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These are dynamic times at the New York Philharmonic. In the 2013–14 season the Orchestra’s musicians played as magnificently as ever — the concerts and the organization’s expanded outreach efforts were all made possible by the magnanimity of donors who share the belief in both the Philharmonic’s treasured history and in its force as a dynamic resource for future generations.

Digital projects included our international broadcast series, supported by the Kaplen Brothers Fund, and the completion of the digitization of the Archives, thanks to the Leon Levy Foundation. We served our community through free performances, including the Concerts in the Parks, Presented by Didi and Oscar Schafer, and the Free Annual Memorial Day Concert, again supported by The Anna-Maria and Stephen Kellen Foundation; we underscored this commitment by announcing our Share the Music! campaign. The inaugural NY PHIL BIENNIAL cemented our role as a New York City cultural leader, supported in large part by a grant from the Andrew W. Mellon Foundation. And we built on our legacy of world tours — including ASIA / WINTER 2014, under the aegis of Credit Suisse — with exciting projects in Shanghai and California that hold great promise.

I congratulate President Matthew VanBesien and thank the Board for laying a firm foundation to strengthen this great organization’s financial footing. Because of their acumen, the dedication of the Philharmonic’s donors, and Music Director Alan Gilbert’s vision, this Orchestra’s virtuosity will enrich the lives of music lovers in New York and around the world, and a breathtaking variety of composers, guest artists, and projects. Many of our highest aspirations were achieved through cross-institutional collaboration and a strong commitment to preserving our heritage while boldly pursuing innovation. This approach to presentation and education was essential in creating acclaimed initiatives such as the NY PHIL BIENNIAL and our activities in Santa Barbara and Shanghai. Also crucial, of course, was the affirmation and dedication of the Orchestra’s musicians, the Board and Staff, and our remarkable Patrons.

In our determination to establish a solid financial base without sacrifices to our art or our contributions to the community, the Philharmonic established a plan for a healthier economic future. In 2013–14 we exceeded that plan, resulting in an operating deficit of $2.1 million — $1.35 million less than originally projected — improving on the plan through excellent fund-raising, record-setting ticket sales, and impressive cost-efficiencies.

There are numerous challenges yet to overcome, but also incredible opportunities here and abroad. By delivering inspiring programs and adhering to fiscal discipline, accompanied by our donors’ generosity, we will continue to solidify our business model while defining what it means to be a leader among the world’s great orchestras, and of course, the best resource we can be for the people of New York City.

With all best wishes

Gary W. Parr
Chairman

Matthew VanBesien
President and Executive Director

The 2013–14 season was immensely gratifying, thanks to Alan Gilbert and the Orchestra’s magnificent performances, our organization’s educational impact in New York City and around the world, and a breathtaking variety of composers, guest artists, and projects. Many of our highest aspirations were achieved through cross-institutional collaboration and a strong commitment to preserving our heritage while boldly pursuing innovation. This approach to presentation and education was essential in creating acclaimed initiatives such as the NY PHIL BIENNIAL and our activities in Santa Barbara and Shanghai. Also crucial, of course, was the affirmation and dedication of the Orchestra’s musicians, the Board and Staff, and our remarkable Patrons.

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With all best wishes

Matthew VanBesien
President and Executive Director

Alan Gilbert
Music Director

My fifth New York Philharmonic season: what we’ve accomplished in that brief time! The 2013–14 season revealed that many of the ideas we introduced when I arrived have become anticipated elements of New York’s musical scene. The Mary and James G. Wallach Artist-in-Residence Yefim Bronfman gave expressive and insightful concerto performances at home and in Asia, joined the musicians in CONTACT!, and was the cornerstone of our three-week Beethoven festival. Our growing connection with The Marie-Josée Kravis Composer-in-Residence Christopher Rouse elevated performances of his works. Acclaim for our past theatrical presentations led us to pull out all the stops for Sweeney Todd. The consistent warmth with which our audience received our ideas emboldened us to invite cultural peers from around the city to join with us to introduce the NY PHIL BIENNIAL, which more than achieved the goal of offering a multifaceted exploration of today’s music.

Still, perhaps my most powerful impression of 2013–14 was of the musicians’ commitment in delivering compelling performances, whether of challenging contemporary pieces or in fresh interpretations of the canon of the repertoire. We said farewell to players who were magnificent partners, and welcomed new colleagues into this remarkable ensemble. The Orchestra is evolving, and will continue to perform with power, passion, and dynamism.

The Philharmonic musicians’ artistry and dedication inspire me daily. I am grateful to be working with Matthew VanBesien, Gary W. Parr, and the Board, and for the enthusiastic support of our generous donors and our audience. Their belief in our vision challenges me to continue to aspire even higher for the future of the New York Philharmonic.
## OUR AUDIENCES
### CONCERTS AND ATTENDANCE

**In Performance**

<table>
<thead>
<tr>
<th>Concert Type</th>
<th>Attendance</th>
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<tr>
<td>Subscription</td>
<td>261,105</td>
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<tr>
<td>CONTACT!</td>
<td>1,072</td>
</tr>
<tr>
<td>Summertime Classics</td>
<td>10,450</td>
</tr>
<tr>
<td>Non-Subscription</td>
<td>59,965</td>
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<tr>
<td>Open Rehearsals</td>
<td>34,986</td>
</tr>
<tr>
<td>Regional</td>
<td>1,745</td>
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<tr>
<td>Free Annual Memorial Day Concert</td>
<td>1,800</td>
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<tr>
<td>Young People’s Concerts</td>
<td>10,388</td>
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<tr>
<td>Very Young People’s Concerts</td>
<td>3,257</td>
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<tr>
<td>School Day Concerts</td>
<td>11,516</td>
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<tr>
<td>Ensembles at Merkin Concert Hall</td>
<td>2,373</td>
</tr>
<tr>
<td>on ASIA / WINTER 2014 Tour</td>
<td>17,783</td>
</tr>
<tr>
<td>Concerts in the Parks, Presented by Didi and Oscar Schafer</td>
<td>69,411*</td>
</tr>
<tr>
<td>in the 2014 Residency at Bravo! Vail</td>
<td>16,173</td>
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| TOTAL                                             | 502,024    |

*Two concerts cancelled due to weather
THE MUSICIANS

ALAN GILBERT
Music Director
Case Scaglione
Assistant Conductor
Joshua Weilerstein
Assistant Conductor
Leonard Bernstein
Laureate Conductor, 1943–1990
Kurt Masur
Music Director Emeritus

VIOLENS
Glenn Dicterow
Concertmaster
The Charles E. Culpeper Chair
Sheryl Staples
Principal Associate Concertmaster
The Elizabeth G. Benescke Chair
Michelle Kim
Assistant Concertmaster
The William Petschek Family Chair
Carol Webb
Yoko Takebe
Quan Ge
The Gary W. Perr Chair
Hae-Young Ham
The Mr. and Mrs. Timothy M. George Chair
Lisa GiHae Kim
Kuan Cheng Lu
Newton Mansfield
The Edward and Priscilla Pitcher Chair
Kerry McDermott
Anna Rabinova
Charles Rex
The Shirley Bacot Shamel Chair
Fiona Simon
Sharon Yamada
Elizabeth Zeltser
The William and Eldredge Ulrich Chair
Yulia Ziskel
The Friends and Patrons Chair
Marc Ginsberg
Principal
Lisa Kim*
In Memory of Laura Mitchell
Soohyun Kwon
The Joan and Joel I. Picket Chair
Duoming Ba

CELLOS
Cynthia Phelps
Principal
The Mr. and Mrs. Frederick P. Rose Chair
Rebecca Young*
The Joan and Joel Smilow Chair
Irene Breslaw**
The Norma and Lloyd Chazen Chair
Dorian Rence
Katherine Greene
The Mr. and Mrs. William J. McDonough Chair
Dawn Hannay
Vivek Kamath
Peter Keitone
Kenneth Mirkin
Judith Nelson
Rémi Pelletier
Robert Rinehart
The Mr. and Mrs. G. Chris Andersen Chair

FLUTES
Robert Langevin
Principal
The Lila Acheson Wallace Chair
Sandra Church*
Youobin Son
Mindy Kaufman

