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My first complete Philharmonic concert season was rich in artistic and organizational achievements, and writing this letter offers the opportunity to remember our many accomplishments and to articulate the challenges we are facing. Working with everyone in the Philharmonic family is a great pleasure and privilege, and hearing from our supporters and audience members is invaluable in approaching our future.

There were passionate performances of repertoire spanning Baroque, Classical, and Romantic masterpieces, Rodgers & Hammerstein’s *Cassino*, and the new voices on our CONTACT! series, plus the groundbreaking *Dancer’s Dream*. Our education projects — both outreach, like our Young People’s Concerts, and in classrooms, such as the School Partnership Program — flourished. Alan Gilbert and the Philharmonic took Europe by storm. At season’s end, leading publications heralded our audiences’ enthusiasm, with The New York Times hailing us for “helping to change the template for what an American orchestra can be.”

We opened a collaboration with the Shanghai Symphony Orchestra and Shanghai Conservatory of Music establishing an orchestral academy and multiyear Philharmonic residency in that dazzling and rapidly evolving city. Fundamental to our future was extending Alan Gilbert’s Music Directorship through 2016–17, he and I share the conviction that this truly magnificent Orchestra is also an incredible resource, one we will continue to develop. In addition to the more than half a million people who heard the Orchestra perform live, millions more experienced the Philharmonic through our education and radio programs and through our growing presence on social media.

However, there are financial challenges. Last season ended with a $6 million operating deficit on an overall budget of $71 million so, although more than half of this deficit is caused by the underfunding of our pension plans, we are determined to operate even more efficiently to buoy artistic triumphs with greater financial success. Positive signs include lot year’s surge in ticket sales, with 10,000 more seats purchased than in the previous season, and record-breaking fund-raising, exceeding $31 million. We’ve also been working to grow audiences though innovative and diverse programming, and our customer experience initiative is cultivating loyalty through a refined sense of personalized service.

After reviewing this report, I am sure you will be equally confident in this organization’s strength, creativity, and positive direction. With such concerts and projects, our donations, attendance, relevance, and preeminence will only grow, and the Philharmonic will continue to be both a leader among the world’s great orchestras and an ever-expanding cultural and educational resource, at home and internationally.

With all best wishes,

Alan Gilbert
## Our Audiences
### Concerts and Attendance

- **Avery Fisher Hall**
  - Home of the New York Philharmonic.

### Contact Information

#### Concerts

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<tr>
<th>Concert Type</th>
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<tbody>
<tr>
<td>Subscription</td>
<td>289,301</td>
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<td>4 CONTACT!</td>
<td>1,811</td>
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<td>5 Summertime Classics</td>
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<td>16 Non-Subscription</td>
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<td>29 Open Rehearsals</td>
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<td>4 Young People’s Concerts</td>
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<tr>
<td>9 Very Young People’s Concerts</td>
<td>3,681</td>
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<td>4 School Day Concerts</td>
<td>8,575</td>
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<td>6 Ensembles at Merkin Concert Hall</td>
<td>2,153</td>
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<td>2 in Ann Arbor</td>
<td>5,300</td>
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<td>13 on EUROPE / SPRING 2013</td>
<td>22,260</td>
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<td>5 Concerts in the Parks,</td>
<td>82,734</td>
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<td>Presented by Didi and Oscar Schafer</td>
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<td>1 Major League Baseball All-Star Charity Concert</td>
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<tr>
<td>6 in the 2013 Residency at Bravo! Vail</td>
<td>12,600</td>
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</tbody>
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### Total Audience Members

- **581,339 Total**
The New York Philharmonic 2012–2013 Season
The Musicians

ALAN GILBERT
Music Director,
The Yoko Nagae Cesnica Chair

Case Scaglione
Assistant Conductor

Joshua Weilerstein
Assistant Conductor

Leonard Bornstein, Laureate Conductor, 1943–1990

Kurt Masur
Music Director Emeritus

VIOULNS
Glenn Dicterow
Concertmaster
The Charles E. Culpeper Chair

Shary Staples
Principal Associate Concertmaster
The Elizabeth G. Beinecke Chair

Michelle Kim
Assistant Concertmaster
The William Petschek Family Chair

Enrico Di Cecco
Assistant Conductor

THE NEW YORK PHILHARMONIC

Rex Surany++
Max Zeugner
Blake Hinson
Randall Butler
William Blossom
Orin O’Brien
Satoshi Okamoto*
Fora Baltacigil

BASSES
Wei Yu
Ru-Pei Ye
Qiang Tu
Sumire Kudo
Qiang Tu
The Credit Suisse Chair in honor of Paul Calello
Wei Yu

CELLOS
Carter Brey
Principal
The Fan Fox and Leslie R. Samuels Chair
Eileen Moon*
The Paul and Diane Guenther Chair
Eric Bartlett
The Shirley and Jon Brodsky Foundation Chair
Maria Kitsopoulos

Elizabeth Dyson
The Mr. and Mrs. James E. Buckman Chair
Alexei Yudanov
The Henry M. Kurtz Family Chair
Patrick Lee
Pascual Martínez Forteza*
Sandra Church*

BASS CLARINET

BASSOONS
Judith LeClair
Principal
The arts family Chair
Kim Laskiswki*
Roger Nye
Arlen Fast

CONTRABASSOON
Arlen Fast

HORNS
Philip Myers
Principal
The Ruth F. and Alan J. Pickett Chair
Randall Butler
The Rosalind Miranda Chair
David Finlayson
Ethan Bensdorff
Mark Nuccio

TRUMPETS
Philip Smith
Principal
The Paula Levin Chair
Matthew Mickey*
Ethan Bensdorff
Thomas V. Smith

PIECOLO

KEYBOARD
In Memory of Paul Jacobs

HARP/SCORD
Paul Brodignon

PIANO
Eric Huebner

ORGAN
Kent Tittle

LIBRARANN
Lawrence Tarlow
Principal
Sandra Pearson**
Sara Griffen**

ORCHESTRA PERSONNEL MANAGER
Carl R. Schiebler

STAGE REPRESENTATIVE
Joseph Farella

AUDIO DIRECTOR
Lawrence Rock

* Associate Principal
** Assistant Principal
++ Or Leaue
+++ Replacement/Extra

The New York Philharmonic uses the revolving seating method for section string players who are listed alphabetically in the roster.

HONORARY MEMBERS OF THE SOCIETY
Emanuel Ax
Pierre Boulez
Stanley Drucker
Lori Mazzel
Zubin Mehta
The late Carlos Moseloy

KURT MASUR
Music Director Emeritus
There are many ways in which New York's hometown orchestra contributes to its community. First and foremost there are the many opportunities for neighbors and visitors to the city to experience the Philharmonic's music for free, from the Free Dress Rehearsal for the Opening Gala Concert (far right, a gift to the city from the Philharmonic and Global Sponsor Credit Suisse), through the Free Annual Memorial Day Concert (below, made possible with the support of Anna-Maria and Stephen Kellen Foundation), to the original and ambitious Concerts in the Parks, Presented by Didi and Oscar Schafer (bottom, center and inset). As a cultural leader, Alan Gilbert and the Philharmonic again performed at Carnegie Hall, this time offering the World Premiere of The Strand Settings, Anders Hillborg’s song cycle comprising poems by Mark Strand, co-commissioned with that distinguished venue for soprano Renée Fleming (bottom left). At the other end of the spectrum the Philharmonic Principal Brass Quintet performed the National Anthem at a New York Giants game (center, second from bottom).

The Orchestra and its musicians again reacted to local tragedy by offering concert tickets to those impacted by Hurricane Sandy: by participating in the Major League Baseball All-Star Charity Concert, and by collecting relief items for Kids in Distressed Situations, Inc. at a Young People’s Concert (top center); and by organizing groups of musicians to perform chamber music in affected areas. The players also traveled to Connecticut for a Healing Newtown Family Concert, modeled on the Orchestra’s popular Very Young People’s Concerts (center, second from top).
Since the Philharmonic Young People’s Concerts series began, in 1924, the Orchestra has been a leader in creating new ways to educate while entertaining, to share the love of music with future generations. The Orchestra’s contributions to the community and culture have continued to develop, leading to the wide array of opportunities to engage with music, in-depth, through performances, in-school programs, and probing talks — all are central to the Philharmonic’s mission today. In the 2012–13 season the Philharmonic’s education programs served more than 40,000 people in live events and about 40,000 more per month online.

Onstage for Kids and Teens

Very Young People’s Concerts (ages 3–6): Philharmonic Families presented an overview of the entire orchestra, with performances exploring “Strings” (December 2, 10), “Winds” (January 6–7), and “Brass” (March 17–18).

Young People’s Concerts (ages 6–12): Music with an Accent celebrated how composers capture different cultures through music, with “Gypsy Airs” (November 10, right), “Asian Horizons” (January 26), “Fiesta” (April 13), and “World’s Fair” (May 25). All were preceded by Kidzone Live!, the interactive music fair on all tiers of the hall (below).
Onstage for Kids and Teens cont.

School Day Concerts (grades 3–12, made possible with support from the Carson Family Charitable Trust and the Mary and James G. Wallach Family Foundation): “Scheherazade: A Musical Fantasy” was offered to schoolchildren (top left) and was bolstered through curricular materials, recordings, and workshops for teachers, with four performances, May 23–24.

In the Classroom

School Partnership Program (grades 3–5): a collaboration among Philharmonic Teaching Artists and classroom and music teachers delivers a three-year curriculum in listening, performing, and composing to more than 4,000 students in 16 New York City schools (bottom).

Credit Suisse Very Young Composers (grades 5–12): Philharmonic teaching artists and high school-aged composers guide students, with or without musical backgrounds, to compose fresh, new works for performance by Philharmonic musicians.

Philharmonic Mentors (grades 6–12): Philharmonic musicians coach middle and high school ensembles.

Musical Encounters (grades 3–12): school groups attend an Open Rehearsal and workshop conducted at Avery Fisher Hall.

Workshops for Visiting Ensembles (high-school and college groups): Philharmonic musicians advise in sectionals, master classes, clinics, and pre- and post-concert discussions.

Conservatory Collaborations: Graduate students, conductors, and composers attend Philharmonic rehearsals; Conductors’ Tables and Composers’ Tables bring participants together with guest artists.

Teacher Training: professional development sessions, including concerts and symposia on musical education, are offered to area school teachers.

Learning Overtures: a collaboration between international educators and musicians to share practices and ideas; exchanges continue with partners in Venezuela, Finland, South Korea, Japan, and England.

Lifelong Learning

Pre-Concert Talks by scholars, composers, and musicians take place one hour before every subscription concert (top right).

Insights Series: free discussions, panels, and interviews that delve into major works and themes of the season.

- “The Nielsen Project,” October 9
- “Rodgers & Hammerstein’s Carousel,” February 20
- “The Bach Variations: Mass in B Minor,” March 11
- “An Evening with Christopher Rouse,” April 16
- “Gazing into the Totalitarian Abyss — Dallapiccola’s Il Prigioniero,” June 5, given by the season’s Leonard Bernstein Scholar-in-Residence Harvey Sachs (top right).

New York Philharmonic Offstage, many emceed by WQXR 105.9 FM host Jeff Spurgeon, featuring:

- Emanuel Ax, The Mary and James G. Wallach Artist-in-Residence, October 3
- Concertmaster Glenn Dicterow, November 5
- Pianist Andre Watts, December 3
- Violinist Isabelle Faust and Philharmonic Principal Cello Carter Brey, March 19.
Acting on a commitment to connecting with the largest possible audience, the Philharmonic has explored a range of digital projects to share its music and expertise with the world. To get a sense of the reach of the various online activities, during the 2012–13 season the Website received 1.3 million unique visitors; the radio series was heard by 60 million listeners around the world (plus 360,000 who streamed it through nyphil.org); 450,000 watched the Philharmonic’s Webcasts; and the Orchestra’s online social presence exploded, with almost a million people engaging with the Philharmonic by August 31, 2013.

The Website, nyphil.org (top), allows users to access program notes in advance, listen to clips of the music, and watch artists talk about the works they’ll perform; also “View from a Seat” shows the view of the stage, and tickets can now be printed at home. An insider’s view is shared through virtual tours, musicians’ Q&As, concert broadcasts, and the newly added What’s New section of the site that shares the latest news. The History section of the site was revised and expanded, bringing greater awareness and exposure to the Philharmonic’s rich legacy.

In addition to Alan Gilbert and the New York Philharmonic: 2012–13 Season, the self-produced downloads of concerts available on the Website and from online music stores (bottom, far right), the Orchestra collaborated with Dacapo Records to release two CDs. The first, selected by The New York Times as one of the Best Classical Music Recordings of 2012, inaugurated The Nielsen Project, which will eventually capture all the Danish composer’s symphonies and concertos. The second comprises music that Magnus Lindberg composed for the Orchestra as its Marie-Josée Kravis Composer-in-Residence (bottom, left).

The Orchestra can also be heard on The New York Philharmonic This Week, the weekly national and international radio series hosted by actor and Board Member Alec Baldwin, and on Live From Lincoln Center, which last season televised the Philharmonic’s Opening Gala Concert (September 27), New Year’s Eve (December 31), and Rodgers & Hammerstein’s Carousel. Webcasts produced in partnership with mediciti.com share highlights such as the Chinese New Year Concert and the live streaming of the performance in Dresden’s Volkswagen Transparent Factory that included Magnus Lindberg’s Kraft. And, for the second time, the Philharmonic produced a film of a dynamic production for later screenings in movie theaters, with A Dancer’s Dream being released in September 2013.

The Philharmonic’s social media presence continued to burgeon. In the year that ended August 31, 2013, the Philharmonic’s YouTube page received almost 700,000 views, its fan base in Facebook neared 200,000 and on Twitter approached 50,000, and the Tumblr and Pinterest pages garnered attention. Together, they allowed the Philharmonic’s fans around the globe to interact directly with the Orchestra — and each other.

To inspire and educate future generations, the Philharmonic hosts Kidzone! (nyphilkids.org, the award-winning interactive Website offering games and information about instruments, composers, and Philharmonic musicians) and Take Note (nyphil.org/takenote, which provides online resources for music and classroom teachers including classroom-tested lesson plans, engaging activities, and instructive videos of Philharmonic musicians).
The New York Philharmonic Archives represents the nexus between the Orchestra’s legendary past and the future of orchestral music through its vast collections that go back to its founding in 1842, and its sharing of that rich material with the world, online for free.

