playing together and writing music together. Middle school is a really formative time and we want the students to feel freedom in being creative and expressive," said Hannah.

Bringing an array of musical and cultural influences to their work, *The alt Default* is an eclectic trio that plays everything from Nathaniel's alternative and rock-influenced original songs to Dave's arrangements of classical and jazz tunes to Hannah's unique interpretations of folk music from all over the world.

STAFF

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President and Chief Executive Officer

***Beth Boleyn**
Assistant Vice President and Board Liaison

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Executive Vice President and Provost

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Manager, Distance Learning and Information Technologies

Cassidy Fitzpatrick
Director of Community Engagement

Miriam Fogel
Manager of Visiting Faculty, Alumni and Fellow Services

***Thomas Hadley**
Dean of Admissions, Alumni and Fellow Services

JT Kane
Director of Visiting Faculty and Orchestra Manager

***Michael Linville**
Dean of Chamber Music and Fellow Development

***Brian Sayre**
Associate Orchestra Manager

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Executive Assistant to Musician Advancement

Justin Trieger
Director of New Media and Distance Education

Ross Triner
Community Engagement Manager

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Jerron Collins
Assistant Video Engineer

Ana Maria Estévez
Artist Services Manager

William C. Hunt
Production Assistant

Luke Kritzeck
Director of Lighting

***Martha Levine**
Director, Music Library

Michael McEvoy
Production Technician

Alan Miller
Production Technician

Jason Miller
Production Technician

William Quirk
Technical Director

Bryan Rider
Videographer

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Dan Slentz
Chief Video Engineer

Roberto Toledo
Director of Audio Services

***Dean Tomlinson**
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Shaun Wright
Videographer

***Adam Zeichner**
Vice President, Program Operations

Robyn Zumwalt
Production Technician

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Eduardo Delgado
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Director of Individual Giving

Emily Greene
Director of Research

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Jack Mizutani
Director of Special Events

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Peter Sahwell
Assistant Vice President for Foundation Relations

Veronica Sierra-Soderman
Development Database Administrator

***Paul Woehrle**
Vice President for Development

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Mario Arguelles
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Creative Director

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House Manager

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Floor Manager

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Alexandra Guardia
Junior Art Director

Jonathan Heller
Archivist

Jessica Hodder
Director of Digital Communications

***Michael Humphries**
Senior Director of Audience Services

David Marin
Digital Media Producer and Storyteller

Erika Miras
Box Office Associate

Yuri Rebello
Director of Guest Services

Theo Reyna
Box Office and Audience Services Manager

Marte Siebenhar
Assistant Vice President for Audience Development

Molly Wyrick-Flax
Box Office Associate

Heydee Zamora
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Facilities Director

Paula Cruz
Accounting Manager

John Henry Dale
Manager, Distance Learning and Information Technologies

Marlom Elvin
Security

Prevenu Ermilus
Security

Ernesto Espinosa
Maintenance

Dorothy Harrell
Director of Security

Carlos Inchauslequi
Security

Terell Johnson
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George Jones
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Vice President, Facilities

Eddy Lamothe
Maintenance

Hyacinth Lilley
Director of Security

Lourdes Luis
Security

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***Keith Ramsey**
Maintenance

***Lourdes Rivera**
Grants Accountant

Andrew Salman
Support and Applications Analyst

Jesse Pete Sasser
Maintenance

Charlotte Schou
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***Rick Serna**
Facilities Director

Grace Tagliabue
Staff Accountant

Bismark Toval
Maintenance

Rosa Vila
Accounts Payable Associate

Daisy Karina Villatoro
Security

Rafael Villela
Security

* denotes 10+ years of service to NWS

NWS attracts and retains excellent employees.

Average length of service:
Senior Staff: 12.5 years
All Employees: 6.5 years

Seven employees have been with NWS for at least 20 years, and four of them for 25 years or more.

SEASON SPONSORS



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