PIECOLO
Mindy Kaufman

OBOES
Liang Wang
Principal
The Alice Tully Chair
Sherry Sylar**
Robert Botti
The Lizabeth and Frank Newman Chair

ENGISH HORN

CLARNETS
Carter Brey
Principal
The Fan Fox and Leslie R. Samuels Chair
Eileen Moon*
The Paul and Diane Guenther Chair
Eric Bartlett
Maria Kitsipoulos
Elizabeth Dyson
The Mr. and Mrs. James E. Buckman Chair
Aleixi Yupanqui Gonzales
Patrick Lee
Sumire Kudo
Qiang Tu
Nathan Vickery
Ru-Pei Yeh
The Credit Suisse Chair in honor of Paul Calello
Wei Yu

BASSOON
Timothy Cobb
Principal
The Redfield D. Beckwith Chair
Satoshi Okamoto***
The Herbert M. Chitin Chair
Orin O’Brien
Max Zueger***
The Herbert M. Chitin Chair
William Blossom
The Ludmila S. and Carl B. Hess Chair
Randall Butler
David J. Grossman
Blake Hinson
Rex Surany+

TRUMPETS
Philip Smith
Principal
The Paula Levin Chair
Matthew Muckey*
Ethan Bensdorf
Thomas V. Smith

TROMBONES
Joseph Alessi
Principal
The Gurnee F. Marjorie L. Hart Chair
Jorgen van Rijen++***
David Finlayson
The Donna and Benjamin M. Rosen Chair

BASS TROMBONE
George Curran
The Dana L. and William C. Foster Chair

TUBA
Alan Baer
Principal

TIMPANI
Markus Rothet
Principal
The Carlos Moseley Chair
Kyle Zema**

PERCUSSION
Christopher S. Lamb
Principal
The Constance R. Houghton Friends of the Philharmonic Chair
Daniel Druckman*
The Mr. and Mrs. Ronald J. Ulrich Chair
Kyle Zema

HARP
Nancy Allen
Principal
The Mr. and Mrs. William T. Knight III Chair

KEYBOARD
In Memory of Paul Jacobs

HARPSICHORD
Paolo Bordignon
Piano
Eric Huebner
Organ
Kent Tritle

LIBRARIANS
Lawrence Tarlow
Principal
Sandra Pearson**
Sara Griffin**

INSTRUMENTS MADE POSSIBLE, IN PART, BY THE RICHARD S. AND KAREN LEFRAK ENDOWMENT FUND.

NEW YORK PHILHARMONIC 2013–14 SEASON
THE MUSICIANS (continued)

The heart of the New York Philharmonic is the group of musicians who together form this remarkably passionate, brilliant, and versatile ensemble.

Changing of the Guard
The end of the 2013–14 season marked the retirements of five legendary members, who together represent 179 years of Philharmonic knowledge and experience: Concertmaster Glenn Dicterow (34 years, right); Principal, Second Violin Group, Marc Ginsberg (44 years, second from left); violinists Yoko Takebe (35 years, center) and Judith Ginsberg (30 years, left); and Principal Trumpet Philip Smith (36 years, second from right).

New Faces
The vitality of the Orchestra is renewed each year with the addition of extraordinary musicians, including those granted tenure in the 2013–14 season (counterclockwise from top left): cellist Alexei Yurpanqui Gonzales, bass players Max Zeugner (Acting Associate Principal) and Blake Hinson, and flutist Yoobin Son.
NEW YORK PHILHARMONIC 2013–14 SEASON
THE MUSICIANS (continued)

Every musician is a crucial part of the New York Philharmonic, but two who retired this year played such vital roles in the Orchestra’s sound that the organization saluted them.

Glenn Dicterow
The New York Philharmonic’s longest-serving Concertmaster made his Philharmonic debut at the age of 18 and joined the Orchestra in 1980 as Concertmaster, performing as soloist almost every year since. The Philharmonic’s celebration of his brilliance featured some of his favorite concertmaster solos, his sensitivity in chamber music, a combination of these in a beloved triple concerto, and the release of New York Philharmonic Presents: The Glenn Dicterow Collection — three albums (one available as a CD) of his favorite concerto solos, accompanied by an 80-page commemorative booklet, available on Naxos. (All performances were at Avery Fisher Hall unless otherwise noted.)

Concertmaster Solos
September 25
Piazzolla’s Suite from La serie del Ángel (arr. Brunetti)
Alan Gilbert, conductor; Yo-Yo Ma, cello

November 14–19
Richard Strauss’s Also sprach Zarathustra and Don Juan
Alan Gilbert, conductor

December 12–14
Richard Strauss’s Ein Heldenleben
Rafael Frühbeck de Burgos, conductor

January 22, 23–25
Tchaikovsky's Suite No. 3
Andrey Boreyko, conductor

Chamber Music
January 19, at Alice Tully Hall
Works by Korngold, John Corigliano, and Dvořák
Lisa Kim, violin; Karen Dreyfus, viola; Eileen Moon, cello; and Gerald Robbins, piano (guest artist)

April 26, Saturday Matinee
Fauré’s Piano Quartet No. 1
Rebecca Young, viola; Carter Brey, cello; and Marc-André Hamelin Hamelin, piano (guest artist)

Solo
June 24–28 (below)
Beethoven’s Triple Concerto for Piano, Violin, and Cello
Alan Gilbert, conductor; Carter Brey, cello; and Yefim Bronfman, piano

Philip Smith
Whether in the solo spotlight, as a key voice in the orchestral texture, or starring in a humorous video series, this Principal Trumpet was a bright and steadfast voice in the Orchestra. In the weeks before his departure he conducted his brass and percussion colleagues in Copland’s Fanfare for the Common Man at the May 15 dedication of The National September 11 Memorial Museum, and was feted at Avery Fisher Hall on July 5 with A Celebration of Phil Smith (above), featuring the New York Philharmonic Brass and Percussion Ensemble as well as more than 50 trumpet players from across the country, with Smith taking turns on the podium with colleague Bramwell Tovey in a program that included two works composed for the occasion: Tovey’s own Echoes of Jericho, and Fanfare à la carte by longtime Smith associate Joseph Turrin.
NEW YORK PHILHARMONIC 2013–14 SEASON
THE BOARD OF DIRECTORS

The Philharmonic-Symphony Society of New York, Inc.

Officers and Directors

Gary W. Parr, Chairman
Daisy M. Soros, Secretary

Matthew VanBesien, President and Executive Director
Timothy M. George, Treasurer

Lawrence D. Ackman
Alec Baldwin
Joshua Bell
Dr. Clemens Börsig
Yefim Bronfman
Kenneth A. Buckfire
Laura Chang
Angela Chen
Peter D. Cummings
Toos N. Daruvala
Lodewijk J.R. de Vink
Carol Fiorello
J. Christopher Flowers
Annabelle K. Garrett
Whoopi Goldberg
Paul B. Guenther
Gunnee F. Hart

Gerald L. Hassell
Robert S. Hekemian, Jr.
C. Robert Henriksen
Steven Heyer
Ann Johnson
Peter Jungen
Honey M. Kurtz
Christian A. Lange
Karen T. LeFrak
William M. Lewis, Jr.
Peter W. May
Harold Mitchell, AC
Elizabeth A. Newman
Charles F. Niemeth
C. Allen Parker
Itzhak Perlman
Joel I. Picket

Antonio Quintella
Susan Rose
Carol D. Schaefer
Oscar S. Schafer
Shirley S. Bacot Shamel
Larry A. Silverstein
Stephanie A. Sirotta
Motomu Takahashi
Oscar L. Tang
Pamela Thomas-Graham
Bobby Tudor
Ronald J. Ulrich
Daria L. Wallach
Mary J. Wallach
Sandra F. Warshawsky
Shirley Young

Directors Emeriti

Paul B. Guenther, Chairman Emeritus

Donald A. Pels
Paula L. Root
Benjamin M. Rosen
Joel E. Smilow
Stephen Stamas

International Advisory Board

A new International Advisory Board (IAB) of the New York Philharmonic was formed to more effectively develop and maximize relationships outside the United States to support the Philharmonic’s activities abroad, including the New York Philharmonic Global Academy. The IAB would first convene in the 2014–15 season.