The first phase of the New York Philharmonic’s multi-year initiative to digitize the Orchestra’s extensive archives — funded by the Leon Levy Foundation — was completed during the 2012–13 season, with 1.3 million pages of material from The International Era, 1943–1970, now available through the addition of 520,000 pages of marked orchestral parts. The New York Philharmonic Digital Archives, available online at archives.nyphil.org, has received more than 190,000 visitors from 168 countries, and is making possible unprecedented research by scholars worldwide. The final release of material coincided with the visit to Ann Arbor on February 23–24, which included a series of talks that used material from the Digital Archives and reflecting the Philharmonic’s commitment to extending its role as a resource for the development of future orchestral musicians and scholars in New York City and globally.

The Digital Archives complements the online Performance History Search (history.nyphil.org) and the continuing series of archival exhibitions displayed in Avery Fisher Hall’s Bruno Walter Gallery. During the 2012–13 season there were two exhibitions about composer Carl Nielsen in connection with The Nielsen Project: “Inextinguishable” Nielsen: The Music, Life, and Legacy of the Danish Composer, created jointly by the Philharmonic Archives and the Odense City Museums, and the world debut of Carl Nielsen — Music Is Life, the Odense City Museums’ modular exploration of the composer’s personality and compositional voice through LED light screen images, short movie clips, and music. Other archival exhibitions included photographer Ernestine Ruben’s depictions of Philharmonic musicians in Portraits of Sound; Leading Lady: Helen Huntington Hull and the Women’s Auxiliary; and Designs from the Studio: Doug Fitch’s Petrushka.
Emanuel Ax was named an Honorary Member of the Philharmonic-Symphony Society of New York on his 100th Philharmonic performance in 2011 and his partnership with Alan Gilbert and the Orchestra is still gaining momentum. As the season’s Mary and James G. Wallach Artist-in-Residence, the beloved pianist joined the Orchestra for three concertos, chamber music, and the EUROPE / SPRING 2013 tour (see page 33).
Christopher Rouse launched his two-year role as the Philharmonic’s Composer-in-Residence by composing a work to be premiered in New York and taken abroad on the EUROPE / SPRING 2013 tour (see page 33) and had several of his other works performed over the season. He also advised on CONTACT!, the Philharmonic’s new-music series (see page 28), bringing a fresh approach to the selection of composers as well as his insights when he joined Alan Gilbert to host one of the performances.

February 17
String Quartet No. 2, performed by the Philharmonic Ensembles at Merkin Concert Hall

February 21–22
Phantasmata, conducted by Alan Gilbert

April 17–20
Prospero’s Rooms (World Premiere–New York Philharmonic Commission), conducted by Alan Gilbert

EUROPE / SPRING 2013
European premiere of Prospero’s Rooms; see page 33

June 20–22
Symphony No. 3, conducted by Alan Gilbert

CONTACT!, December 21–22 & April 5–6
See page 28

“Christopher Rouse … showed his absolute mastery of the orchestra in a ten-minute work that was like a dazzling mini-concerto for orchestra … an orchestral tour de force.”

— ConcerNet.com (of Prospero’s Rooms)
ARTISTIC COLLABORATIONS
The Bach Variations: A Philharmonic Festival

The 2012–13 season’s multiweek festival, made possible with the support of The Kaplen Foundation — the Philharmonic’s first dedicated to J.S. Bach — revealed in the magnificence of the Baroque master through the lenses of a variety of artists. Four conductors led the Orchestra, joined by a range of soloists, for performances that were complemented by a symposium and a solo cycle, as well as events produced by partner 92nd Street Y. The result was a multidimensional portrait of the fountainhead who is often cited by the Philharmonic musicians as their most inspiring composer.

March 3
“Interpreting Bach: A Symposium,” Hanna Ant-Gaifman, moderator; Alan Gilbert, Masaaki Suzuki, and Jennifer Koh, panelists; at 92nd Street Y (bottom row, far left)

March 6–9
Masaaki Suzuki conducted Bach’s Motet No. 1, Singet dem Herrn, and Magnificat, as well as Mendelssohn’s Christus and Magnificat in D major; featuring Sherezade Panthaki, Joélle Harvey, Iestyn Davies, Nicholas Phan, Tyler Duncan, Bach Collegium Japan, and Yale Schola Cantorum (bottom row, second from left)

March 13–16
Alan Gilbert conducted Bach’s Mass in B minor; featuring Dorothea Röschmann, Anne Sofie von Otter, Steve Davislim, Eric Owens, and New York Choral Artists, Joseph Flummerfelt, director (top row, far right)

March 21–23
Bernard Labadie conducted Bach’s Orchestral Suites Nos. 3 and 4, Violin Concertos in E major and A minor, featuring Isabelle Faust (bottom row, second from right), and Sinfonia from Cantata No. 42. The March 20 Rush Hour Concert comprised the two concertos plus Sinfonia and Orchestral Suite No. 2.

March 27, April 1
Philharmonic Principal Cello Carter Brey performed Bach’s complete Cello Suites at Holy Trinity Lutheran Church (top row, left)

April 3–6
András Schiff conducted and performed as piano soloist in Bach’s Keyboard Concertos in F minor and D major, and led Mendelssohn’s String Symphony No. 9 and Schumann’s Symphony No. 4 (bottom row, far right)

“Mr. Gilbert drew impressive shape and clarity from the players and the choristers … this was an intelligent, exciting and affecting performance.”
— The New York Times (of Bach’s B-minor Mass)
2012–2013 Season
Every Concert Tells a Story

September 19–22
Alan Gilbert, conductor
Leif Ove Andsnes, piano

György KURTÁG
BEETHOVEN
STRAVINSKY

... quasi una fantasia ...
Piano Concerto No. 3
The Rite of Spring

September 27
THE OPENING GALA

Alan Gilbert, conductor
Itzhak Perlman, violin

RESPIGHI
RIMSKY-KORSAKOV
MASSENET
TCHAIKOVSKY/arr. Glazunov
John WILLIAMS
SARASATE
RESPIGHI

Fountains of Rome
Fantasy on Russian Themes
Méditation from Thais
Schème from Souvenir d’un lieu cher
Theme from Schindler’s List
Introduction and Tarantella
Pines of Rome

September 28–29, October 2
Alan Gilbert, conductor
Daniil Trifonov, piano

MUSORGSKY
PROKOFIEV
RIMSKY-KORSAKOV

Night on Bald Mountain
Piano Concerto No. 3
Scheherazade

September 29
SATURDAY MATINEE CONCERT

Alan Gilbert, conductor
Pascual Martinez Forteza, clarinet
Sheryl Staples, Michelle Kim, violins
Cynthia Phelps, viola; Carter Brey, cello

BRAHMS
RIMSKY-KORSAKOV

Clarinet Quintet
Scheherazade

October 4–6
Alan Gilbert, conductor
Emanuel Ax, piano

J.S. BACH
SCHOENBERG
MOZART

Keyboard Concerto No. 1 in D minor
Piano Concerto
Symphony No. 36, Linz

“An auspicious opening.”
— The Financial Times
(five-star review of the season’s first program)

Alan Gilbert and the New York Philharmonic launched the 2012–13 season with a twist—a dynamic subscription program that featured pianist Leif Ove Andsnes performing works by Kurtág (top) and Beethoven, followed by a centennial performance of Stravinsky’s The Rite of Spring; a week later came the Opening Gala, starring long-standing Philharmonic friend Itzhak Perlman as soloist (bottom).
## 2012–2013 Season
Every Concert Tells a Story Continued

### October 10–13
Alan Gilbert, conductor
Robert Langevin, flute
Nikolaj Znaider, violin

**Nielsen**
Flute Concerto

**Nielsen**
Violin Concerto

**Tchaikovsky**
Symphony No. 2, Little Russian

### October 14
**New York Philharmonic Ensembles at Merkin Concert Hall**

Victor Yoran
Duo for Violin and Bass Trombone
Anna Rabkova, violin; James Markby, bass trombone

**Mozart**
Quintet for Horn and Strings
Yuja Zikel, violin; Judith Nelson, Vivak Kamath, violas; Wei Yu, cello; Philip Myers, horn

**Barber**
Summer Music
Helen Camp-Milles, flute (guest artist); Sherry Y sac, oboe; Pascual Martinez Forleza, clarinet; Kim Laskowski, bassoon; R. Alan Spanjer, horn

**Schumann**
Piano Quartet
Joo Young Oh, violin; Rebecca Young, viola; Wei Yu, cello; Keun A Lee, piano (guest artist)

### October 16
**MR. KEILLOR AT 70**
Pension Fund Concert

Garrison Keillor, narrator and vocalist
Rob Fisher, conductor and piano
Richard Dworsky, piano
Christine DiGiallonardo, vocalist

**Reznicek**
Overture to Donna Diana

**Keillor / Dworsky / Stein**
Seven Love Sonnets
Seven verses, fourteen lines each, rhymed, about love, platonic, erotic, and otherwise

**Debussy / Joplin**
Hot Bananas
A game of poetry/piano/orchestra ping-pong

**Sousa / et al.**
Circus Polka
Over & Over & Ever Again
An improvisation with orchestra, singers, and piano of images and musical themes in the mind of a person of a certain age

### October 18–20, 23
Rafael Frühbeck de Burgos, conductor
Augustin Hadelich, violin

**Lalo**
Symphonie espagnole

**Berlioz**
Symphonie fantastique

> “Alan Gilbert was able to connect intimately with the orchestra, leaving no flourish or nuance of expression to chance, but sculpting each detail through a gesture.” — NewYorkArts.net

(of Tchaikovsky’s Little Russian)
2012–2013 Season
Every Concert Tells a Story Continued

October 25–27
Rafael Frühbeck de Burgos, conductor
Philip Myers, horn

MOZART
Serenade No. 6, Serenata notturna

MOZART
Horn Concerto No. 3

MAHLER
Symphony No. 1

November 1–3
Charles Dutoit, conductor
Nikolai Lugansky, piano

GLINKA
Overture to Ruslan and Ludmilla

RACHMANINOFF
Piano Concerto No. 3

ELGAR
Enigma Variations

November 4
ARTIST-IN-RESIDENCE RECITAL
Co-Presented with Lincoln Center’s White Lights Festival

Emanuel Ax, piano
Matthias Pintscher, conductor
Tamara Mumford, mezzo-soprano
Russell Thomas, tenor

Musicians from the New York Philharmonic:
Robert Langrein, flute; Liang Wang, oboe; English horn; Pascual Martinez Forteza, clarinet/bass clarinet;
Judith LeClair, bassoon; Philip Myers, horn; Daniel Druckman, Kyle Zerna, percussion;
Eric Hussion, harp; Sheryl Staples, Lisa Kim, violins; Rebecca Young, viola;
Alexandra Sopp, piccolo (guest artist);
J. S. Bach
Prelude and Fugue in E-flat minor, from the Well-Tempered Clavier
Six Little Piano Pieces, Op. 19
Das lied von der Erde (chamber orchestra version, completed by Rainer Riehn)

SCHOENBERG
Prelude and Fugue in E-flat minor, from the Well-Tempered Clavier
Six Little Piano Pieces, Op. 19
Das lied von der Erde (chamber orchestra version, completed by Rainer Riehn)

November 8–10, 13
Kurt Masur, conductor
Glenn Dicterow, violin
Alisa Weilerstein, cello

BRAHMS
Double Concerto for Violin and Cello
(led by Case Scaglione on November 9)
Symphony No. 2

November 15–17
Kurt Masur, conductor

BRAHMS
Symphony No. 3
Symphony No. 4

November 18
NEW YORK PHILHARMONIC ENSEMBLES AT MERKIN CONCERT HALL

PAGANINI
Quartet for Guitar and Strings in B major
Yulia Ziskel, violin; Irene Breslaw, viola; Wei Yu, cello; Tali Roth, guitar (guest artist)

BEETHOVEN
Sixtet in E-flat major, Op. 71
Pascual Martinez Forteza, Amy Zolot, clarinets (guest artists); R. Allen Spanjer, Howard Wall, horns; Kim Laskowski, Arlen Fast, bassoons

MESSIAEN
Quartet for the End of Time
Sheryl Staples, violin; Mark Nuccio, clarinet;
Sumire Kudo, cello; Wendy Cha, piano (guest artist)

November 20, 23–24, 27
Andrey Boreyko, conductor
Frank Peter Zimmermann, violin

MENDELSSOHN
Die Heimkehr aus der Fremde

SHOSTAKOVICH
Violin Concerto No. 1

DVOŘÁK
Symphony No. 9, From the New World

Over the course of the season the Philharmonic surveyed Brahms’s complete symphonies and concertos in concerts featuring four conductors — Kurt Masur (in photo), Lorin Maazel, Andris Nelsons, and Alan Gilbert — and five soloists: pianists Yefim Bronfman and Rudolf Buchbinder, violinist Christian Tetzlaff, and, for the Double, Concertmaster Glenn Dicterow and cellist Alisa Weilerstein. Brahms’s chamber music was also heard on the four Saturday Matinee Concerts.