Angela Chen (U.S. and China), Christian A. Lange (U.S. and Germany), and Antonio Quintella (U.S. and Brazil), Co-Chairs

Charles C. Y. Chen (Taiwan)
Mitsuhiko Kawai (Japan)
Federico R. Lopez (Philippines)
Pedro Pullen Parente (Brazil)
Washington SyCip (Philippines)

Ming-Hsing (Richard) Tsai (Taiwan)
Susanne Wamsler (Germany)
Chaoyong Wang (China)
Long Yu, Honorary Member (China)

Milestones

Five music-loving philanthropists and a renowned pianist joined the Board of the New York Philharmonic during the 2013–14 season:

Yefim Bronfman
Carol Fiorello
Stephanie A. Sirotta
Motomu Takahashi
Mary J. Wallach
Shirley Young

In addition, Gunnee F. Hart (seen here with his wife, Marjorie) was given a citation for 40 years of “good-natured friendship, thoughtful counsel, tireless loyalty, and generous support” as a member of the Philharmonic’s Board.
Lorin Maazel was the Philharmonic’s brilliant and acclaimed Music Director, 2002–09. During his tenure Maestro Maazel and the Orchestra commissioned and premiered nine works, including John Adams’s Pulitzer Prize– and Grammy Award–winning On the Transmigration of Souls, commemorating the victims of 9/11. He also led the Philharmonic in concerts around the world, including the historic performance in Pyongyang, North Korea, the first there by an American orchestra, and the re-consecration of Dresden’s Frauenkirche, destroyed during World War II. At home Maestro Maazel, a sensitive and singular interpreter, led complete symphonic cycles of Mahler and Beethoven, and memorable opera-in-concert performances of Ravel’s L’Enfant et les sortilèges, Puccini’s Tosca, and Richard Strauss’s Elektra. He hired 19 Philharmonic musicians and conducted the Orchestra’s inaugural performances in the DG Concerts series — a groundbreaking initiative to offer live Philharmonic concerts exclusively as downloads. From his debut in 1942, at the age of 12, until his last appearance in 2013, he led the Orchestra in 619 performances. “For decades he was a major force in the musical world, and truly an inspiration for generations of American musicians,” said current Music Director Alan Gilbert. “Personally, I am grateful to him, not only for the brilliant state of the Orchestra that I inherited from him, but for the support and encouragement he extended to me when I took over his responsibilities.”

H. Frederick Krimendahl II — a devoted and beloved Board Member beginning in 1976, one of the longest tenures in Philharmonic history — was President of the Board from 1989 to 1996, traveled with the Orchestra around the world, served on numerous committees, and was a subscriber for more than four decades. The organization remembers Mr. Krimendahl as a steady advisor who was dedicated to the Philharmonic, and extends sincere condolences to his wife, Emilia Saint-Amand; daughters; stepsons; and grandson.
# The Administration

## Operations
- Natalie Groisman: Director, Development Operations
- Danielle Dufrene: Operations Manager, Development
- Sarah Batts: Friends Coordinator
- Jessie Calagna: Gifts Coordinator
- Barbara Shear: Research Manager

## Special Events and Volunteer Services
- Marion Cotrone: Director of Special Events and Volunteer Services
- Jennifer Levine: Associate Director, Special Events
- Siobhan Harlott: Manager of Special Events
- Amy Grossman: Administrative Assistant

## Education
- Amy Leffert: Assistant Director of Education
- Megan Lemley: School Partnership Program Manager
- Debora Kang: Education Assistant

## Finance, Administration and Media
- Pamela Katz: Director of Finance
- Marilyn Nichols: Finance and Administration Assistant
- Eddie Duffy: Office Services Administrator
- Alexander Frenkel: Assistant Controller
- Maryam Kinyagarova: Assistant Controller
- Aleftina Malayev: Senior Accountant
- Gordon Samuels: Assistant Accountant
- Karen Schlicht: Payroll Manager

## Human Resources
- Catherine Williams: Director of Human Resources

## Information Technology
- Terri-Ann Feindt: Director of Information Technology
- Elizabeth Lee: Associate Director, Information Technology
- Will Lavary: Associate Director, Network Infrastructure
- Joseph Papenmeyer: Network Administrator

## Marketing and Communications
- Lanore Carr: Assistant to the Vice President, Marketing and Communications

## Marketing
- Juli Oh: Director of Marketing
- Rebecca Brenner: Direct Marketing Manager
- Deirdre Cipolla: Assistant Director, Marketing Services
- Rachel Rossos Gallant: Director of Relationship Marketing
- Kate Oberjat: Single Tickets Marketing Manager

## Customer Relations
- Linda Forlini: Director of Customer Relations and Sales
- Amanda Decker: Administrative Assistant
- Jasmine Bermudez: Customer Relations Representative
- Sean Cameron: Customer Relations Representative
- Thomas Decker: Senior Customer Relations Representative
- Patrick Deeney: Customer Relations Representative
- Ovidio Esquivel: Customer Relations Manager
- Britta Halberg: Assistant Director of Customer Relations
- Ashley Lara: Customer Relations Representative
- Timothy Martin: Customer Relations Representative
- Patrick O’Reilly: Customer Relations Representative

## Group Sales
- Deedee Aquilar: Group Sales Manager

## Public Relations
- Katherine Johnson: Director, Public and Media Relations
- Jennifer Luzzo: Communications Assistant
- Deirdre Roddin: Media Relations Associate

## Publications
- Monica Parks: Director of Publications
- Elana Estrin: Publications and Content Editor
- Edward Lovett: Digital Publications Editor
- Rebecca Winzenried: Program and Publications Editor

## Development
- Matthew Vanbesien: President and Executive Director
- Susan O’Dell: Assistant to the Executive Director

## Institutional Giving
- Bill Thomas: Senior Vice President
- Edward Tim: Vice President, Artistic Planning
- Melanie Forman: Vice President, Development
- David Sneath: Vice President, Marketing and Communications
- Mika Takebe: Vice President, Operations
- Theodore Wipprud: Vice President, Education
- The Sue B. Mercy Chair

## Artistic Planning
- Pamela Walsh: Artistic Administrator
- Betsey Flom: Artistic Planning Assistant
- Betsey Tumarkin: Artistic Planning Manager
- Galiya Valerio: Assistant to the Music Director

## Archives
- Barbara Haws: Archivist/Historian
- Mitchell Brodsky: Digital Archivist/Project Manager
- Gabryel Smith: Assistant Archivist

## Education
- Hanna Gyor: Assistant to the Vice President of Development

## Corporate Relations
- Alison Abels: Director, Corporate Sponsorship
- Pamela Bash: Manager of Corporate Relations

## Individual Giving
- Susan Ebersole: Director of Leadership Gifts
- Russell Jones: Director, Individual and Planned Gifts
- Jill Batcheller: Associate Director, Friends Program

## Institutional Giving
- Nancy Kingston: Director, Institutional Giving
- Megan Whitman: Associate Director, Institutional Giving
- Steffani Maxwell: Development Writer
- Whitney Janis: Administrative Assistant

## Archives
- Valerie Petrov: Carl R. Schiebler: Orchestra Personnel Manager
- Valerie Petrov: Orchestra Personnel Assistant/Auditions Coordinator

(As of August 31, 2014)
PARTNERS ON THE STAGE
CONDUCTORS, SOLOISTS, AND GUEST ENSEMBLES

CONDUCTOR
Andrey Boreyko
Semyon Bychkov
Andrew Davis
Major Brian Dix
Christoph von Dohnányi
Charles Dutoit
Rafael Frühbeck de Burgos
Alan Gilbert
Bernard Haitink
Pablo Heras-Casado
Manfred Honeck
Vladimir Jurowski
Lee Musiker Jazz Trio
Igudesman & Joo
"The Commandant's Own," United States Marine Drum and Bugle Corps

CLARINET
Mark Nuccio

DRUMS
Peter Erskine

HORN
Philip Myers

GUITAR
John Jennings
Duke Levine

HOST / NARRATOR
Alec Baldwin
Alan Gilbert
Theodore Wiprud
Sam Waterston

OBOE
Liang Wang

PERCUSSION
Cyro Baptista
Jamey Haddad

PIANO
Yefim Bronfman
Jon Carroll
Kirill Gerstein
Richard Goode
Marc-André Hamelin
Eric Huebler
Jeffrey Kahane
Paul Lewis
Makoto Ozone
Matt Rollings
Peter Serkin
Da Sol
Yuja Wang
Joyce Yang