“From the start, the ensemble blazed gloriously.”
— The New York Times (of Brahms’s Double Concerto)
November 24
Andrey Boreyko, conductor
Emanuel Ax, piano
Glenn Dicterow, Sheryl Staples, violins
Cynthia Phelps, viola; Carter Brey, cello

BRAHMS Piano Quintet
DVORAK Symphony No. 9, From the New World

November 29–December 1
Alan Gilbert, conductor
Gil Shaham, violin

STEVEN STUCKY (New York Premiere—New York Philharmonic: Co-commission, with major support provided by the Francis Goelet Fund, with the Los Angeles Philharmonic)
BARBER Violin Concerto
RACHMANINOFF Symphonic Dances

December 2, 10
Very Young People’s Concert at Merkin Concert Hall
Philharmonic Families: “Strings”
Rebecca Young, host; Dorian Rence, writer and narrator; Marion Schoevaert, illustrator; Anna Rabinova, Sharon Yamada violins; Judith Nelson, viola; Qiang Tu, cello; Satoshi Okamoto, bass
Music by BIZET and BRITTEN

December 5–6, 8, 11
Juraj Valcuha, conductor
André Watts, piano

WEBER Overture
RACHMANINOFF Piano Concerto No. 2
R. STRAUSS *Fantasie* from Die Frau ohne Schatten
Der Rosenkavalier Suite

December 13–15
David Zinman, conductor
Jan Lisiecki, piano

SIBELIUS Symphony No. 3
SCHUMANN Piano Concerto
SIBELIUS Symphony No. 7

December 16
HOLIDAY BRASS
New York Philharmonic Principal Brass Quintet
Lee Musiker Trio
Holiday classics, announced from the stage

December 18–22
Gary Thor Wedow, conductor and virgil
Layla Claire, soprano
Tim Mead, countertenor
Kenneth Tarver, tenor
Alastair Miles, bass
New York Choral Artists, Joseph Flummerfelt, director

HANDEL Messiah

December 21
The Metropolitan Museum of Art
December 22, Peter Norton Symphony Space
Jayce Ogren, conductor
Elizabeth Futral, soprano
John Schofer (December 21) and Jayce Ogren (December 22), host

Andy AKIHO Oscillate
(First Performance—New York Philharmonic Commission)
Andrew NORMAN Try
(New York Premiere)
Jude VACLAVIK SHOCK WAVES
(First Performance—New York Philharmonic Commission)
DRUCKMAN Counterpoise (ensemble version)

December 31
New Year’s Eve Concert: “One Singular Sensation: Celebrating Marvin Hamlisch”
Paul Gemignani, conductor
Lonny Price, director
Matt Cowart, producer and associate director
Featuring Audra McDonald (who also hosted), Beth Behrs, Joshua Bell, Lilla Crawford, Raúl Esparza, Michael Feinstein, Maria Friedman, Josh Groban, Megan Hilty, Brian d’Arcy James, Kelli O’Hara, Mitzi Hamilton, choreographer
A Chorus Line Ensemble

Songs by HAMLISCH as well as BERNSTEIN and RODGERS

The Philharmonic continues to be at the forefront of commissioning and presenting the music of today. The first of the season’s 14 unveilings was the U.S. Premiere of Steven Stucky’s Symphony, co-commissioned with the Los Angeles Philharmonic in the spirit of collaboration that has become increasingly central to the Orchestra’s activities. (In photo, Mr. Stucky being greeted by composer/conductor Matthias Pintscher after the New York Premiere of the American composer’s Symphony; November 29.)

Mr. Gilbert seemed a man possessed, driving the New York Phil through their paces with whiplash intensity.
— ConcertoNet.com

(of Rachmaninoff’s Symphonic Dances)
2012–2013 Season
Every Concert Tells a Story Continued

January 3–5
Manfred Honeck, conductor
Jean-Yves Thibaudet, piano
BRAUNFELS  Suite from Fantastic Apparitions on a Theme by Berlioz
GRIEG Piano Concerto
BEETHOVEN Symphony No. 7

January 6, 7
Very Young People’s Concert at Merkin Concert Hall
Philharmonic Families: “Woodwind”
Rebecca Young, host; Dorian Rence, writer and narrator; Marion Schoevaert, illustrator;
Mindy Kaufman, flute; Sherry Sylar, oboe; Mark Nuccio, clarinet; Roger Nye, bassoon; Howard Wall, horn

Music by BIZET and NIEN

January 9–12
Christoph Eschenbach, conductor
Pinchas Zukerman, violin
BRUCH Violin Concerto No. 1
BRUCKNER Symphony No. 6

January 16–19
Lorin Maazel, conductor
Yefim Bronfman, piano
BRAHMS Piano Concerto No. 1
SIBELIUS Symphony No. 2

January 20
NEW YORK PHILHARMONIC ENSEMBLES AT MERKIN CONCERT HALL
SCHUBERT String Trio in B-flat major, D.581
FOSS Time Cycle
John SICHEL Masque 2012
HINDEMITH Octet

January 24–26
Lorin Maazel, conductor
Jennifer Koh, violin
TCHAIKOVSKY Romeo and Juliet, Overture-Fantasy
LUTOSŁAWSKI Chain 2: Dialogue for Violin and Orchestra
SHOSTAKOVICH Symphony No. 5

Among the longtime friends who returned to the Philharmonic were Pinchas Zukerman, who performed Bruch’s Violin Concerto (after 100 performances with the Orchestra), and conductor Christoph Eschenbach.

Among the longtime friends who returned to the Philharmonic were Pinchas Zukerman, who performed Bruch’s Violin Concerto (after 100 performances with the Orchestra), and conductor Christoph Eschenbach.

“Mr. Dohnányi drew a commanding and inexorable account of Beethoven’s Fifth Symphony from the inspired Philharmonic players.” — The New York Times

January 28
Young People’s Concert
Music with an Accent: “Asian Horizons”
Joshua Wellerstein, conductor
Theodore Wiprud, host
Music From China
Jay Campbell, cellist
Adam Alexander, actor
Tom Dulack, scriptwriter and director
Music by LI Huanzhi, TCHAIKOVSKY, RAVEL, TAN DUN, TAKEMITSU, and DEBUSSY

January 30
SYMPHONIC SONDHEIM
Paul Gemignani, conductor
Nathan Lane, host
Steven Beck, piano
Christopher S. Lamb, Daniel Druckman, percussion
Orchestral suites from Stephen Sondheim’s Sunday in the Park with George, The Encâve, Pacific Overtures, Into the Woods, Sweeney Todd: The Demon Barber of Fleet Street

January 31–February 2
Christoph von Dohnányi, conductor
Radu Lupu, piano
BEETHOVEN Overture to The Creatures of Prometheus
BEETHOVEN Piano Concerto No. 1
BEETHOVEN Symphony No. 5

New York Philharmonic | 19
2012–2013 Season
Every Concert Tells a Story Continued

February 2
SATURDAY MATINEE CONCERT
Christoph von Dohnányi, conductor
Glenn Dicterow, Lisa Kim, violins
Rebecca Young, Irene Breslaw, violas
Maria Kitsopoulos, Wei Yu, cellos

BEETHOVEN
Overture to The Creatures of Prometheus
Symphony No. 5

BEETHOVEN
String Sextet No. 2

BRAHMS
February 6–9
Andris Nelsons, conductor
Christian Tetzlaff, violin

DVORÁK
The Noon Witch

BRAHMS
Violin Concerto

BARTÓK
Concerto for Orchestra

February 12
Chinese New Year
Long Yu, conductor
Herbie Hancock, piano
Ying Huang, soprano
Jennifer Johnson Cano, mezzo-soprano
Yan Wang, soprano
Snow Lotus Trio
Hsin-Mei Agnes Hsu, speaker

LI Huanzhi
TRADITIONAL

MAHLER
YE Xiaogang

CHEN Gigang
TRADITIONAL/Zou Ye
TRADITIONAL

February 14–16
Alan Gilbert, conductor
Rudolf Buchbinder, piano

BRAHMS
Piano Concerto No. 2

TCHAIKOVSKY
Symphony No. 6, Pathétique

“Alan Gilbert, now in his fourth season as the music director of the New York Philharmonic, has brought fresh artistic vision and purpose to the orchestra.”

— The New York Times
(from the review of the February 14–16 concerts)
February 17

**NEW YORK PHILHARMONIC ENSEMBLES AT MERKIN CONCERT HALL**

**ROSSINI**/arr. Douglas B. Moore
Overture to The Barber of Seville
Eric Bartlett, Sumire Kudo, Ru-Pei Yeh, Wei Yu, cellos

**YSAŸE**
Trio for Two Violins and Viola
Elizabeth Zachos, Guan Ge, violins; Robert Rinshel, viola

Christopher ROUSE
String Quartet No. 2
Fiona Simon, Guan Ge, violins; Dawn Hanney, viola;
Alex Yurayko Gonzales, cello

Harold MELTZER
Two Songs from Silas Marner
Charlotte Dobbs, soprano (guest artist); Eric Bartlett, cello

MENDELSSOHN

February 21–22

**Alan Gilbert,** conductor

Jan Vogler, cello

Christopher ROUSE
Phantasmata

BLOCH
Schelomo

BRAHMS
Symphony No. 1

February 23–24

**Mini-Residency in Ann Arbor, Michigan**
University of Michigan, Hill Auditorium

**Alan Gilbert,** conductor

Jan Vogler, cello

The concerts presented Mozart’s Overture to The Marriage of Figaro and Symphony No. 36, Linz; Brahms’s Symphony No. 1; Mussorgsky’s Night on Bald Mountain; Tchaikovsky’s Symphony No. 6, Pathétique; and Bloch’s Schelomo, with Vogler as soloist. In addition, during the Orchestra’s visit the completion of the first phase of the Philharmonic Digital Archives — The International Era, 1943–1970 — was announced, and events were held sharing the rich holdings that are now available, online and free, to the world.

February 27–March 2

**Rob Fisher,** conductor and music director

John Rando, director

**Warren Carlyle,** choreographer

Starring Kelli O’Hara, Nathan Gunn, Stephanie Blythe, Shuler Hensley, Jason Danieley, Jessie Mueller, with Kate Burton and John Cullum

Special appearances by Robert Fairchild and Tiler Peck courtesy of the New York City Ballet

**RODGERS & HAMMERSTEIN** (Carousel) (staged)

THE BACH VARIATIONS: A PHILHARMONIC FESTIVAL

March 6–9

**Masaaki Suzuki,** conductor

Sherezade Panthaki, soprano

Joëlle Harvey, soprano

Iestyn Davies, countertenor

Nicholas Phan, tenor

Tyler Duncan, baritone

Bach Collegium Japan, chorus

Yale Schola Cantorum, chorus

**J.S. BACH**

Mote No. 1: Singet dem Herrn
Magnificat in D major
Christus
Magnificat

— ClassicalSource.com

The New York Philharmonic musicians delivered Rodgers’s radiantly romantic score with great passion and warmth.
March 13–16
Alan Gilbert, conductor
Dorothea Röschmann, soprano
Anne Sofie von Otter, mezzo-soprano
Steve Davislim, tenor
Eric Owens, bass-baritone
New York Choral Artists, Joseph Flummerfelt, director
J.S. BACH Mass in B minor

March 20
Rush Hour Concert
Bernard Labadie, conductor
Isabelle Faust, violin
J.S. BACH Sinfonia from Cantata No. 42
J.S. BACH Violin Concerto in A minor
J.S. BACH Violin Concerto in E major
J.S. BACH Orchestral Suite No. 3

March 17–18
Very Young People’s Concert at Merkin Concert Hall
Philharmonic Families: "Brass"
Rebecca Young, host; Dorian Rence, writer and narrator; Marion Schoevaert, illustrator;
Philip Smith, Ethan Bensdorf, trumpets; Philip Myers, horn; Joseph Alessi, trombone; Alan Baer, tuba
Music by BIZET and BOZZA

March 21–23
Bernard Labadie, conductor
Isabelle Faust, violin
J.S. BACH Orchestral Suite No. 4
J.S. BACH Violin Concerto in E major
J.S. BACH Sinfonia from Cantata No. 42
J.S. BACH Violin Concerto in A minor
J.S. BACH Orchestral Suite No. 3

March 27 and April 1
The Complete Bach Cello Suites
Holy Trinity Lutheran Church
Carter Brey, cello
J.S. BACH Complete Cello Suites

April 3–6
András Schiff, conductor and piano
J.S. BACH Keyboard Concerto in F minor
J.S. BACH Keyboard Concerto in D major
MENDELSSOHN String Symphony No. 9
SCHUMANN Symphony No. 4

CONTACT!, The New-Music Series
April 5, The Metropolitan Museum of Art
April 6, Peter Norton Symphony Space
Alan Gilbert, conductor; co-host with Christopher Rouse (April 6)
Liang Wang, oboe
John Schafer host (April 5)

Anders HILLBORG Vaporized Tivoli
(New York Premiere)
Paul RUDERS Oboe Concerto
(U.S. Premiere)
Yann ROBIN Backdraft
(U.S. Premiere-New York Philharmonic Co-commission with the Fundação Casa da Música, Portugal)
Unsuk CHIN Gougalo
(U.S. Premiere)

April 11–13
David Robertson, conductor
Pierre-Laurent Aimard, piano
MESSIAEN Les Offrandes oubliées
MOZART Piano Concerto No. 23
BEETHOVEN Symphony No. 2


— The New York Times
(of Masaaki Suzuki’s opening of The Bach Variations)

"Inspired... This was a great start to what could be the sleeper event of the Philharmonic season."

The Very Young People’s Concerts, such as the one on March 18, introduced preschoolers to music and an understanding of it through hands-on activities, games, and chamber performances.
2012–2013 Season
Every Concert Tells a Story Continued

April 13
Young People’s Concert
Music with an Accent: “Fiesta”
Case Scaglione, conductor
Theodore Wiprud, host
Simone Porter, violin
Pablo Sáinz Villegas, guitar
Roberto Castellón, flamenco guitar
Ismael Fernandez, vocalist
Omaya Amaya, flamenco dancer
Tom Dulack, scriptwriter and director

Music by BIZET, FALLA, LALO, RODRIGO, and Magnus LINDBERG

April 17–20
Alan Gilbert, conductor
Joshua Bell, violin
Members of the New York Choral Consortium, Kent Tritle, director
Christopher ROUSE
Prospero’s Rooms
(World Premiere—New York Philharmonic Commission)
BERNSTEIN
Serenade (after Plato’s “Symposium”)
IVES
Symphony No. 4

April 21
NEW YORK PHILHARMONIC ENSEMBLES AT MERKIN CONCERT HALL
FINZI
Interlude for Oboe and Strings
Sherry Sykes, oboe; Elmar Decker, Lisa Kim, violins;
Dawn Harms, viola; Qiang Tu, cello
DURUFLE
Prelude, Recitative, and Variations
Mindy Kauffman, flute; Rebecca Young, viola; Todd Crow, piano (guest artist)
REINECKE
Trio in A major
Pasqual Martinez Forteza, clarinet; Peter Kenote, viola;
Eric Huebner, piano
BRAHMS
Piano Quartet in C minor
Sooyun Kwon, violin; Vivek Kamath, viola; Ru-Pei Yei, cello;
Christopher Guzman, piano (guest artist)

April 24, 25, 27
Alan Gilbert, conductor
Emanuel Ax, piano
MOZART
Piano Concerto No. 25
BRUCKNER
Symphony No. 3

April 26
Carnegie Hall
Alan Gilbert, conductor
Renée Fleming, soprano
RESPIGHI
Fountains of Rome
Anders HILLBORG
The Strand Settings
(Work Premiere—New York Philharmonic Co-Commission with Carnegie Hall)
MUSORGSKY/Ravel
Pictures at an Exhibition

“...The orchestra produced a pure expression of joy...”
— Superconductor.com
(of the performance at Carnegie Hall)

EUROPE / SPRING 2013
Tour included appearances in Istanbul and Zurich; the 100th Anniversary of Vienna’s Konzerthaus; the European premiere of Composer-in-Residence Christopher Rouse’s Prospero’s Rooms; and a performance of Magnus Lindberg’s Kraft at the Volkswagen Transparent Factory in Dresden, Germany. See page 33.