CELLO
Carter Brey
Yo-Yo Ma
Jian Wang
Alisa Weilerstein

DOCENT
Mark Nuccio

Elsa-Pekka Salonen
Case Scaglione
Kent Tritle

VIOLIN
Lisa Batiashvili
Joshua Bell
Nicola Benedetti
Glenn Dicterow
Brendon Elliott
Leila Josefowicz
Leonidas Kavakos
Katie Kresek
Cho-Liang Lin
Midori
Anne-Sophie Mutter
Arabella Steinbacher

ACCORDION & HYPER-ACCORDION
Michael Ward-Bergeman

BASSOON
Judith LeClair

ENSEMBLE
Bang on a Can All-Stars
Julian Wachner, Conductor
Brooklyn Youth Chorus
Dianne Berkun-Menaker, Director
Catch Electric Guitar Quartet
The Choir of Trinity Wall Street
"The Commandant’s Own," United States Marine Drum and Bugle Corps
Major Brian Dix, Director and Commanding Officer

BASSOON
David Zinman

JUDITH LECLAIR

ENSEMBLE, SOLOISTS, AND GUEST ENSEMBLES

ENSEMBLE
Judith LeClair

NEW YORK PHILHARMONIC

VOCALIST
Audrey Allicock, Bass-Baritone
Frédéric Antoun, Tenor
Dominic Armstrong, Tenor
Joan Baez, Vocalist
Lacey Jo Benter, Mezzo-Soprano
Jeff Blumenkrantz, Vocalist
Stephanie Blythe, Mezzo-Soprano
Christian Borle, Vocalist
Kyle Brenn, Vocalist
Mary Chapin Carpenter, Vocalist (and Guitar)
Laura Centanni, Vocalist
Allan Clayton, Tenor
Shawn Colvin, Vocalist
Sasha Cooke, Mezzo-Soprano
Julianna Di Giacomo, Soprano
Christine Ebersole, Vocalist
Rinde Eckert, Tenor
Bernarda Fink, Mezzo-Soprano
Santino Fontana, Vocalist
Andrew Foster-Williams, Bass-Baritone
Raquel Gonzalez, Soprano
Anthony Dean Griffey, Tenor
Joëlle Harvey, Soprano
Jacques Imbrailo, Baritone
Jay Armstrong Johnson, Vocalist
Erin Mackey, Vocalist
Audra McDonald, Vocalist

NEW YORK PHILHARMONIC DEBUT
Raul Melo, Tenor
Tift Merritt, Vocalist
Brian Stokes Mitchell, Vocalist
Tamara Mumford, Mezzo-Soprano
Kelley O'Connor, Mezzo-Soprano
Aafie O'Donovan, Vocalist
Laura Osnes, Vocalist
Bryonha Marie Parham, Vocalist
Miah Persson, Soprano
Philip Quast, Vocalist
Matthew Rose, Bass
Kate Royal, Soprano
Shenyang, Bass-Baritone
Michael Slattery, Tenor
Eryn Terfel, Bass-Baritone
Russell Thomas, Tenor
Emma Thompson, Vocalist
Song Zuying, Vocalist

NEW YORK PHILHARMONIC SUBSCRIPTION DEBUT

THEATRICAL

New York Philharmonic
Annual Report 2013–14
The New York Philharmonic is aware of the leadership role it can play in the community – locally, nationally, and internationally.

Local
The Orchestra offered free performances for its neighbors, beginning with the Free Dress Rehearsal of the Opening Gala Concert, presented in partnership with Global Sponsor Credit Suisse (September 25, above, right); the Annual Free Memorial Day Concert at The Cathedral Church of Saint John the Divine, made possible by generous support from the Anna-Maria and Stephen Kellen Foundation (May 26, below, left); and the Concerts in the Parks, Presented by Didi and Oscar Schafer, with corporate support from Time Warner, Inc., and foundation support from the Ford Foundation (July 9–13, above, left). To extend the manifestation of the commitment to offer the broadest possible access to the Orchestra’s performances, particularly to young people, on July 9 the Philharmonic announced Free Fridays, part of the Share the Music! initiative that offers 100 free tickets to people ages 13–26 to each of the 2014–15 season Friday evening subscription concerts. This magnanimity was made possible by an anonymous donor’s promise to contribute $1 million if $2 million could be raised by others. That announcement followed the Orchestra’s involvement in the kickoff event for the 40th annual Harlem Week, hosted at Avery Fisher Hall (June 25, below).

In addition, the Philharmonic is called upon to serve as the voice of New York for commemorative occasions. This year Music Director Alan Gilbert conducted Members of the Philharmonic in Mozart’s Flute and Harp Concerto (with Principal Flute Robert Langevin and Principal Harp Nancy Allen as the soloists) and Beethoven’s Symphony No. 4 at the opening of 4 World Trade Center (November 12), and Principal Trumpet Philip Smith led the Philharmonic Brass and Percussion Ensemble in Copland’s Fanfare for the Common Man at the dedication of The National September 11 Memorial Museum (May 15, below).

At the Harlem Week kickoff: local media and business leaders as well as (fourth, sixth, and seventh from left) Marci McCall, Board Member, Greater Harlem Chamber of Commerce; Tony Award Winner Audra McDonald (who was honored); and Philharmonic President and Executive Director Matthew VanBesien
COMMUNITIES
(continued)

National and International
The Philharmonic benefits from the Orchestra members’ wisdom and insight as well as their musical excellence, and this potential as an offstage resource began to bear fruit in the 2013–14 season. In autumn 2013 auditions were held for the inaugural class of the Shanghai Orchestra Academy — a cultural and educational institution created out of a four-year partnership between the Philharmonic and the Shanghai Symphony Orchestra, with collaboration from the Shanghai Conservatory of Music. Groups of Philharmonic musicians began traveling to the Asian capital for the beginning of the project that will take the Orchestra there for four summer performance residencies.

A similar four-year project combining education and performance goals in collaboration with the Music Academy of the West was announced, and in July Philharmonic Music Director Alan Gilbert and Philharmonic cellist Eric Bartlett, Principal Flute Robert Langevin, and Principal Trombone Joseph Alessi traveled to Santa Barbara to participate in activities such as master classes, chamber music coaching sessions, private lessons, and lectures. The summers of 2015 and 2017 will also feature performances by the full New York Philharmonic.
EDUCATION
REACHING OUT TO ALL

The New York Philharmonic has a grand tradition of education, with the 2013–14 season marking the 90th anniversary of the famous Young People’s Concerts and the 20th anniversary of the School Partnership Program.

While the Philharmonic Board, Orchestra, and Staff evaluated the Orchestra’s existing education programs — leading to changes that would be adopted in the 2014–15 season — the Orchestra continued to offer a wide array of learning opportunities to everyone, from children discovering the joy of orchestral music to the sophisticated aficionado who wants to know more.

Onstage for Kids and Teens

Very Young People’s Concerts (ages 3–6)
At Home with Philharmonic Families introduced the Philharmonic’s “Strings” (December 1–2), “Brass” (January 5–6), and “Percussion” (April 27–28) sections by exploring musical ideas through movement, singing, and humor. Philharmonic Associate Principal Viola Rebecca Young was host, and violist Dorian Rence was the author of the stories accompanying the music. Attended by 3,257 preschoolers and family members.

Young People’s Concerts (ages 6–12)
Each of the four Points of Entry programs explored facets of music and the orchestra itself through a single great score: Beethoven’s Symphony No. 9 (October 12, conducted by Case Scaglione), Mozart’s Symphony No. 41, Jupiter (December 7, conducted by Scaglione), Britten’s The Young Person’s Guide to the Orchestra (February 1, conducted by Joshua Weilerstein), and Brahms’s Piano Concerto No. 1 (April 12, conducted by Weilerstein). Vice President, Education, Theodore Wiprud, The Sue B. Mercy Chair, was host and Tom Dulack was the scriptwriter and director. Each concert was preceded by Kidzone Live!, an interactive music fair. Attended by 9,665.

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)
“The Young Person’s Guide to the Orchestra: Journeys of a Theme” (four performances, January 28–30), given exclusively for New York–area schoolchildren — in elementary, middle, and high schools — was bolstered in advance through curricular materials, recordings, and workshops for teachers. Attended by 11,516 students.