May 23–24
School Day Concerts
Case Scaglione, conductor
Theodore Wiprud, host
Sheryl Staples, violin
Meena Bhasin, Teaching Artist, viola
Stephen Dunn, Teaching Artist, trombone
Meredith Frenzena, Dan McCallion, actors
Tom Dulack, scriptwriter and director

Selections from RIMSKY-KORSAKOV’S Scheherazade and suites of compositions by Credit Suisse Very Young Composers

May 26
Young People’s Concert
Music with an Accent: “World’s Fair”
Case Scaglione, conductor
Paul Rissmann, host
Sheryl Staples, violin

Works by BERNSTEIN, HANDEL, COPLAND, RIMSKY-KORSAKOV, STRAVINSKY, and Paul RISSMANN

May 27
Free Annual Memorial Day Concert
The Cathedral Church of Saint John the Divine
Alan Gilbert, conductor
BRUCKNER
Symphony No. 3
2012–2013 Season
Every Concert Tells a Story Continued

Gilbert's Playlist

May 30
Rush Hour Concert

Alan Gilbert, conductor
Jazz at Lincoln Center Orchestra
Wynton Marsalis, music director and trumpet

Wynton MARALIS Swing Symphony (Symphony No. 3)

May 31, June 1

Alan Gilbert, conductor
Case Scaglione, conductor (Stravinsky, Shostakovich)
Mark Nuccio, clarinet
Jazz at Lincoln Center Orchestra
Wynton Marsalis, music director and trumpet

STRAVINSKY Ragtime
SHOSTAKOVICH Tuba Concerto
COPLAND Clarinet Concerto
Wynton MARALIS Swing Symphony (Symphony No. 3)

June 4
“An Enchanted Evening with Paulo Szot”

Ted Sperling, conductor and director
Paulo Szot, vocalist
Megan Hilty, vocalist
Marin Mazzie, vocalist
Billy Stritch, piano

Songs and duets from South Pacific, Man of La Mancha, Follies, A Star Is Born, Gigi, Finian’s Rainbow, Leave It to Me, Kiss Me, Kate, and Camelot, as well as Ibert’s Songs of Don Quixote and a Latin American set with jazz trio

June 6, 8, 11

Alan Gilbert, conductor
Lisa Batiashvili, violin
Gerald Finley, bass-baritone
Patricia Racette, soprano
Peter Hoare, tenor
William Ferguson, tenor
Sidney Outlaw, baritone
The Collegiate Chorale, James Bagwell, director

PROKOFIEV Violin Concerto No. 1
DALLAPICCOLA Il Prigioniero

June 8
SATURDAY MATINEE CONCERT

Alan Gilbert, conductor and violin
Lisa Batiashvili, violin
Sheryl Staples, Alan Gilbert, violin
Cynthia Phelps, Rebecca Young, viola
Carter Brey, cello

BRAHMS String Quintet in G major
TCHAIKOVSKY Symphony No. 6, Pathétique

June 13–15, 18

Lionel Bringuier, conductor
Leonidas Kavakos, violin

DUKAS The Sorcerer’s Apprentice
PROKOFIEV Violin Concerto No. 2
KODALY Dances of Galánta
STRAVINSKY Firebird Suite (1919)

“There was a five-minute ovation for a 12-tone opera. Now there is a sentence I thought I would never write.” — The New York Times (of Dallapiccola’s Il Prigioniero)
June 16
NEW YORK PHILHARMONIC ENSEMBLES AT MERKIN CONCERT HALL

MARTINŮ

String Trio No. 2
Kuan Cheng Lu, violin; Peter Kenote, viola; Wei Yu, cello

JANÁČEK

String Quartet No. 1, Kreutzer Sonata
Fiona Simon, Sharon Yamada, violins; Robert Rinehart, viola; Eileen Moon, cello

TCHAIKOVSKY

Piano Trio
Na Sun, violin; Giang Tu, cello; Hélène Jeanney, piano (guest artist)

June 20–22

Alan Gilbert, conductor
Emanuel Ax, piano

HAYDN

Christopher ROUSE

WAGNER/arr. Alan Gilbert, after Erich Leinsdorf

Haydn Piano Concerto No. 11 in D major
Symphony No. 3
A Ring Journey

June 27–29

A Dancer’s Dream: Two Works by Stravinsky

Alan Gilbert, conductor/magician
Doug Fitch, director/designer
Karole Armitage, choreographer
Edouard Getaz, producer/video director

A production created by Giants Are Small

Clifton Taylor, lighting designer
Irina Kruzhilina, costume designer
Matt Acheson, master puppeteer
Margie Durand, make-up artist

Featuring Sara Mearns, principal dancer
Amar Ramasar, principal dancer/puppeteer

STRAVINSKY

The Fairy’s Kiss
Excerpts from Neige for Piano Four-Hands,
Eric Huebner, Steven Beck, piano

DURYEY

STRAVINSKY

July 3–4

“Star-Spangled Celebration”

Bramwell Tovey, conductor and host
Joseph Alessi, trombone

United States Coast Guard Band
Captain Kenneth W. Megan, director

COPLAND

Bramwell TOVEY

SOUSA

Kenneth HESKETH

BERNSTEIN/arr. Grundman

VARIOUS/arr. Daniel Sandidge
and Sean Nelson

HAYDN

Four Dance Episodes from Rodeo
The Lincoln Tunnel Cabaret for Trombone and Orchestra
(World Premiere of the Orchestral Version)

The Glory of the Yankee Navy, Hands Across the Sea,
The Liberty Bell, and The Stars and Stripes Forever

Masque
Candide Suite
Armed Forces Medley

July 5–7

“The Planets – An HD Odyssey”

Bramwell Tovey, conductor

Women of the Manhattan School of Music Chamber Chorus and Oratorio Society of New York,
Kent Tritle, director, Ronnie Oliver Jr., associate director, Michael Sheetz, assistant director

John ADAMS

OFFENBACH

Jos. STRAUSS

HOLST

Short Ride in a Fast Machine
Ballet of the Snowflakes from Le Voyage dans la lune
Music of the Spheres
The Planets (with film)

“Musical fireworks lit up Avery Fisher Hall.”
— The Jewish Daily Forward

(of “Star-Spangled Celebration,” the first Summertime Classics program)
**2012–2013 Season**
**Every Concert Tells a Story Continued**

### July 10–11, 15, 16 in Brooklyn, Central Park, Queens, and Bronx
**New York Philharmonic Concerts in the Parks**
Presented by Didi and Oscar Schafer

<table>
<thead>
<tr>
<th>July 10</th>
<th>July 11</th>
<th>July 15</th>
<th>July 16</th>
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<tbody>
<tr>
<td>Alan Gilbert, conductor</td>
<td>Carter Brey, cello</td>
<td>Carter Brey, cello</td>
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#### July 10
**DVOŘÁK**
Cello Concerto

#### July 11
**TCHAIKOVSKY**
Symphony No. 5

### July 13 in Central Park
**Major League Baseball All-Star Charity Concert**

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<th>July 13</th>
<th>July 20</th>
<th>July 21</th>
<th>July 24</th>
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<tbody>
<tr>
<td>Alan Gilbert, conductor</td>
<td>Rafael Frühbeck de Burgos, conductor</td>
<td>Alan Gilbert, conductor</td>
<td>Bramwell Tovey, conductor</td>
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<tr>
<td>Maria Carey, soprano</td>
<td>Augustin Hadelich, violin</td>
<td>Jean-Yves Thibaudet, piano</td>
<td>Gil Shaham, violin</td>
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<tr>
<td>Joe Torre, narrator</td>
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<td>Women of the Evans Choir, Catherine Sailer, director</td>
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</table>

#### July 13
**DVOŘÁK**
Cello Concerto

#### July 20
**TCHAIKOVSKY**
Symphony No. 5

#### July 21
**RAVEL**
Alborada del gracioso

#### July 24
**SIBELIUS**
Hymn from Finlandia

### July 14 in Staten Island
**Free Indoor Concert, on Staten Island**
Presented by Didi and Oscar Schafer

<table>
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<th>July 14</th>
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<tbody>
<tr>
<td>Bramwell Tovey, conductor</td>
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<td>Karen Herman, conductor</td>
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<td>Joseph Alessi, trombone</td>
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</tbody>
</table>

#### July 14
**SIBELIUS**
Cello Concerto

#### July 25
**COPLAND**
Four Dance Episodes from Rodeo

#### July 26
**HOLST**
The Planets

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**Brilliant ... magisterial.**
— The New York Times
(of the July 11 concert in Central Park)
The range of repertoire which this Orchestra plays masterfully was reflected in the contrasting composers whose music was explored during the season. Brahms’s symphonies and concertos were all performed, as led by four conductors including Lorin Maazel, on January 16 (bottom right), and his chamber music appeared on all four Saturday Matinee Concerts, and The Nielsen Project (below), with Alan Gilbert conductor and Robert Langevin as soloist in the Flute Concerto, October 10 — the multiseason initiative to present and record all of the great Danish composer’s symphonies and concertos — continued. In addition, the Philharmonic said farewell to Marvin Hamlisch, the great New York Broadway composer who had himself conducted the Orchestra on several occasions, in a televised New Year’s Eve tribute (right) on December 31, with, from left, Raúl Esparza, Kelli O’Hara, Beth Behrs, Josh Groban, Audra McDonald, who also hosted, Brian d’Arcy James, Maria Friedman, Megan Hilty, and, not in photo, Joshua Bell, Lilla Crawford, and Michael Feinstein.

“Full-blooded and expressive ... stirring”
— The New York Times
(of Alan Gilbert’s performance of Brahms’s Symphony No. 1)
ARTISTIC HIGHLIGHT
CONTACT!, the New-Music Series

The Philharmonic has staked a unique place in New York’s new-music scene with CONTACT!, introduced in 2009. Again, the Orchestra’s musicians traveled up and across town to perform informal concerts in intimate venues that allowed audiences to hear directly from the composers and performers, including Composer-in-Residence Christopher Rouse, who advised on the series, and to mingle with them over a beer after the concerts.

December 21 (The Metropolitan Museum of Art)
December 22 (Peter Norton Symphony Space)
Jayce Ogren, conductor (and host, December 22);
Elizabeth Futral, soprano; John Schafer, host (December 21)

Andy Akiho
Oscillate
(World Premiere–New York Philharmonic Commission)

Andrew Norman
Try
(New York Premiere)

Jude Vaclavik
SHOCK WAVES
(World Premiere–New York Philharmonic Commission)

Druckman
Counterpoise (ensemble version)

April 5 (The Metropolitan Museum of Art)
April 6 (Peter Norton Symphony Space)
Alan Gilbert, conductor (and co-host, April 6);
Liang Wang, oboe; John Schafer, host (April 5); Christopher Rouse, co-host (April 6)

Anders Hillborg
Vaporized Tivoli
(New York Premiere)

Poul Ruders
Oboe Concerto
(U.S. Premiere)

Yann Robin
Backdraft
(U.S. Premiere–New York Philharmonic Commission
with the Fundação Casa da Música, Portugal)

Unsuk Chin
Gougaldón
(U.S. Premiere)

“It was a dark carnival of sonic treats, embraced with verve and pinpoint precision by a rotating cast of Philharmonic players.”
– LucidCulture.com (of the April CONTACT! program)
Alan Gilbert concluded his fourth Philharmonic season by presiding over four weeks of contrasting yet complementary programs that showcased themes and ideas that he has introduced since becoming Music Director. Together these concerts formed Gilbert’s Playlist.

May 30, May 31–June 1
Alan Gilbert, conductor; Case Scaglione, conductor (Stravinsky and Shostakovich); Mark Nuccio, clarinet; Jazz at Lincoln Center Orchestra with Wynton Marsalis (top row, far right)
Stravinsky
Shostakovich
Copland
Wynton Marsalis

(Top row, far right)

Mr. Gilbert’s deep involvement with Dallapiccola’s astonishing 50-minute opera came through in every moment of the blazing, inspired and beautiful performance he drew from the Philharmonic.
– The New York Times

(May 30 was a performance of the Marsalis only)

June 6, 8, 11
Alan Gilbert, conductor; Lisa Batiashvili, violin (second row, left); Geraldinesky, bass-baritone; Patricia Racette, soprano; Peter Hoare, tenor; William Ferguson, tenor; Sidney Outlaw, baritone; The Collegiate Chorale, James Bagwell, director (bottom)
Prokofiev
Dallapiccola
Brahms
Tchaikovsky

(May 30 was a performance of the Marsalis only)

June 8, Saturday Matinee Concert
Alan Gilbert, conductor and violin; Lisa Batiashvili, violin (in concerto); chamber performance (second row, far right) by Sheryl Staples, Alan Gilbert, violin; Cynthia Phelps, Rebecca Young, viola; Carter Brey, cello

(May 30 was a performance of the Marsalis only)

June 20–22
Alan Gilbert, conductor; Emanuel Ax, piano (top row, left)
Haydn
Christopher Rouse
Wagner/arr. Alan Gilbert

(May 30 was a performance of the Marsalis only)

June 27–29
A Dancer’s Dream: Two Works by Stravinsky
(see page 30)
ARTISTIC HIGHLIGHT
A Dancer’s Dream: Two Works by Stravinsky

The subscription season culminated with *A Dancer’s Dream* (supported by Yoko Nagae Ceschina, The Andrew W. Mellon Foundation, The Susan and Elihu Rose Foundation, Donna and Marvin Schwartz, and the Mary and James G. Wallach Family Foundation), another collaboration with Giants Are Small, the production company with which Alan Gilbert and the New York Philharmonic worked on the previous sold-out productions of Ligeti’s *Le Grand Macabre* (2010) and Janáček’s *The Cunning Little Vixen* (2011). Instead of opera, this time the project explored fusing ballet with Orchestra, along with live animation, pre-recorded video, puppetry, and circus arts to create a new narrative recounting the transformational impact of art. The sold-out performances of Stravinsky’s *The Fairy’s Kiss* and *Petrushka*, with a selection of Durey’s *Neige* in between, were acclaimed by the public as well as the media and were filmed for later international movie theater screenings.