MetLife Foundation is the Lead Corporate Underwriter for the New York Philharmonic’s Education Programs.
EDUCATION
REACHING OUT TO ALL (continued)

In the Classroom
School Partnership Program (grades 3–5)
The 20th year of Philharmonic Teaching Artists partnering with classroom and music teachers to deliver a three-year curriculum in listening, performing, and composing served more than 4,500 students in 17 New York City schools.

Very Young Composers (grades 5–12)
Philharmonic Teaching Artists and high school-aged composers supported 120 students, with or without musical backgrounds, to allow them to compose fresh, new works for performance by Philharmonic musicians.

Philharmonic Mentors (grades 6–12)
Philharmonic musicians coached ensembles at five area high schools and community music schools.

Musical Encounters (grades 3–12)
1,402 students in school groups visited Open Rehearsals and participated in an associated workshop conducted at Avery Fisher Hall.

Workshops for Visiting Ensembles
(high-school and college groups)
Philharmonic musicians helped 3,991 young musicians to hone skills in sectionals, master classes, clinics, and pre- and post-concert discussions.

Conservatory Collaborations
Philharmonic rehearsals were attended by 90 graduate students, conductors, and composers. Following rehearsals, Conductors’ Tables and Composers’ Tables brought participants together with renowned guest artists.

Teacher Training
A professional development session for principals, including a concert and symposium, was attended by 21 school leaders.

Learning Overtures
Educators and musicians came together to share practices and ideas internationally. Exchanges continue with partners in England, Finland, Japan, South Korea, and Venezuela.

Learning Portals
Kidzone!
The award-winning interactive website (nyphilkids.org) that offers games and information about instruments, composers, and Philharmonic musicians reached 600,000.

Resources for Teachers
nyphil.org/teacherresources provided online resources for music and classroom teachers; classroom-tested lesson plans, engaging activities, and instructive videos of Philharmonic musicians were available for free download.
EDUCATION
REACHING OUT TO ALL (continued)

Adult Education
Pre-Concert Talks
Insightful musical previews by scholars, composers, and musicians took place one hour before every subscription concert.

Insights Series
Discussions, panels, and interviews—free to the public for the first time, and held at the David Rubenstein Atrium—delved into major works and themes of the current season.

Events included:
* “The Quintessential Concertmaster: Glenn Dicterow’s 34-Year Tenure,” October 23
* “Musically Speaking: Conversation and Performance by Philharmonic Musicians,” January 30
* “The 21st-Century Orchestra: A Conversation with Music Director Alan Gilbert and Executive Director Matthew VanBesien,” March 3
* “Leonard Bernstein Emerges: Defying Boundaries and Challenging Racial Politics during World War II,” April 7
* “The Pinnacle of Cycles: Pianist Yefim Bronfman on Beethoven’s Piano Concertos,” May 20
* “What is a Biennial?” June 2
* “21st-Century Landmarks,” June 4

Leonard Bernstein Scholar-in-Residence
Carol J. Oja, professor of music at Harvard University, was the 2013–14 season Leonard Bernstein Scholar-in-Residence, in which capacity she conducted Scholar Roundtables in the Philharmonic Archives and presented public talks, including the April 7 Insights Series discussion of Bernstein.
Determined to offer music to everyone around the world, the Philharmonic has developed wide-ranging digital initiatives that share performances online and onscreen, as well as through more traditional media such as radio and television.

**Websites**

In the summer of 2014 the Philharmonic launched an enhanced Watch & Listen area on [nyphil.org](http://nyphil.org) (part of the Share the Music! initiative, announced in July 2014), which hosts video footage of performances, educational offerings, behind-the-scenes videos with artists and musicians, performance photos and slideshows, curated playlists, and all recently released commercial recordings, radio broadcasts, and preview clips — in higher quality audio streams than previously available. This new content adds to the existing features that allow visitors to engage with the Philharmonic in a variety of ways, from informing themselves about the musicians, the music being performed, the Orchestra’s history, and the guest artists, to previewing their seat locations and purchasing tickets. Specially designed education websites offered fun and inspiration through Kidzone! (the award-winning interactive site hosting games and information) and Take Note (an online resource for music and classroom teachers).

**Recordings**

People could purchase recorded performances through Alan Gilbert and the New York Philharmonic (the self-produced monthly download series available through Spotify, iTunes, and other major online music stores, accessed approximately 500,000 times in the season). Two CDs were released: Koyaanisqatsi — Live with Orchestra (of the November 2012 performance of Philip Glass’s score), and Barber’s Violin Concerto on the latest of Gil Shaham’s 1930s Violin Concertos series (recorded November–December 2012).

**Social Media**

The Philharmonic’s social media platforms burgeoned, with tens of thousands of new fans engaging more than ever, and the addition of Soundcloud to host audio streams. The Orchestra also launched its own blog, titled What’s New (nyphil.org/whats-new), to share photos, news, and behind-the-scenes insights, with the ability to focus on specific topics such as the NY PHIL BIENNIAL, tour, and Music Director Alan Gilbert’s cultural impact.

**Broadcasts**

*The New York Philharmonic This Week* — the self-produced, nationally and internationally broadcast 52-week radio series, hosted by Alec Baldwin — was syndicated to hundreds of outlets and streamed to more than 10,000 listeners each month. The Orchestra returned to Live From Lincoln Center with the telecast of the September 25 Opening Gala Concert conducted by Alan Gilbert and starring cellist Yo-Yo Ma (aired New Year’s Eve). (The March production of Sweeney Todd: The Demon Barber of Fleet Street was taped for broadcast in the following season.) Again, the celebration of the Chinese New Year (this time, saluting the Year of the Horse) was webcast and broadcast on Chinese media outlets, and the June 2013 production of A Dancer’s Dream: Two Works by Stravinsky was screened in movie theaters around the world in September 2013. In November 2013 partner Medici TV hosted a five-day I ♥ NY PHIL celebration, an aggregation of the Orchestra’s past webcasts.

**Recorded Performances** (September 1, 2013–August 31, 2014)

- The New York Philharmonic This Week: approx. 38.6 million
- Live From Lincoln Center: approx. 2 million
- Alan Gilbert and the New York Philharmonic: accessed 500,000 times
- A Dancer’s Dream: Two Works by Stravinsky: the movie screenings were seen by more than 150,000 worldwide
- I ♥ NY PHIL: 110,000 viewers in five days

**Social Media Fans** (stats as of August 31, 2014)

- Facebook: approx. 319,000 followers
- Twitter: approx. 76,500 followers
- Tumblr: approx. 2,600 followers
- YouTube: approx. 100,000 views per month
- Pinterest: approx. 1,000 followers
- Soundcloud: approx. 15,700 followers
THE ARCHIVES
BRINGING THE PAST ALIVE FOR TODAY… AND TOMORROW

For more than 30 years the New York Philharmonic Archives, one of the world’s oldest and most important orchestral research collections, has served researchers on-site at Lincoln Center, and in 2011 added the ability to study the material from anywhere in the world by launching the New York Philharmonic Leon Levy Digital Archives (archives.nyphil.org).

Online
In January 2014 the Leon Levy Foundation announced a continuation of its outstanding support — which had already made it possible to digitize 1.3 million pages from the International Era, 1943–1970 — with a $2.5 million gift over five years to digitize 1.4 million pages of material from the Orchestra’s first hundred years (1842–1942) and all public documents from 1970 to the present. The Leon Levy Foundation’s support has allowed the Philharmonic to develop document-management software to integrate the born-digital material of the future with the millions of documents from the past. In conjunction with the announcement of the new gift, all material from the Philharmonic’s inaugural season, 1842–43, was made available online; this included the first-edition score of Beethoven’s Fifth Symphony, the first work performed by the Orchestra. To stimulate interdisciplinary use of the Orchestra’s history resources, the Archives staff presented the Digital Archives at several national conferences, among them the American Historical Association, Organization of American Historians, and the American Library Association, with a grant from the Delmas Foundation.