“Exhilarating ... spirited ... spontaneous ... Is this the future of the American orchestra? Let’s hope so.”
– The New York Times

Clockwise from right: New York City Ballet principal dancer Sara Mearns, who starred in *A Dancer’s Dream*, as the Ice Maiden in *The Fairy’s Kiss*; Anthony Roth Costanzo, who appeared on film as the title character in *Petrushka*; Giants Are Small’s puppets enacting The Moor (resembling Eric Owens), Columbine (Mearns), and Petrushka (Costanzo); Alan Gilbert as the Magician directing the assembled forces in *Petrushka*, with a theatrical cue projected onto a screen above him.
In November 2012 the New York Philharmonic, Shanghai Symphony Orchestra, and the Shanghai Conservatory of Music announced the New York Philharmonic – Shanghai Symphony Orchestra Residency and Academy Partnership. “The partnership between the Shanghai Symphony and the New York Philharmonic is a wonderful way to have music as a common language between two of the world’s greatest cities,” said Philharmonic Chairman Gary W. Parr.

This agreement for a four-year partnership establishes annual performance residencies by the Philharmonic in Shanghai through the 2017–18 season as well as the Shanghai Orchestral Academy (SOA). The first New York Philharmonic performance residency in Shanghai will take place in the summer of 2015. Preparations for the SOA, which will open in the fall of 2014, have already begun. This education platform to train professional orchestral musicians on the highest level will offer a Master of Fine Arts as well as an exclusive opportunity to serve apprenticeships with world-renowned orchestras including the New York Philharmonic and Shanghai Symphony Orchestra. Philharmonic musicians will serve on the faculty, involving travel to Shanghai each semester to set up individual teaching plans for students, give lessons, and lead master classes; the students’ development will be monitored regularly via real-time online classes and performance assessments.
The season was punctuated with three glamorous galas. The Opening Gala Concert (September 27), conducted by Alan Gilbert, kicked off the season in style, thanks in great part to the virtuosity of the evening’s soloist, Philharmonic Board Member and legendary violinist Itzhak Perlman. In the second annual Chinese New Year Gala (February 12), Long Yu again conducted a mix of Western classical masterpieces and some of today’s most exciting music coming from China. “An Enchanted Evening with Paulo Szot,” the Spring Gala (June 4), featured the popular baritone serenading leading ladies of Broadway and television while Ted Sperling conducted the Orchestra.

“The Philharmonic’s ‘new tradition of celebrating the Chinese New Year’ ... was a pleasure from first note to last. [...] The orchestra was in flawless fettle.”

— MusicalAmerica.com
The New York Philharmonic’s global presence, which began in 1920, continued in the 2013–14 season with the EUROPE / SPRING 2013 tour, May 2–17. Beginning as far east as one can go on that continent with a visit to Turkey — with its first return to Istanbul in 18 years and its debut in Izmir — Alan Gilbert and the musicians performed in some of the cultural capitals of the wellspring of the orchestral tradition, including a visit to Global Sponsor Credit Suisse’s home in Zurich and a two-concert celebration of the centennial of Vienna’s historic Konzerthaus. Along the way they introduced Europeans to some of the exciting projects they have been developing at home, including the results of partnerships with The Marie-Josée Kravis Composer-in-Residence (represented by the European premiere of Christopher Rouse’s *Prospero’s Rooms*), The Mary and James G. Wallach Artist-in-Residence (with pianist Emanuel Ax sharing his beloved approach to Mozart), and distinguished friends such as violinist Joshua Bell and cellist Jan Vogler appearing as soloists. A highpoint was the immersive performance, at Volkswagen’s Transparent Factory in Dresden, of Magnus Lindberg’s rauous *Kraft* — an event that was Webcast live — following the series of groundbreaking events that have been a hallmark of the Gilbert era at the Philharmonic.

Other travels in the season included the weekend in Ann Arbor, February 23–24, which featured two performances and the announcement of the completion of the first phase of the Philharmonic Digital Archives, made possible by the generous support of the Leon Levy Foundation (see page 11); the 11th annual residency at the Bravo! Vail festival, July 19–26; and visits to Long Island University’s Tilles Center for the Performing Arts in Brookville, New York (June 7) and the New Jersey Performing Arts Center in Newark, New Jersey (December 7).
The Philharmonic-Symphony Society of New York, Inc.

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Six music-loving philanthropists joined the Board of the New York Philharmonic during the 2012–13 season:

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Oscar L. Tang
Pamela Thomas-Graham
Bobby Tudor

New York Philharmonic | 34
In the 2012–13 season the New York Philharmonic’s partnership with Credit Suisse, the exclusive Global Sponsor of the Orchestra since 2007, continued to foster visionary programming and ambitious projects ranging from events that offered the gift of free music for neighbors in New York to the rich two-day visit to Ann Arbor and the continent-spanning EUROPE / SPRING 2013 tour, comprising not only concerts in some of the world’s greatest and historic venues but a welcoming and fun-filled free concert for busy Zurich commuters.
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Some of Our Generous Donors

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New York Philharmonic | 37
The New York Philharmonic honors the Orchestra’s most significant individual, corporate, and foundation donors whose generosity has supported the Philharmonic’s activities over the years.
The New York Philharmonic recognizes the substantial commitment of Leonard Bernstein Circle members, who help fund the Orchestra’s ongoing excellence in performance, outreach, and educational programs.
The New York Philharmonic is grateful to the many generous Patrons who help the Orchestra present unparalleled programs with today's leading guest artists and conductors, as well as maintain acclaimed educational programming and outreach initiatives.

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The New York Philharmonic Annual Fund

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The New York Philharmonic is a recognized leader in music education. The Orchestra’s education programs — from public school partnerships through young people’s concerts to global initiatives — continue to serve as models for cultural institutions worldwide.

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(Former as of August 31, 2013)
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Gifts in Honor and in Memory of Others

Since the early days of the Orchestra, these devoted music lovers have created and sustained an Endowment Fund to ensure the Philharmonic’s artistic distinction and financial security for future generations. We are grateful to the following donors:
The New York Philharmonic would like to express its gratitude to the Volunteer Council, who assist the Orchestra and staff with fund-raising through the Gift Kiosk, hosting Patron Lounges, staffing the Friends membership table, and special events support.

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The Philharmonic Family

New York Philharmonic | 47

(CURRENT AS OF AUGUST 31, 2013)
Independent Auditor’s Report

Board of Directors
The Philharmonic-Symphony Society of New York, Inc.
New York, New York

Report on the Financial Statements
We have audited the accompanying financial statements of The Philharmonic-Symphony Society of New York, Inc. (“Society”), which comprise the statements of financial position as of August 31, 2013 and 2012, and the related statements of activities and cash flows for the years then ended, and the related notes to the financial statements.

Management’s Responsibility for the Financial Statements
The Society’s management is responsible for the preparation and fair presentation of these financial statements in accordance with accounting principles generally accepted in the United States of America; this includes the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of the financial statements that are free from material misstatement, whether due to fraud or error.

Auditors’ Responsibility
Our responsibility is to express an opinion on these financial statements based on our audits. We conducted our audits in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audits to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor’s judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the organization’s preparation and fair presentation of the financial statements, in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the organization’s internal control. Accordingly, we express no such opinion. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion
In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of The Philharmonic-Symphony Society of New York, Inc. as of August 31, 2013 and 2012, and the changes in its net assets and its cash flows for the years then ended, in accordance with accounting principles generally accepted in the United States of America.

Essex-Amper LLP
New York, New York
December 2, 2013
<table>
<thead>
<tr>
<th>ASSETS</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$2,763</td>
<td>$4,199</td>
</tr>
<tr>
<td>Interest, concert fees and other receivables</td>
<td>$1,555</td>
<td>$290</td>
</tr>
<tr>
<td>Contributions receivable - current (Note 3)</td>
<td>$6,553</td>
<td>$6,797</td>
</tr>
<tr>
<td>Prepaid expenses and other current assets</td>
<td>$1,827</td>
<td>$2,141</td>
</tr>
<tr>
<td>Total current assets</td>
<td>$12,698</td>
<td>$13,427</td>
</tr>
<tr>
<td>Noncurrent assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions receivable - noncurrent (Note 3)</td>
<td>$7,604</td>
<td>$8,086</td>
</tr>
<tr>
<td>Notes receivable</td>
<td>$119</td>
<td>$54</td>
</tr>
<tr>
<td>Property and equipment, net (Note 4)</td>
<td>$13,835</td>
<td>$13,978</td>
</tr>
<tr>
<td>Contributions receivable - permanently restricted (Note 3)</td>
<td>$3,656</td>
<td>$5,851</td>
</tr>
<tr>
<td>Endowment investments (Note 2)</td>
<td>$187,434</td>
<td>$180,761</td>
</tr>
<tr>
<td>Other investments (Note 2)</td>
<td>$4,854</td>
<td>$4,423</td>
</tr>
<tr>
<td>Total noncurrent assets</td>
<td>$217,502</td>
<td>$212,753</td>
</tr>
<tr>
<td>LIABILITIES</td>
<td>$230,200</td>
<td>$226,180</td>
</tr>
<tr>
<td>Current liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable and accrued liabilities</td>
<td>$3,854</td>
<td>$3,642</td>
</tr>
<tr>
<td>Deferred revenue from ticket sales and other</td>
<td>$12,830</td>
<td>$12,156</td>
</tr>
<tr>
<td>Total current liabilities</td>
<td>$16,684</td>
<td>$15,798</td>
</tr>
<tr>
<td>Noncurrent liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accrued pension liability (Note 5)</td>
<td>$21,255</td>
<td>$33,404</td>
</tr>
<tr>
<td>Accrued postretirement benefits (Note 6)</td>
<td>$4,246</td>
<td>$3,662</td>
</tr>
<tr>
<td>Annuities payable</td>
<td>$791</td>
<td>$854</td>
</tr>
<tr>
<td>Total noncurrent liabilities</td>
<td>$26,292</td>
<td>$37,290</td>
</tr>
<tr>
<td>Commitments and contingencies (Note 11)</td>
<td>$42,976</td>
<td>$53,718</td>
</tr>
<tr>
<td>NET (DEFICIT) ASSETS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accrued pension liability and postretirement benefit (Note 7)</td>
<td>$(25,501)</td>
<td>$(37,066)</td>
</tr>
<tr>
<td>Board-designated functioning as endowment (Notes 7 and 9)</td>
<td>$7,773</td>
<td>$7,279</td>
</tr>
<tr>
<td>Accumulated losses on endowment funds (Note 9)</td>
<td>$(8,627)</td>
<td>$(9,840)</td>
</tr>
<tr>
<td>Other (Note 7)</td>
<td>$1,470</td>
<td>$1,636</td>
</tr>
<tr>
<td>Total unrestricted</td>
<td>$(24,885)</td>
<td>$(37,541)</td>
</tr>
<tr>
<td>Temporarily restricted (Note 8)</td>
<td>$87,583</td>
<td>$86,200</td>
</tr>
<tr>
<td>Permanently restricted (Note 9)</td>
<td>$124,556</td>
<td>$123,803</td>
</tr>
<tr>
<td>Total net (deficit)</td>
<td>$187,224</td>
<td>$172,462</td>
</tr>
<tr>
<td>$230,200</td>
<td>$226,180</td>
<td></td>
</tr>
</tbody>
</table>
### Income from orchestra activities:

<table>
<thead>
<tr>
<th>Description</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concert receipts and tour sponsorships</td>
<td>$26,178</td>
<td>$26,178</td>
<td>$26,579</td>
<td>$26,579</td>
</tr>
<tr>
<td>Recording and broadcasting reimbursement</td>
<td>1,015</td>
<td>1,015</td>
<td>1,284</td>
<td>1,284</td>
</tr>
<tr>
<td><strong>Total income from orchestra activities</strong></td>
<td>27,193</td>
<td>27,193</td>
<td>28,043</td>
<td>28,043</td>
</tr>
</tbody>
</table>

### Orchestra activity expenses (Note 14):

<table>
<thead>
<tr>
<th>Description</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subscription and other concerts</td>
<td>41,501</td>
<td>41,501</td>
<td>39,104</td>
<td>39,104</td>
</tr>
<tr>
<td>Student concerts</td>
<td>2,811</td>
<td>2,811</td>
<td>2,430</td>
<td>2,430</td>
</tr>
<tr>
<td>Free park concerts</td>
<td>2,515</td>
<td>2,515</td>
<td>1,864</td>
<td>1,864</td>
</tr>
<tr>
<td>Concerts on tour</td>
<td>7,515</td>
<td>7,515</td>
<td>9,163</td>
<td>9,163</td>
</tr>
<tr>
<td>Recording and broadcasting</td>
<td>1,431</td>
<td>1,431</td>
<td>1,602</td>
<td>1,602</td>
</tr>
<tr>
<td><strong>Total orchestra activity expenses</strong></td>
<td>55,773</td>
<td>55,773</td>
<td>54,163</td>
<td>54,163</td>
</tr>
<tr>
<td><strong>Loss from orchestra activities</strong></td>
<td>(28,580)</td>
<td>(28,580)</td>
<td>(26,120)</td>
<td>(26,120)</td>
</tr>
</tbody>
</table>

### Other income:

<table>
<thead>
<tr>
<th>Description</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gifts, grants and bequests</td>
<td>19,838</td>
<td>$6,706</td>
<td>204</td>
<td>26,748</td>
</tr>
<tr>
<td>Special events revenue (net of direct benefits to donors)</td>
<td>3,317</td>
<td>3,317</td>
<td>3,865</td>
<td>3,865</td>
</tr>
<tr>
<td>Investment return used for operations (Note 2)</td>
<td>399</td>
<td>8,294</td>
<td>8,693</td>
<td>8,530</td>
</tr>
<tr>
<td><strong>Total other income before release from restrictions</strong></td>
<td>23,554</td>
<td>15,000</td>
<td>204</td>
<td>38,758</td>
</tr>
<tr>
<td><strong>Net assets released from restrictions</strong></td>
<td>17,087</td>
<td>(17,087)</td>
<td>0</td>
<td>19,925</td>
</tr>
<tr>
<td><strong>Total other income</strong></td>
<td>40,641</td>
<td>(2,087)</td>
<td>204</td>
<td>38,758</td>
</tr>
</tbody>
</table>

### Supporting services expenses:

<table>
<thead>
<tr>
<th>Description</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Management and administration</td>
<td>14,397</td>
<td>14,397</td>
<td>12,972</td>
<td>12,972</td>
</tr>
<tr>
<td>Fund-raising</td>
<td>4,020</td>
<td>4,020</td>
<td>3,900</td>
<td>3,900</td>
</tr>
<tr>
<td><strong>Total supporting services expenses</strong></td>
<td>18,417</td>
<td>18,417</td>
<td>16,872</td>
<td>16,872</td>
</tr>
</tbody>
</table>