Important acquisitions and donations made in the 2013–14 season include:

• Igor Stravinsky collection (1959–71), donated by the family of Lillian Libman, his business manager
• Dimitri Mitropoulos collection (1942–56) donated by Faith Reed, his secretary
• Collection of Helen Huntington Hull (the first Mrs. Vincent Astor), founder of the Philharmonic Volunteer Council, donated by Christopher Scholz
• Peggy Schelling Scholz collection that documents the earliest years of Young People’s Concerts (1920–70), also donated by Christopher Scholz
• Albert E. Clarke, Principal Trombone, 1928–49, donated by a family neighbor in Florida
• Portrait of Walter Gieseking, autographed by the artist Victor Seach, given by John Curuby in memory of his godmother, the late Elaine “Dolly” Stamas, wife of former Philharmonic Chairman Stephen Stamas
• The 1930 tour harp case of Stephanie Goldner, the first woman musician in the Orchestra
With the support of a Grammy Foundation grant and from longtime Archives supporter Richard Benson, the Philharmonic Archives was able to preserve and digitize the only known copies of 36 radio broadcasts from 1932 to 1948, making available performances featuring such artists as Arturo Toscanini, William Kapell, and Vladimir Horowitz, as well as Isaac Stern’s Philharmonic debut. In addition, the highly acidic and rapidly disintegrating score of Bruckner’s Symphony No. 4 marked by Gustav Mahler in 1910 was restored, preserved, and digitized thanks to a gift from Drs. Jan and Mark Schapper of Australia.

On Site
The traditional activities of the Archives continued, including curating and hosting exhibits in the Bruno Walter Gallery and elsewhere on Avery Fisher Hall’s Grand Promenade. Throughout the season, in addition to welcoming scholars from around the world, the Archives hosted a variety of groups such as longtime subscribers; Scholar Roundtables led by the Leonard Bernstein Scholar-in-Residence (see page 16); conservatory and archive students; and the Philharmonic’s Intermezzo Society.

The 2013–14 season Archives exhibitions were:

- The Music Behind the Movie, coinciding with THE ART OF THE SCORE: Film Week at the Philharmonic, featuring materials from the Academy of Motion Picture Arts and Sciences Margaret Herrick Library
- Philharmonic Pioneers: The Founding of the New York and Royal Philharmonic Societies, celebrating the Royal Philharmonic Society’s bicentennial, with original material on loan from its archives
- Mendelssohn’s Friends: The New York Philharmonic and Queen Victoria, coinciding with performances of Mendelssohn’s Scottish Symphony
- Kameramusik (see page 24)
- Glenn Dicterow, A Most Masterful Musician: 34 Years as the New York Philharmonic’s Concertmaster (see page 7)
- A Celebration of Phil Smith: 36 Years of a Singing Trumpet (see page 7)

Now online: the first-edition score of Beethoven’s Fifth Symphony, used at the Philharmonic’s first performance, December 7, 1842

The 1842 Constitution of the New York Philharmonic, one of the documents launched on the New York Philharmonic Leon Levy Digital Archives
ARTISTIC COLLABORATIONS

CHRISTOPHER ROUSE: THE MARIE-JOSÉE KRAVIS COMPOSER-IN-RESIDENCE

CONTACT!, THE PHILHARMONIC’S NEW-MUSIC SERIES

Christopher Rouse: The Marie-Josée Kravis Composer-in-Residence

American composer Christopher Rouse returned for his second year as the Philharmonic’s Marie-Josée Kravis Composer-in-Residence, building on a long-standing relationship with the Orchestra that included the commission and premiere of his Trombone Concerto, which received the 1993 Pulitzer Prize in Music. His compositions were highlighted throughout the season, including on CONTACT!, the new-music series, and was part of the curatorial team overseeing the NY PHIL BIENNIAL. (All performances were at Avery Fisher Hall unless otherwise noted.)

November 14–16, 19
Christopher Rouse’s Oboe Concerto
(Al New York Premiere)
Alan Gilbert, conductor; Liang Wang, oboe

January 2–3, 7
Christopher Rouse’s Rapture
Alan Gilbert, conductor

January 4, at Long Island University’s Tilles Center for the Performing Arts
Christopher Rouse’s Rapture
Alan Gilbert, conductor

February, ASIA / WINTER 2014 tour
Christopher Rouse’s Rapture
Alan Gilbert, conductor

May 5, Spring For Music at Carnegie Hall (above)
Christopher Rouse’s Requiem
(Al New York Premiere)
Alan Gilbert, conductor; Jacques Imbrailo, baritone; Westminster Symphonic Choir, Joe Miller, director; Brooklyn Youth Chorus, Dianne Berkun-Menaker, director

June 5, 7, NY PHIL BIENNIAL
Christopher Rouse’s Symphony No. 4
(World Premiere—New York Philharmonic Commission)
Alan Gilbert, conductor

CONTACT!: The Philharmonic’s New-Music Series

The New York Philharmonic’s new-music series expanded to present more programs in new venues.

Co-Presentations with 92Y

November 4, An Evening with Esa-Pekka Salonen (below), at SubCulture
Esa-Pekka Salonen’s knock, breathe, shine for solo cello; Memoria for wind quintet; YTA III for solo cello; Homunculus for string quartet; Second Meeting for oboe and piano
Philharmonic musicians; Esa-Pekka Salonen, host

January 13, Yefim Bronfman and Friends, at SubCulture
Marc-André Dalbavie’s Trio No. 1 for violin, cello, and piano; Marc Neikrug’s Passions, Reflected for solo piano (World Premiere)
Yefim Bronfman, piano; Philharmonic musicians; Marc Neikrug, host

June 3, CONTACT! at the NY PHIL BIENNIAL, at SubCulture
Philharmonic musicians
(see page 24)

Performances May 29 and 31,
CONTACT! at the NY PHIL BIENNIAL, at MoMA
Matthias Pintscher, conductor; Jennifer Zetlan, soprano; Evan Hughes, bass-baritone; Philharmonic musicians
(see page 24)
ARTISTIC COLLABORATIONS
YEFIM BRONFMAN, THE MARY AND JAMES G. WALLACH ARTIST-IN-RESIDENCE
THE BEETHOVEN PIANO CONCERTOS: A PHILHARMONIC FESTIVAL

Yefim Bronfman: The Mary and James G. Wallach Artist-in-Residence
Yefim Bronfman, the Grammy Award–winning pianist and longtime friend of the Philharmonic, opened and closed the Orchestra's subscription season with cornerstones of the piano concerto repertoire, in between revisiting a work composed for him, touring with the Orchestra, and making chamber appearances that featured music that spans centuries. (All performances were at Avery Fisher Hall unless otherwise noted.)

Concerto Solos
September 26–28, October 1
Tchaikovsky's Piano Concerto No. 1
Alan Gilbert, conductor

January 2–3, 7
Magnus Lindberg's Piano Concerto No. 2
Alan Gilbert, conductor

January 4 at Long Island University's Tilles Center for the Performing Arts
Beethoven's Piano Concerto No. 1
Alan Gilbert, conductor

February, ASIA / WINTER 2014 tour
Magnus Lindberg's Piano Concerto No. 2
Alan Gilbert, conductor

The Beethoven Piano Concertos (right)
July 18–19, at Bravo! Vail
Beethoven's Piano Concertos No. 3 (July 18) and Nos. 1 and 5 (July 19)

Chamber Music
January 13, CONTACT!, at SubCulture (above)
Yefim Bronfman and Friends, featuring
Marc-André Dalbavie's Trio No. 1 for violin, cello, and piano; Marc Neikrug’s Passions, Reflected for solo piano (World Premiere)
Philharmonic musicians; Marc Neikrug, host

May 23, at 92nd Street Y
Schubert's Sonatina in A minor; Bartók's Contrasts for Violin, Clarinet, and Piano; Brahms's Piano Quintet
Glenn Dicterow, violin; Stephen Williamson, clarinet; Lisa Kim, violin; Rebecca Young, viola; Maria Kitsopoulos, cello

The Beethoven Piano Concertos: A Philharmonic Festival, Conducted by Alan Gilbert
Two initiatives introduced in Alan Gilbert’s first season as Music Director met for the first time in June 2014 when the Artist-in-Residence was the star of the multiweek festival.