### (Deficiency) excess of operating income over expenses:

<table>
<thead>
<tr>
<th>Description</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Deficiency) excess of operating income over expenses</td>
<td>(6,356)</td>
<td>(2,087)</td>
<td>204</td>
<td>(8,239)</td>
</tr>
</tbody>
</table>

### Nonoperating income:

<table>
<thead>
<tr>
<th>Description</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net assets released from restriction due to endowment appropriations in excess of spending rate</td>
<td>6,411</td>
<td>6,411</td>
<td>0</td>
<td>5,045</td>
</tr>
<tr>
<td>Recovery of (increase in) underwater funds (Note 9)</td>
<td>1,213</td>
<td>(1,213)</td>
<td>0</td>
<td>2,387</td>
</tr>
<tr>
<td>Change in value of charitable gift annuities spending rate, net</td>
<td>(94)</td>
<td>(94)</td>
<td>(127)</td>
<td>(127)</td>
</tr>
<tr>
<td><strong>Change in net assets before adjustments</strong></td>
<td>1,771</td>
<td>1,383</td>
<td>723</td>
<td>3,877</td>
</tr>
<tr>
<td>Pension and other postretirement plan adjustment</td>
<td>10,885</td>
<td>10,885</td>
<td>(12,843)</td>
<td>(12,843)</td>
</tr>
<tr>
<td><strong>Change in net assets</strong></td>
<td>12,656</td>
<td>1,383</td>
<td>123,803</td>
<td>123,803</td>
</tr>
<tr>
<td><strong>Net (deficit) assets at beginning of year</strong></td>
<td>(37,541)</td>
<td>86,200</td>
<td>123,803</td>
<td>123,803</td>
</tr>
<tr>
<td><strong>Net (deficit) assets at end of year</strong></td>
<td>(24,885)</td>
<td>87,583</td>
<td>124,526</td>
<td>187,224</td>
</tr>
</tbody>
</table>
Statements of Cash Flows
(amounts in thousands)

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash flows from operating activities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Change in net assets</td>
<td>$14,762</td>
<td>$(23,761)</td>
</tr>
<tr>
<td>Adjustments to reconcile change in net assets to net cash used in operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>1,372</td>
<td>1,222</td>
</tr>
<tr>
<td>Bad debt expense</td>
<td>168</td>
<td>302</td>
</tr>
<tr>
<td>Net change in unrealized gains on investments</td>
<td>(8,648)</td>
<td>(286)</td>
</tr>
<tr>
<td>Net realized gains on sales of investments</td>
<td>(9,908)</td>
<td>(3,150)</td>
</tr>
<tr>
<td>Donated securities</td>
<td>(1,887)</td>
<td>(1,386)</td>
</tr>
<tr>
<td>Permanently restricted contributions</td>
<td>(900)</td>
<td>(1,883)</td>
</tr>
<tr>
<td>Changes in:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest, concert fees and other receivables</td>
<td>(1,265)</td>
<td>749</td>
</tr>
<tr>
<td>Contributions receivable - current</td>
<td>76</td>
<td>3,118</td>
</tr>
<tr>
<td>Prepaid expenses and other current assets</td>
<td>(429)</td>
<td>(1,386)</td>
</tr>
<tr>
<td>Contributions receivable - noncurrent</td>
<td>482</td>
<td>3,065</td>
</tr>
<tr>
<td>Contributions receivable - permanently restricted</td>
<td>2,195</td>
<td>1,504</td>
</tr>
<tr>
<td>Accounts payable and accrued liabilities</td>
<td>212</td>
<td>356</td>
</tr>
<tr>
<td>Deferred revenue from ticket sales and other</td>
<td>674</td>
<td>(571)</td>
</tr>
<tr>
<td>Accrued pension liability</td>
<td>(12,147)</td>
<td>12,294</td>
</tr>
<tr>
<td>Accrued postretirement benefits</td>
<td>584</td>
<td>758</td>
</tr>
<tr>
<td>Annuities payable</td>
<td>(64)</td>
<td>(38)</td>
</tr>
<tr>
<td><strong>Net cash used in operating activities</strong></td>
<td>(13,980)</td>
<td>(8,142)</td>
</tr>
</tbody>
</table>

| **Cash flows from investing activities:** |           |           |
| Purchases of property and equipment | (1,629)   | (2,564)   |
| Repayments on notes receivable | 2         | 12        |
| Issuance of notes receivable | (68)      |           |
| Purchases of investments | (54,670)  | (31,165)  |
| Proceeds from sales of investments | 68,009    | 38,619    |
| **Net cash provided by investing activities** | 11,644    | 4,902     |

| **Cash flows from financing activities:** |           |           |
| Permanently restricted contributions | 900       | 1,883     |

| **Net decrease in cash and cash equivalents** | (1,436)   | (1,357)   |
| **Cash and cash equivalents at beginning of year** | 4,199     | 5,556     |
| **Cash and cash equivalents at end of year** | $2,763    | $4,199    |

| **Supplemental disclosures of cash flow information:** |           |           |
| In-kind services | $1,094    | $54       |

August 31,
New York Philharmonic | 51
Organization:

The Philharmonic-Symphony Society of New York, Inc. (the “Society”) is a not-for-profit membership corporation incorporated in New York State in 1853 and located in Lincoln Center in New York City, the purpose of which is to support a symphony orchestra, the New York Philharmonic (the “Philharmonic”), and to foster an interest in and enjoyment of music in New York City and the world.

The Society qualifies as a Section 501(c)(3) organization, exempt from federal income taxes under Section 501(a) of the U.S. Internal Revenue Code (the “Code”), as well as from New York State and New York City income taxes under comparable laws. The Society has also been classified as a publicly supported organization under Section 509(a) of the Code and qualifies for the maximum charitable contribution deduction by donors.

Financial reporting:

(1) Basis of accounting:

The accompanying financial statements of the Society have been prepared using the accrual basis of accounting and conform to accounting principles generally accepted in the United States of America as applicable to not-for-profit organizations.

(2) Measure of operations:

The Society includes in its definition of operations all income and expenses relating to its orchestra and supporting activities.

(3) Use of estimates:

The preparation of financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets, liabilities, revenues, and expenses and the disclosure of contingent assets and liabilities. Actual results could differ from those estimates.

(4) Functional allocation of expenses:

The costs of providing the various programs and supporting services of the Society have been summarized on a functional basis in Note 14. Accordingly, certain expenses have been allocated among the programs and supporting services using appropriate measurement methodologies determined by management.

(5) Net assets:

Net assets and income, expenses, gains and losses are classified based on the existence or absence of donor-imposed restrictions. Accordingly, the net assets of the Society and changes therein are classified and reported as follows:

i) Unrestricted:

Unrestricted net assets represent those resources that are not restricted by donors, or for which donor-imposed restrictions have expired. Board-designated net assets represent amounts determined by the Board of Directors to function as endowment.

ii) Temporarily restricted:

Temporarily restricted net assets represent those resources with donor-imposed restrictions that either require the Society to use or expend the related assets as specified or are subject to the requirements of the New York Prudent Management of Institutional Funds act (“NYPMIFA”). The Society records contributions as temporarily restricted if they are received with donor stipulations that limit their use through either purpose or time restrictions. When donor restrictions expire, that is, when a time restriction ends or a purpose restriction is fulfilled, or the Board of Directors acts to appropriate funds, temporarily restricted “net assets are reclassified as unrestricted net assets and reported in the statements of activities as net assets released from restrictions.” It is the Society’s policy to report temporarily restricted contributions received and expended in the same accounting period in the unrestricted net asset category.

Contributions that donors require to be used to acquire long-lived assets are reported as temporarily restricted until the long-lived assets have been acquired and placed in service, at which time the Society reports the expiration of the donor-imposed restriction as a reclassification included in “net assets released from restrictions.”
NOTE 1 - ORGANIZATION AND SUMMARY OF SIGNIFICANT ACCOUNTING PRINCIPLES CONTINUED

Financial reporting: (continued)

(5) Net assets: (continued)

  iii) Permanently restricted:

  Permanently restricted net assets represent those resources with donor-imposed restrictions which stipulate that the related resources be maintained in perpetuity, but which permit the Society to expend part or all of the income and capital appreciation derived from the donated assets for either specified or unspecified purposes. Under the terms of NYPMIFA, those earnings will be initially classified as temporarily restricted in the accompanying financial statements, pending appropriation by the Board of Directors.

Cash and cash equivalents:

For the purpose of the statements of cash flows, the Society considers highly liquid investments purchased with a maturity of three months or less, other than those held in the Society's investment portfolio, to be cash equivalents.

Investments:

Investments in equity securities with readily determinable fair values are reported in the accompanying statements of financial position, with realized and unrealized gains and losses included in the accompanying statements of activities. Donated securities are recorded at their fair values at the dates of donation. The Society's mutual funds are also reported at their fair value, as determined by the related investment manager or advisor.

The Society has investments in limited partnerships and limited liability companies which are considered to be alternative investments and not readily marketable. The underlying holdings of the Society's alternative investments consist principally of publicly traded domestic and international equity securities. The estimated fair values provided by the managers of these alternative investment may differ from actual values had a ready market for these investments existed.

Investment transactions are recorded on a trade-date basis. Realized gains or losses on investments are determined by comparison of the average cost of acquisition to proceeds at the time of disposition. The earnings from dividends and interest are recognized when earned.

Investment expenses include the services of investment managers and custodians. The balances of investment management fees disclosed in Note B are those specific fees charged by the Society's various investment managers in each fiscal year; however, they do not include those fees that are embedded in various other investment accounts and transactions.

Contributions, gifts and pledges:

Contributions to the Society are recognized as revenue upon the receipt of cash, unconditional pledges or other assets. All contributions are considered available for unrestricted use, unless the donors restrict the use thereof, either on a temporary or permanent basis. Contributions of assets other than cash are recorded at their estimated fair values at the dates of donation. Contributions to be received after one year are discounted at an appropriate interest rate commensurate with the risk involved. Contribution revenue is recognized based on the present value of the estimated future payments to be made to the Society.

Allowance for doubtful collections:

The Society periodically assesses the collectibility of its contributions and receivables using management's judgment of potential defaults, which considers factors such as prior collection history, the type of contribution and the nature of fund-raising activity and provides allowances for anticipated losses, if any, when necessary.

Property and equipment:

Major expenditures for furniture, equipment, computer hardware and software, and leasehold improvements are capitalized and are depreciated or amortized using the straight-line method over their estimated useful lives, which range from three to thirty-five years, or the life of the underlying lease, whichever is shorter. Minor expenditures for furniture and equipment are recorded as expenses, as such items are not considered sufficiently material to warrant capitalization and depreciation.

The costs (or donated values) of musical instruments are capitalized and depreciated over their estimated useful lives, except for antique musical instruments, valued at $5,845 in fiscal-years 2013 and 2012, which are not required to be depreciated.
NOTE 1 - ORGANIZATION AND SUMMARY OF SIGNIFICANT ACCOUNTING PRINCIPLES CONTINUED

Accrued vacation:
The Society’s employees are entitled to be paid for unused vacation time if they leave the Society’s employ. Accordingly, at each fiscal year-end, the Society must recognize a liability for the amount that would be incurred if employees with such unused vacation were to leave. At August 31, 2013 and 2012, this accrued vacation obligation was approximately $117, and was reported as part of accounts payable and accrued expenses in the accompanying statements of financial position.

Deferred revenue:
Deferred revenue from ticket sales arises from subscription sales and special events and is recognized as income when the performances or special events for which the tickets have been sold occurs.

Income taxes:
The Society is subject to the provisions of the Financial Accounting Standards Board’s (“FASB”) Accounting Standards Codification (“ASC”) Topic 740-10-05, relating to accounting and reporting for uncertainty in income taxes. For the Society, these provisions could be applicable to the incurrence of unrelated business income tax attributable to certain of the Society’s investments. Because of the Society’s general tax-exempt status, ASC Topic 740 10 05 has not had, and is not expected to have, a material impact on the Society’s financial statements.

Fair-value measurement:
The Society reports a fair-value measurement of all applicable financial assets and liabilities, including investments, pledges and grants receivable, and short-term payables (for the fair valuation of investments, see Note 2).

Endowment funds:
The Society reports all applicable disclosures to its funds treated as endowment, both donor-restricted and Board-designated (see Note 9).

Advertising:
The Society expenses the costs of advertising as they are incurred.

Volunteers:
A number of volunteers have made significant contributions of time to the Society's program and support functions. The value of this contributed time does not meet the criteria for recognition of contributed services and, accordingly, is not reflected in the accompanying financial statements. However, the value of services that do meet the criteria are reported as in-kind donations of services.

Subsequent events:
The Society considers the accounting treatments, and the related disclosures in the current fiscal-year's financial statements, that may be required as the result of all events or transactions that occur after the fiscal year-end through the date of the independent auditors' report.

Reclassifications:
Certain amounts in the accompanying financial statements have been reclassified to conform to the current-year’s presentation.
NOTE 2 - INVESTMENTS

At each fiscal year-end, the fair values of the society's investments were as follows:

The following schedule summarizes the Society's investment returns and their classifications in the accompanying statements of activities for each fiscal year:

Other investments include amounts designated for a supplemental pension fund, charitable gift annuities and other general funds.

The Society's Board of Directors has adopted a spending-rate policy whereby a predetermined amount of each fiscal year's investment assets is used to fund current operations. The spending-rate return reflected in unrestricted and temporarily restricted investment income was $199 and $8,489 and $197 and $8,325 in fiscal-years 2013 and 2012, respectively. The spending-rate was calculated as 5.0%, of the prior three-year, rolling-average quarterly market value of investments. Unrestricted investment income also includes interest income earned on operating funds of $5 and $8 in fiscal-year 2013 and 2012, respectively.
NOTE 2 - INVESTMENTS CONTINUED

The FASB's ASC Topic 820-10-05 establishes a three-level valuation hierarchy of fair-value measurements. These valuation techniques are based upon observable and unobservable inputs. Observable inputs reflect market data obtained from independent sources, while unobservable inputs reflect market assumptions. These two types of inputs create the following fair-value hierarchy:

**Level 1:** Valuations are based on observable inputs that reflect quoted market prices in active markets for those investments, or similar investments, at the reporting date.

**Level 2:** Valuations are based on (i) quoted prices for those investments, or similar investments, in active markets, or (ii) quoted prices for investments, or similar investments, in markets that are not active, or (iii) pricing inputs other than quoted prices that are directly or indirectly observable at the reporting date. Level 2 assets include those securities that are redeemable at or near the balance sheet date and for which a model was derived for valuation.

**Level 3:** Valuations are based on pricing inputs that are unobservable and includes situations where (i) there is little, if any, market activity for the asset or liability, or (ii) the underlying investments of which could not be independently valued, or (iii) they cannot be immediately redeemed at or near the fiscal year-end.

Most investments classified in Levels 2 and 3 consist of ownership shares or units in investment funds as opposed to direct interests in the funds' underlying holdings, which may be marketable. Because the net asset value reported by each fund is used as a practical expedient to estimate fair value of the Society's interest therein, its classification in Level 3 is based on the Society's ability to redeem its interest at or near year-end. If the interest can be redeemed in the near term, the investment is classified as Level 2.

The FASB provides accounting guidance on measuring the fair value of certain investments such as private equity funds, fund of funds, and hedge funds, to offer investors a practical expedient for measuring the fair value of investments in certain entities that calculate net asset value ("NAV"). Under that practical expedient, entities are permitted to use NAV without adjustment for certain investments that qualified under the guidance. The Society's investments in funds fitting this description, classified within Level 3 of the fair-value hierarchy, are carried at fair value based on NAV. Investments in these types of funds are subject to withdrawal restrictions, and, for these Level 3 investments, the Society does not have the ability to withdraw at reported NAV at August 31, 2013 or within a reasonable period of time.

The Society's investments in these types of funds are valued based on the valuation policies and procedures of the general partner or manager and reviewed by the Society's Investment Committee of the Board of Directors. The Investment Committee performs oversight of the underlying investment managers' material positions both on an investment level and from a risk perspective. The Investment Committee is also responsible for ensuring that investments are valued according to the policies and procedures adopted by the Society. The Society places reliance upon those procedures and records these investments at fair value, as determined by the underlying investment managers. The classification of investments in the fair-value hierarchy is not necessarily an indication of the risks, liquidity or degree of difficulty in estimating the fair value of each investment's underlying assets and liabilities. The availability of available market data is monitored to assess the appropriate classification of financial instruments within the fair-value hierarchy. Changes in economic conditions or valuation techniques may require the transfer of financial instruments from one level to another. In such instances, the transfer is reported at the beginning of the reporting period.
NOTE 2 - INVESTMENTS CONTINUED

The following tables summarize the fair values of the Society’s assets at each fiscal year-end, in accordance with the ASC Topic 820-10-05 valuation levels.

### August 31, 2013

<table>
<thead>
<tr>
<th></th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Money-market funds</td>
<td>$ 5,335</td>
<td>$ 5,335</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equity securities - domestic</td>
<td>53,327</td>
<td>53,327</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equity securities - international</td>
<td>12,281</td>
<td>12,281</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fixed income funds</td>
<td>27,296</td>
<td>27,296</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alternative investments:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Real asset funds</td>
<td>10,002</td>
<td>14,213</td>
<td>24,215</td>
<td></td>
</tr>
<tr>
<td>Equity securities - domestic</td>
<td>10,540</td>
<td>10,540</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equity securities - international</td>
<td>19,987</td>
<td>19,987</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other hedge-funds-of-funds</td>
<td>27,973</td>
<td>11,334</td>
<td>39,307</td>
<td></td>
</tr>
<tr>
<td>Total funds</td>
<td>$108,241</td>
<td>$72,713</td>
<td>$11,334</td>
<td>$192,288</td>
</tr>
</tbody>
</table>

### August 31, 2012

<table>
<thead>
<tr>
<th></th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Money-market funds</td>
<td>$ 7,673</td>
<td></td>
<td>$ 7,673</td>
<td></td>
</tr>
<tr>
<td>Equity securities - domestic</td>
<td>62,227</td>
<td>62,227</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equity securities - international</td>
<td>10,345</td>
<td>10,345</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fixed income funds</td>
<td>27,804</td>
<td></td>
<td>27,804</td>
<td></td>
</tr>
<tr>
<td>Alternative investments:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Real asset funds</td>
<td>10,627</td>
<td>14,761</td>
<td>25,388</td>
<td></td>
</tr>
<tr>
<td>Equity securities - international</td>
<td>16,915</td>
<td>16,915</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other hedge-funds-of-funds</td>
<td>24,832</td>
<td>10,000</td>
<td>34,832</td>
<td></td>
</tr>
<tr>
<td>Total funds</td>
<td>$118,676</td>
<td>$56,508</td>
<td>$10,000</td>
<td>$185,184</td>
</tr>
</tbody>
</table>

The following table lists the redemption requirements of the alternative investments by major category:

<table>
<thead>
<tr>
<th></th>
<th>Fair Value</th>
<th>Unfunded Commitments</th>
<th>Redemption Frequency</th>
<th>Redemption Notice Period</th>
</tr>
</thead>
<tbody>
<tr>
<td>Limited liability companies</td>
<td>$ 80,291</td>
<td>None</td>
<td>Monthly &amp; Quarterly</td>
<td>5-95 days</td>
</tr>
<tr>
<td>Limited partnerships</td>
<td>$ 13,758</td>
<td>None</td>
<td>Monthly &amp; Quarterly</td>
<td>10 days</td>
</tr>
<tr>
<td>Total</td>
<td>$ 94,049</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The following table presents the Society’s reconciliation of Level 3 investments at each fiscal year-end:

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance - September 1</td>
<td>$10,000</td>
<td></td>
</tr>
<tr>
<td>Purchases</td>
<td></td>
<td>$10,000</td>
</tr>
<tr>
<td>Unrealized gains</td>
<td>1,334</td>
<td></td>
</tr>
<tr>
<td>Balance - August 31</td>
<td>$11,334</td>
<td>$10,000</td>
</tr>
</tbody>
</table>
NOTE 3 - RECEIVABLES

[a] Contributions receivables

At each fiscal year-end, net contributions receivable are due to be collected as follows:

<table>
<thead>
<tr>
<th></th>
<th>August 31,</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2013</td>
</tr>
<tr>
<td>One year (including $2,667 and $2,702 of endowment pledges in fiscal-years 2013 and 2012, respectively)</td>
<td>$9,459</td>
</tr>
<tr>
<td>One to five years</td>
<td>$7,851</td>
</tr>
<tr>
<td>More than five years</td>
<td>$2,843</td>
</tr>
<tr>
<td>Total</td>
<td>$20,153</td>
</tr>
<tr>
<td>Less allowance for doubtful collections</td>
<td>(240)</td>
</tr>
<tr>
<td>Future value</td>
<td>$19,913</td>
</tr>
<tr>
<td>Less discount to present value (at rates of 3.5% to 7%)</td>
<td>(2,100)</td>
</tr>
<tr>
<td>Total less allowance</td>
<td>$17,813</td>
</tr>
</tbody>
</table>

The Society wrote off certain contributions receivable through allowance for doubtful accounts amounting to $168 and $302 for the year ended August 31, 2013 and 2012, respectively.

[b] Other receivables

At each fiscal year-end, other receivables consisted of amounts due to the Society from unrelated parties for exchange-type transactions. All amounts are due within one year, and based on the Society’s prior experience, are expected to be fully collected. Accordingly, no allowance for doubtful accounts has been established.

NOTE 4 - PROPERTY AND EQUIPMENT

At each fiscal year-end, the costs of leasehold improvements, equipment and musical instruments were as follows:

<table>
<thead>
<tr>
<th></th>
<th>August 31,</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2013</td>
</tr>
<tr>
<td>Leasehold improvements</td>
<td>$10,181</td>
</tr>
<tr>
<td>Equipment</td>
<td>2,507</td>
</tr>
<tr>
<td>Computer hardware and software</td>
<td>5,756</td>
</tr>
<tr>
<td>Archives Digitization and Conservation</td>
<td>2,757</td>
</tr>
<tr>
<td>Musical instruments</td>
<td>6,527</td>
</tr>
<tr>
<td>Total</td>
<td>$27,728</td>
</tr>
</tbody>
</table>

Depreciation and amortization of leasehold improvements, equipment and musical instruments amounted to $1,372 and $1,222 for fiscal-years 2013 and 2012, respectively. During fiscal-year 2013, the Society wrote-off fully depreciated assets with a cost basis of $40.
NOTE 5 - PENSION PLANS

The Society maintains two defined-benefit pension plans, one for members of the orchestra and one for office employees. The Society’s funding policy is to contribute funds to a trust as necessary to provide for current service and for any unfunded accrued benefit liabilities, over a reasonable period, to meet IRS minimum-funding requirements. To the extent that these requirements are fully covered by assets in the trust, a contribution may not be made in a particular year.

The following table sets forth the plans’ funded status and the amounts recognized in the Society’s financial statements:

<table>
<thead>
<tr>
<th></th>
<th>Orchestra Plan</th>
<th>Office Plan</th>
</tr>
</thead>
<tbody>
<tr>
<td>Projected benefit obligation</td>
<td>$(60,119)</td>
<td>$43,403</td>
</tr>
<tr>
<td>Fair value of Plan assets</td>
<td>$(64,831)</td>
<td>$38,369</td>
</tr>
<tr>
<td>Funded status - deficiency of assets</td>
<td>$(15,651)</td>
<td>$11,112</td>
</tr>
<tr>
<td>Service cost - benefits earned during the period</td>
<td>$977</td>
<td>$747</td>
</tr>
<tr>
<td>Interest cost on projected benefit obligation</td>
<td>$2,688</td>
<td>$2,899</td>
</tr>
<tr>
<td>Expected annual return on Plan assets</td>
<td>$(3,329)</td>
<td>$(3,313)</td>
</tr>
<tr>
<td>Net amortization and deferral</td>
<td>$2,655</td>
<td>$1,926</td>
</tr>
<tr>
<td>Net periodic pension costs</td>
<td>$2,991</td>
<td>$2,259</td>
</tr>
</tbody>
</table>

Weighted-average assumptions:

- Discount rate for benefit cost: 4.22%, 5.35%, 4.22%, 5.35%
- Discount rate for projected benefit obligation: 4.99%, 4.22%, 4.99%, 4.22%
- Expected return on plan assets: 8.00%, 8.00%, 8.00%, 8.00%
- Rate of compensation increase: N/A, N/A, 3.00%, 3.00%

Benefit cost | $2,991 |
Employer contributions | $4,035 |
Employee contributions | $3,235 |
Benefits paid | $5,269 |

Employer contributions are stated as amounts paid during fiscal-years 2013 and 2012. These contributions may be applied to plan years other than the fiscal year in which it has been reported.

The plans’ investments will be made for the purpose of providing retirement reserves for the present and future benefit of participants of the plans. The assets will be invested with the care, skill and diligence a prudent person acting in this capacity would exercise to comply with all objectives outlined herein, the Investment Advisors Act of 1940, the Employee Retirement Income Security Act of 1974 (“ERISA”) and all other governing statutes.

The primary objective of the plans’ trustees is to provide a balance among capital appreciation, preservation of capital, and the production of current income. The plans’ trustees recognize that risk (i.e., the uncertainty of future events), volatility (i.e., the potential for variability of asset values) and the possibility of loss in purchasing power (due to inflation) are present to some degree in all types of investment vehicles. While high levels of risk are to be avoided, the assumption of risk is warranted in order to allow the investment manager the opportunity to achieve satisfactory long-term results consistent with the objectives of the Plans.

The trustees of the Plans have established the following asset-allocation strategy:

At August 31, 2013, the percentages of the fair values of the types of Plan assets held were as follows:

The estimated amount of the Society’s contribution for fiscal-year 2014 is $3,417 for the Orchestra Plan and $952 for the Office Plan. These estimates reflect the funding requirements promulgated under the Internal Revenue Service’s “Moving Ahead for Progress in the 21st Century” (“MAP-21”) rules.

The following table illustrates the expected benefit payments over future years:

<table>
<thead>
<tr>
<th>Year Ending August 31</th>
<th>Orchestra Plan</th>
<th>Office Plan</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
<td>$3,552</td>
<td>$596</td>
</tr>
<tr>
<td>2015</td>
<td>3,672</td>
<td>660</td>
</tr>
<tr>
<td>2016</td>
<td>3,690</td>
<td>681</td>
</tr>
<tr>
<td>2017</td>
<td>3,710</td>
<td>730</td>
</tr>
<tr>
<td>2018</td>
<td>3,706</td>
<td>742</td>
</tr>
<tr>
<td>2019 - 2023</td>
<td>19,260</td>
<td>4,479</td>
</tr>
</tbody>
</table>

New York Philharmonic | 59
NOTE 6 - OTHER POSTRETIREMENT BENEFIT PLANS

In addition to providing pension benefits, the Society provides certain health-care insurance benefits for qualified employees retiring after September 21, 1982, under two separate benefit plans. Administrative employees are eligible for benefits when they have reached ten years of service and 62 years of age while working for the Society. Orchestra employees are eligible for benefits when they have reached ten years of service and 60 years of age while working for the Society. Prior to fiscal-year 1996, the cost of retiree health-care benefits was recognized as expense in the fiscal year during which related costs for annual insurance premiums were incurred.

A one percentage-point increase in the assumed healthcare cost-trend for each fiscal year would have resulted in an increase in the accumulated postretirement benefit obligation as of August 31, 2013 of $471 and an increase in the aggregate cost components of net period postretirement benefit costs of $10 for fiscal-year 2013.

There were no employer or employee contributions to the Plans in either fiscal-year 2013 or 2012, respectively.

The amount of the expected postretirement benefit obligation is presented in the following table:

<table>
<thead>
<tr>
<th>Year Ended August 31, 2013</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expected postretirement benefit obligation</td>
<td>$ (4,246)</td>
<td>$ (3,662)</td>
</tr>
<tr>
<td>Fair value of plan assets at end of year</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Funded status (deficiency of assets)</td>
<td>$ (4,246)</td>
<td>$ (3,662)</td>
</tr>
<tr>
<td>Service cost - benefits earned during the period</td>
<td>$ 83</td>
<td>$ 80</td>
</tr>
<tr>
<td>Interest cost on expected benefit obligation</td>
<td>$ 146</td>
<td>$ 153</td>
</tr>
<tr>
<td>Net amortization and deferral</td>
<td>47</td>
<td>10</td>
</tr>
<tr>
<td>Net periodic postretirement benefit cost</td>
<td>$ 276</td>
<td>$ 243</td>
</tr>
</tbody>
</table>

Weighted-average assumptions
Discount rate

| 4.90% | 3.90% |

For the year ended August 31,
Benefit cost | $ 276 | $ 243 |
Benefits paid | $ 134 | $ 99 |

The accrued expected postretirement benefit cost recognized in the accompanying statements of financial position for the Orchestra and Office Plans for fiscal-year 2013 was $3,330 and $917, respectively. The accrued benefit cost recognized in the accompanying statements of financial position for the Orchestra and Office Plans for fiscal-year 2012 was $2,927 and $735, respectively.