June 11–14: Beethoven's Piano Concertos Nos. 1 and 4 (above)
Alan Gilbert, conductor

June 18–21: Beethoven's Piano Concertos Nos. 2 and 3
Alan Gilbert, conductor

June 24–28: Beethoven's Triple Concerto for Piano, Violin, and Cello;
Beethoven's Piano Concerto No. 5, Emperor
Alan Gilbert, conductor; Glenn Dicterow, violin; Carter Brey, cello
ARTISTIC COLLABORATIONS

THE MARIE-JOSÉE KRAVIS PRIZE FOR NEW MUSIC: THE CONTINUUM

June 2014 was a vibrant time, due in great part to The Marie-Josée Kravis Prize for New Music. Two works created through the inaugural prize were premiered, and the second prize was announced.

In order to both celebrate contributions to the field of new music and to support its future, The Kravis Prize has two sides. One that honors a composer for extraordinary contributions was awarded to Henri Dutilleux in December 2011, when he made the remarkably generous decision to share the proceeds with three composers of a younger generation — one of them being Anthony Cheung — each of whom would write a work to be performed by the Philharmonic. The other supports the Kravis Emerging Composer — a title given to Sean Shepherd in 2012 — who would also create a work for the Philharmonic to premiere. In conjunction with The Beethoven Piano Concertos: A Philharmonic Festival, the first works made possible through the award, created from the vision and generosity of Henry R. and Marie-Josée Kravis, were unveiled.

The second winner of the $200,000 Kravis Prize was announced during an onstage presentation on June 11, with Alan Gilbert bestowing the honor on the eminent Danish composer Per Nørgård. He was chosen by a selection committee comprising the Music Director; Christopher Rouse, The Marie-Josée Kravis Composer-in-Residence at the New York Philharmonic; composer / conductor Esa-Pekka Salonen; Nicholas Kenyon, managing director, Barbican Centre, London; Ara Guzelimian, provost and dean of The Juilliard School; and Daniel Druckman, New York Philharmonic Associate Principal Percussion. On behalf of the committee, Gilbert explained the choice, saying that Nørgård’s “compositions couple intellectual rigor with expressive urgency,” and that “it has been fascinating to trace the unique path he has forged, which has included his invention of the Infinity Series — his own fresh approach to serialism.” He concluded:

Nørgård’s oeuvre embodies the curiosity, drive, and inspiration that we wanted to support through this prize, made possible by the generosity and commitment of Henry R. and Marie-Josée Kravis. We salute them for their vision, which has allowed us to shine a spotlight on today’s composers, celebrating their courage and imagination in establishing new sounds and vocabularies that enrich our lives.

World Premiere through the inaugural Kravis Prize
June 11–14: Anthony Cheung’s Lyra
Alan Gilbert, conductor

World Premiere by the Kravis Emerging Composer
June 18–21: Sean Shepherd’s Songs
Alan Gilbert, conductor

Works by Per Nørgård To Be Performed
Symphony No. 3: to be given its U.S. Premiere as part of the second NY PHIL BIENNIAL in 2016

Momentum: to be given its New York Premiere on CONTACT!, the new-music series, conducted by Music Director Alan Gilbert, in a program featuring contemporary Nordic composers
ARTISTIC COLLABORATIONS

NY PHIL BIENNIAL

A flagship project of the New York Philharmonic, the NY PHIL BIENNIAL was envisioned by Music Director Alan Gilbert as a kaleidoscopic exploration of today’s music, showcasing an array of curatorial voices through concerts presented with cultural partners throughout New York City. Modeled on the great visual art biennials, the inaugural NY PHIL BIENNIAL brought the public together with a diverse roster of more than 70 composers, ranging from elementary-school students to icons, for concerts of symphonies, concertos, staged opera, chamber music, and solo works, many of which were premieres. Post-concert Play Dates at Bar Biennial, lectures and panel discussions, and online interactivity were created to encourage audience members to directly engage with composers, scholars, and artists. The 2014 NY PHIL BIENNIAL partners were 92nd Street Y, The Museum of Modern Art, Orchestra of St. Luke’s, The Metropolitan Museum of Art, The Juilliard School, Gotham Chamber Opera, Lincoln Center for the Performing Arts, Bang on a Can, American Composers Orchestra, and Kaufman Music Center’s Special Music School High School.

Major support for the NY PHIL BIENNIAL is provided by The Francis Goelet Fund, The Andrew W. Mellon Foundation, The Susan and Elihu Rose Foundation, and The Fan Fox and Leslie R. Samuels Foundation.
ARTISTIC COLLABORATIONS

NY PHIL BIENNALE

May 28
7:30 p.m.
Gotham Chamber Opera
John Jay College
André Caplet Conte fantastique
Yoshio Hosokawa The Raven

May 29
7:00 p.m.
The Juilliard School,
The Metropolitan Museum of Art,
New York Philharmonic
Met Museum’s Grace Rainey Rogers Auditorium
HK Gruber Gloria – A Pig Tale

10:00 p.m.
New York Philharmonic
MoMA’s Agnes Gund Garden Lobby
U.S. Premieres by Dai Fujikura,
Bruno Montanovi, Olga Neuwirth,
Michael Jarrell, Johannes Maria Staud,
Mark Andre, Nina Senk, Jay Schwartz,
Vito Zunz

May 30
7:00 p.m.
The Juilliard School,
The Metropolitan Museum of Art,
New York Philharmonic
Met Museum’s Grace Rainey Rogers Auditorium
HK Gruber Gloria – A Pig Tale

8:00 p.m.
Gotham Chamber Opera
John Jay College
André Caplet Conte fantastique
Yoshio Hosokawa The Raven

10:00 p.m.**
New York Philharmonic CONTACT!
MoMA’s Agnes Gund Garden Lobby
Beyond Recall
U.S. Premieres by Dai Fujikura,
Bruno Montanovi, Olga Neuwirth,
Michael Jarrell, Johannes Maria Staud,
Mark Andre, Nina Senk, Jay Schwartz,
Vito Zunz

May 31
11:00 a.m.
New York Philharmonic
Very Young Composers: The Continuum
Merkin Concert Hall
Works by students and teaching Artists:
Daniel Acatra, Samantha Dorns,
Graedon Hanson, Julie O’Brien, Li Chi,
Milo Poniewozik, Farah Iqbal,
Julian Galesi, Daniel Felsenfeld,
Richard Carrick, David Wallace

2:00 p.m.
Orchestra of St. Luke’s
Co-Presented by
New York Philharmonic
Jazz at Lincoln Center’s
Frederick P. Rose Hall
Circles of Influence: Pierre Boulez
Works by Pierre Boulez, Bruno Montanovi,
Heinz Holliger, Philippe Manoury,
Marc-André Dalbavive

7:00 p.m.
New York Philharmonic, Bang on a Can All-Stars,
The Choir of Trinity Wall Street, and more
Avery Fisher Hall
Julie Wolfe Antrace Fields
Steven Mackey Dreamhouse

8:00 p.m.
Gotham Chamber Opera
John Jay College
André Caplet Conte fantastique
Yoshio Hosokawa The Raven

11:30 a.m.
Kaufman Music Center’s Special Music School High School
Face the Music
David Rubenstein Atrium
at Lincoln Center

Works by Vijay Iyer, SMHS students
Zachary Detrick and Julian Galesi,
Hong Ruo

2:00 p.m.
The Juilliard School,
The Metropolitan Museum of Art,
New York Philharmonic
Met Museum’s Grace Rainey Rogers Auditorium
HK Gruber Gloria – A Pig Tale

5:00 p.m.
Orchestra of St. Luke’s
Co-Presented by
New York Philharmonic
Jazz at Lincoln Center’s
Frederick P. Rose Hall
Choir and Chorale Beni Berhan
Works by Ryan Wigglesworth, Colin
Matthewes, George Benjamin, Helen Grime

June 1
7:30 p.m.
Insights Series:
“21st Century Landmarks”
David Rubenstein Atrium
at Lincoln Center
Panel featuring Christopher Rouse, The
MoMA-Josée Kravis Composer-in-Residence
of the New York Philharmonic;
Frank J. Oteri, composer, senior editor,
NewMusicBox;
Matthews Pletcher, composer, music director,
Ensemble Intercontemporain; Sean Shepherd,
Kravis Emerging Composer, New York Philharmonic;
Julio Wolfe, composer, co-artisan director,
Bang on a Can; Carol J. Oja, moderator,
The Leonard Bernstein Scholar-in-Residence
at the New York Philharmonic