The estimated amount of the Society's contribution for fiscal-year 2014 is $109 for the Orchestra Plan and $25 for the Office Plan. These estimates reflect the funding requirements promulgated under the Internal Revenue Service's MAP-21 rules.

For measurement purposes, a 4.25% annual rate of increase in the per capita cost of covered benefits was assumed for both fiscal-years 2013 and 2012, respectively.
NOTE 7 - UNRESTRICTED NET DEFICIT

It is the Society's intent to meet the accumulated pension obligations as they become due. Management believes the Society will have sufficient resources to meet these obligations.

NOTE 8 - TEMPORARILY RESTRICTED NET ASSETS

At each fiscal year-end, temporarily restricted net assets consisted of the following:

<p>| Purpose restrictions:                      | August 31, |</p>
<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guest artists</td>
<td>$12,509</td>
<td>$11,987</td>
</tr>
<tr>
<td>Conductors</td>
<td>7,028</td>
<td>6,804</td>
</tr>
<tr>
<td>Education</td>
<td>3,130</td>
<td>3,308</td>
</tr>
<tr>
<td>Instrument chairs</td>
<td>6,681</td>
<td>5,945</td>
</tr>
<tr>
<td>Concert sponsorship</td>
<td>4,218</td>
<td>1,863</td>
</tr>
<tr>
<td>Archives digitization project</td>
<td>1,935</td>
<td>2,028</td>
</tr>
<tr>
<td>Commissioned works and new music</td>
<td>11,917</td>
<td>11,443</td>
</tr>
<tr>
<td>Media projects</td>
<td>1,415</td>
<td>1,502</td>
</tr>
<tr>
<td>Musical instrument purchases and repairs</td>
<td>2,481</td>
<td>2,063</td>
</tr>
<tr>
<td>Pension fund</td>
<td>294</td>
<td>283</td>
</tr>
<tr>
<td>Free parks concerts</td>
<td>1,046</td>
<td>1,816</td>
</tr>
<tr>
<td>Artists in residence</td>
<td>300</td>
<td>260</td>
</tr>
<tr>
<td>AFH Renovation</td>
<td>300</td>
<td></td>
</tr>
<tr>
<td>Time restrictions</td>
<td>34,629</td>
<td>36,898</td>
</tr>
<tr>
<td></td>
<td>$87,583</td>
<td>$86,200</td>
</tr>
</tbody>
</table>

Temporarily restricted net assets which are endowment-related totaled $70,566 and $67,441 for fiscal-years 2013 and 2012, respectively (Note 9).

During each fiscal year, temporarily restricted net assets were released from restrictions in fulfillment of the following restrictions:

<p>| Purpose restrictions:                      | Year Ended August 31, |</p>
<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guest artists</td>
<td>$2,176</td>
<td>$1,984</td>
</tr>
<tr>
<td>Conductors</td>
<td>878</td>
<td>799</td>
</tr>
<tr>
<td>Education</td>
<td>1,364</td>
<td>1,694</td>
</tr>
<tr>
<td>Instrument chairs</td>
<td>1,748</td>
<td>1,593</td>
</tr>
<tr>
<td>Concert sponsorship</td>
<td>806</td>
<td>1,342</td>
</tr>
<tr>
<td>Archives digitization project</td>
<td>93</td>
<td>121</td>
</tr>
<tr>
<td>Commissioned works and new music</td>
<td>840</td>
<td>1,041</td>
</tr>
<tr>
<td>Media projects</td>
<td>226</td>
<td>237</td>
</tr>
<tr>
<td>Musical instrument purchases and repairs</td>
<td>131</td>
<td></td>
</tr>
<tr>
<td>Pension fund</td>
<td>44</td>
<td>40</td>
</tr>
<tr>
<td>Music Director Chair</td>
<td>856</td>
<td>854</td>
</tr>
<tr>
<td>Free parks concerts</td>
<td>260</td>
<td>200</td>
</tr>
<tr>
<td>Artists in residence</td>
<td>300</td>
<td>200</td>
</tr>
<tr>
<td>Time restrictions</td>
<td>14,076</td>
<td>13,565</td>
</tr>
<tr>
<td></td>
<td>$23,496</td>
<td>$24,970</td>
</tr>
</tbody>
</table>

Endowment-related temporarily restricted net assets released from restrictions were $15,018 and $13,623 for fiscal-years 2013 and 2012, respectively.
NOTE 9 - ENDOWMENT FUNDS

The endowment:
The Society’s endowment consists of 90 individual funds established for a variety of purposes, designated by donors to be permanently restricted endowment funds and designated by the Board of Directors as unrestricted quasi-endowment.

Interpretation of relevant law:
NYPMIFA is applicable to all of the Society’s institutional funds. The Board of Directors will continue to adhere to NYPMIFA’s requirements relating to the Society’s endowment funds.

Return objectives and risk parameters:
The Board of Directors has adopted investment and spending policies for the Society’s endowment assets that seek to provide a predictable stream of funding to programs supported by its endowment, and maintain purchasing power of the endowment over time.

Strategies employed for achieving objectives:
To satisfy its long-term rate-of-return objectives, the Society relies on a total-return strategy in which investment returns are achieved through both capital appreciation (realized and unrealized) and current yield (interest and dividends). The Society targets a diversified asset allocation within prudent risk constraints.

Spending policy and relationship to investment objectives:
The Society has a policy of appropriating an annual distribution of 5.0% of its endowment funds’ average fair value over the prior 12 quarters through March 31 of the year preceding the fiscal year in which the distribution is planned. In establishing this policy, management has considered the long-term expected return on the endowment assets. Accordingly, over the long term, management expects the current spending policy to maintain the purchasing power of the endowment assets held in perpetuity or for a specified term, as well as to provide additional real growth through new gifts and investment returns.

Endowment net-asset composition by type of fund:

<table>
<thead>
<tr>
<th></th>
<th>August 31, 2013</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Unrestricted</td>
<td>Temporarily Restricted</td>
<td>Permanently Restricted</td>
<td>Total</td>
</tr>
<tr>
<td>Donor-restricted funds</td>
<td>$ (8,627)</td>
<td>$ 70,566</td>
<td>$ 61,854</td>
<td>$ 132,420</td>
</tr>
<tr>
<td>Donor-restricted funds with deficiencies</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Board-designated endowment fund</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total funds</td>
<td>$ (854)</td>
<td>$ 70,566</td>
<td>$ 124,526</td>
<td>$ 194,238</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>August 31, 2012</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Unrestricted</td>
<td>Temporarily Restricted</td>
<td>Permanently Restricted</td>
<td>Total</td>
</tr>
<tr>
<td>Donor-restricted funds</td>
<td>$ (9,840)</td>
<td>$ 67,441</td>
<td>$ 58,407</td>
<td>$ 125,848</td>
</tr>
<tr>
<td>Donor-restricted funds with deficiencies</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Board-designated endowment fund</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total funds</td>
<td>$ (2,111)</td>
<td>$ 67,441</td>
<td>$ 123,803</td>
<td>$ 189,133</td>
</tr>
</tbody>
</table>
NOTE 9 - ENDOWMENT FUNDS CONTINUED

Changes in endowment net-assets:

August 31, 2013

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment net assets, beginning of year</td>
<td>(2,111)</td>
<td>67,441</td>
<td>123,803</td>
<td>189,133</td>
</tr>
<tr>
<td>Investment returns:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment income</td>
<td>99</td>
<td>2,153</td>
<td></td>
<td>2,252</td>
</tr>
<tr>
<td>Net appreciation</td>
<td>797</td>
<td>16,956</td>
<td>519</td>
<td>18,272</td>
</tr>
<tr>
<td>(realized and unrealized)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total investment return</td>
<td>896</td>
<td>19,109</td>
<td>519</td>
<td>20,524</td>
</tr>
<tr>
<td>Contributions</td>
<td>110</td>
<td>247</td>
<td>204</td>
<td>561</td>
</tr>
<tr>
<td>Appropriations of endowment assets for expenditures</td>
<td>(969)</td>
<td>(15,011)</td>
<td>(15,980)</td>
<td></td>
</tr>
<tr>
<td>Transfers:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Expiration of term endowments</td>
<td>7</td>
<td>(7)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recoveries of &quot;underwater&quot; funds, net</td>
<td>1,213</td>
<td>(1,213)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Endowment net assets, end of year</td>
<td>(854)</td>
<td>70,566</td>
<td>124,526</td>
<td>194,238</td>
</tr>
</tbody>
</table>

August 31, 2012

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment net assets, beginning of year</td>
<td>(699)</td>
<td>72,802</td>
<td>123,451</td>
<td>195,554</td>
</tr>
<tr>
<td>Investment returns:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment income</td>
<td>106</td>
<td>2,465</td>
<td></td>
<td>2,571</td>
</tr>
<tr>
<td>Net appreciation (depreciation) (realized and unrealized)</td>
<td>176</td>
<td>3,081</td>
<td>(27)</td>
<td>3,230</td>
</tr>
<tr>
<td>Total investment return</td>
<td>282</td>
<td>5,546</td>
<td>(27)</td>
<td>5,801</td>
</tr>
<tr>
<td>Contributions</td>
<td>1,464</td>
<td>329</td>
<td>379</td>
<td>2,172</td>
</tr>
<tr>
<td>Appropriations of endowment assets for expenditures</td>
<td>(771)</td>
<td>(13,623)</td>
<td>(14,394)</td>
<td></td>
</tr>
<tr>
<td>Transfers:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Increases in underwater funds, net</td>
<td>(2,387)</td>
<td>2,387</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Endowment net assets, end of year</td>
<td>(2,111)</td>
<td>67,441</td>
<td>123,803</td>
<td>189,133</td>
</tr>
</tbody>
</table>

Funds with deficiencies:

Due to unfavorable market fluctuations, from time to time the fair value of assets associated with individual donor-restricted endowment funds may decline below the historic dollar value of the donor's original, permanently restricted contribution (i.e. "underwater" funds). Under the terms of NYPMIFA, the Society has no responsibility to restore such decreases in value.

NOTE 10 - IN-KIND CONTRIBUTIONS

Contributions of services are recognized by the Society as both revenue and expense in the accompanying statements of activities, if the services (a) create or enhance non-financial assets or (b) require specialized skills, and are provided by individuals possessing those skills and would typically need to be purchased if not donated. The fair value of contributed legal services was approximately $1,094 and $54 for fiscal-years 2013 and 2012, respectively.

NOTE 11 - COMMITMENTS AND CONTINGENCIES

Lease:

The Society is the principal tenant of Avery Fisher Hall under a long-term lease agreement (which was renewed for 25 years, effective July 1, 1986) between the Society and Lincoln Center for the Performing Arts, Inc. During fiscal-year 2011, the Society entered into an agreement extending the lease period through June 30, 2014. The Society has the discretion to renew the lease for two additional 25-year periods commencing July 1, 2014. The Society's rent is determined by established rental rates for its use of the concert hall, plus or minus its proportionate share of the operating gain or loss. The expense incurred under this agreement amounted to approximately $5,210 and $4,551 in fiscal-years 2013 and 2012, respectively.

Line-of-credit:

During fiscal-year 2013, the Society had available an $8,000 unsecured line-of-credit from a major bank. Interest on the line is payable at a variable rate, based on LIBOR. There were no borrowings against the line-of-credit during the fiscal-year.

Employment contracts:

During 2012 the Society extended the Music Director's contract which was due to expire in fiscal-year 2013, to fiscal-year 2017. The Society also entered into an employment contract with a new Executive Director, which has an initial term of three years.
NOTE 12 - CONCENTRATIONS OF CREDIT RISK
Financial instruments that potentially subject the Society to concentrations of credit risk consist principally of cash that is deposited in financial institutions in amounts which, from time to time, may exceed federal insurance limits. However, management believes that the Society does not face a significant risk of loss on these accounts.

NOTE 13 - COMPARISON TO INTERNAL OPERATING MEASURE
For fiscal-years 2013 and 2012, the unrestricted deficiency of operating income over operating expenses, as reported in the accompanying statements of activities, differs from the operating measures used for internal-reporting purposes for several reasons, including the alternative treatment of certain income and expense items. A reconciliation of these two measurement processes is as follows:

<table>
<thead>
<tr>
<th>Year Ended August 31, 2013</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2013</td>
<td>2012</td>
</tr>
<tr>
<td>Deficiency of unrestricted operating income over operating expenses</td>
<td>(6,356)</td>
<td>(2,750)</td>
</tr>
<tr>
<td>Unrestricted gifts functioning as endowment</td>
<td>(117)</td>
<td>(1,465)</td>
</tr>
<tr>
<td>Deferred marketing expenses</td>
<td>(62)</td>
<td>124</td>
</tr>
<tr>
<td>Endowment fund-raising expenses</td>
<td>262</td>
<td>243</td>
</tr>
<tr>
<td>Gilbert Instrument Purchase</td>
<td>142</td>
<td>144</td>
</tr>
<tr>
<td>Postretirement benefit cost</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating measure for internal-reporting purposes</td>
<td>(6,131)</td>
<td>(3,579)</td>
</tr>
</tbody>
</table>

NOTE 14 - SCHEDULE OF FUNCTIONAL EXPENSES

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Management and General</td>
<td>Fund-Raising</td>
</tr>
<tr>
<td>Salaries and wages</td>
<td>$22,119</td>
<td>$6,166</td>
</tr>
<tr>
<td>Performing artists</td>
<td>7,838</td>
<td>2,598</td>
</tr>
<tr>
<td>Fringe benefits</td>
<td>7,684</td>
<td>1,542</td>
</tr>
<tr>
<td>Professional fees</td>
<td>1,233</td>
<td>1,372</td>
</tr>
<tr>
<td>Facilities and office expenses</td>
<td>4,309</td>
<td>1,233</td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>1,372</td>
<td>1,372</td>
</tr>
<tr>
<td>Production</td>
<td>5,501</td>
<td>5,501</td>
</tr>
<tr>
<td>Travel</td>
<td>64</td>
<td>14</td>
</tr>
<tr>
<td>Advertising</td>
<td>204</td>
<td>13</td>
</tr>
<tr>
<td>Information technology</td>
<td>560</td>
<td>20</td>
</tr>
<tr>
<td>Miscellaneous expenses</td>
<td>447</td>
<td>901</td>
</tr>
<tr>
<td></td>
<td>$55,773</td>
<td>$14,397</td>
</tr>
</tbody>
</table>