9:30 p.m.
A Presentation of Lincoln Center’s Great Performers
Stanley H. Kaplan Penthouse
Marian Fornow:
Works of Franz Liszt juxtaposed with
modern and contemporary compositions

June 2
7:30 p.m.
New York Philharmonic
Avery Fisher Hall
Julia Adams Dark Sand, Sifting Light
(Selected from New York Philharmonic
EarShot New Music Readings)
Peter Evans, Zoë Keating,
Christopher Reuze Symphony No. 4

June 3
7:30 p.m.
New York Philharmonic
Avery Fisher Hall
Julia Adams Dark Sand, Sifting Light
(Selected from New York Philharmonic
EarShot New Music Readings)
Peter Evans, Zoë Keating,
Christopher Reuze Symphony No. 4

June 4
7:30 p.m.
Insights Series:
“21st Century Landmarks”
David Rubenstein Atrium
at Lincoln Center
Panel featuring Christopher Rouse, The
MoMA-Josée Kravis Composer-in-Residence
of the New York Philharmonic;
Frank J. Oteri, composer, senior editor,
NewMusicBox;
Matthews Pletcher, composer, music director,
Ensemble Intercontemporain; Sean Shepherd,
Kravis Emerging Composer, New York Philharmonic;
Julio Wolfe, composer, co-artisan director,
Bang on a Can; Carol J. Oja, moderator,
The Leonard Bernstein Scholar-in-Residence
at the New York Philharmonic

June 5
7:30 p.m.
New York Philharmonic
Avery Fisher Hall
Julia Adams Dark Sand, Sifting Light
(Selected from New York Philharmonic
EarShot New Music Readings)
Peter Evans, Zoë Keating,
Christopher Reuze Symphony No. 4

June 6
10:00 p.m.
Public Rehearsal of American Composers Orchestra
Underwood New Music Readings
The DiMenna Center for Classical Music
Works by Andy Alko, Melody Ettweis,
Robert Harstein, Jared Miller, Kyle Rothen,
Harry Stafforduku, A-Mao Wang

8:00 p.m.*
New York Philharmonic
Avery Fisher Hall
Andrew McManus Strobe
(Selected from New York Philharmonic
EarShot New Music Readings)
Elliot Carter Instances
Matthews Pletcher Reflections on Narcissus

June 7
7:30 p.m.
American Composers Orchestra
Underwood New Music Readings
The DiMenna Center for Classical Music
Works by Andy Alko, Melody Ettweis,
Robert Harstein, Jared Miller, Kyle Rothen,
Harry Stafforduku, A-Mao Wang

8:00 p.m.*
New York Philharmonic
Avery Fisher Hall
Max Gruie: Instrument Variations for Orchestra
(Selected from New York Philharmonic
EarShot New Music Readings)
Peter Evans, Zoë Keating,
Christopher Reuze Symphony No. 4

Other Biennial Activities Included:
• Play Dates: post-concert meet-ups where audiences
could mingle with composers and performers, some
of which took place at Bar Biennial, the name of
the restaurant in the Avery Fisher Hall lobby for the duration
of the festival
• Kameramusk, an electronic media / photography
installation, on display in the Bruno Walter Gallery on
Avery Fisher Hall’s Grand Promenade, comprising
visual artist Anneliese Varaldie’s portraits of NY PHIL
BIENNALE composers Chris Kapica, Matthias Pintscher,
Steven Mackey, Ryan Brown, György Kurtag, and
Paola Prestini
• A broadcast on WFMT’s nationally syndicated new-music
program Relevant Tones, also posted on on-demand
streaming by Q2 Music, WQXR’s online contemporary
music stream.
• The Biennial Pass, which provided admission to all
NY PHIL BIENNALE programs and two free beverages
redeemable at post-concert Play Dates, all for $95.
ARTISTIC COLLABORATIONS

NY PHIL BIENNIAL (continued)

PERFORMERS IN PARTNER PRESENTATIONS

The Raven
May 28, 30–31
Neal Goren, Conductor
Fredrika Billebomburg, Mezzo-soprano
Alessandra Ferri, Dancer
Gotham Chamber Opera Orchestra
Sivan Magen, Harp
Luca Veggetti, Director, choreographer, and scenic designer
Clifton Taylor, Scenic and lighting designer
Peter Speliopoulos, Costume designer
Adam Larsen, Projection design

Circles of Influence: Pierre Boulez
May 31
Pablo Heras-Casado, Conductor and Co-host
Ara Guzelian, Co-host
Elizabeth Manti, Flute
Margaret Kampmeier, Piano
Orchestra of St. Luke’s

Kaufman Music Center’s Special Music School High School and Face the Music
June 1
Jenny Undercoller, Conductor
Sandra Noreen, Conductor
Vasudevan Panicker, Conductor
Face the Music
Special Music School High School Orchestra

Circles of Influence: George Benjamin
June 1
Pablo Heras-Casado, Conductor
Abigail Fischer, Mezzo-soprano
Orchestra of St. Luke’s

EarShot New-Music Reading (Private)
June 3
Alan Gilbert, Music Director and Conductor
(Julia Adolphe, Max Grafe, Jesse Jones, Wang Lu)
Matthias Pintscher, Guest Conductor
(William Dougherty, Andrew McManus)

CONTACT!: Solo Works by Young American Composers
June 3
Joseph Alessi, Trombone
Eric Huebner, Piano
Sumire Kudo, Cello
Pascual Martinez Forteza, Clarinet
Rebecca Young, Viola
Yulia Ziskel, Violin
Marc Kaplan, Host

Liszt Inspections
June 4
Marino Formenti, Piano

23rd Annual Underwood New Music Readings
June 6–7
George Manahan, Conductor
American Composers Orchestra

Gloria — A Pig Tale
May 29–30, June 1
Alan Gilbert, Conductor
Lauren Snouffer, Soprano
Brenda Patterson, Mezzo-soprano
Alexander Lewis, Tenor
Carlton Ford, Baritone
Kevin Burdette, Bass
AXIOM ensemble
Doug Fitch, Director, costume designer, co-set designer
Giants Are Small
Edouard Getaz, Producer
James Smith, Production manager
Kate Noll, Co-set designer
Jeanette Oi-Suk Yew, Lighting designer

CONTACT!: Beyond Recall
May 29, 31
Matthias Pintscher, Conductor
Jennifer Zeitlan, Soprano
Evon Hughes, Bass-baritone

Backstage in Avery Fisher Hall, Music Director Alan Gilbert (in white tie) with composers Christopher Rouse, Julia Adolphe, Matthias Pintscher, Peter Eötvös, Steven Mackey, and Bruce Adolphe, June 5

Cellist Sumire Kudo premieiring Paola Prestini’s Eight Takes at SubCulture, June 3

Julia Wolfe’s Anthracite Fields, May 30

Kaufman Music Center’s Special Music School High School and Face the Music, June 1
The New York Philharmonic continued its long and acclaimed tradition of representing the best America can offer on its travels across the country and around the world.

On the ASIA / WINTER 2014 tour, conducted by Music Director Alan Gilbert, February 6–19, the Orchestra and Credit Suisse, its Global Sponsor of seven years, again partnered to bring performances to cultural capitals on the other side of the Pacific. With appearances in Seoul, South Korea; Osaka, Nagoya, Tokyo, and Yokohama, Japan; and Taipei, Taiwan, the tour featured repertoire and soloists that reflected the Philharmonic’s belief in the rewards of collaboration. In addition to cornerstones of the repertoire by icons such as Beethoven and Tchaikovsky, there were works by Bernstein, The Marie-Josée Kravis Composer-in-Residence Christopher Rouse, and his immediate predecessor, Magnus Lindberg, all three closely associated with the Orchestra. The Mary and James G. Wallach Artist-in-Residence Yefim Bronfman joined his Philharmonic friends, as did violinist Lisa Batiashvili, who would hold the position in the following season, and new collaborations were introduced: with pianist Da Sol and jazz pianist Makoto Ozone, whose rendition of Gershwin’s *Rhapsody in Blue* was so engaging that a reprise two months later in New York was immediately planned. Offstage in Seoul, Philharmonic musicians performed music by ten Very Young Composers of Kumdarak, selected from among pieces by 96 local students participating in the program that is part of the collaboration with Korea Arts and Culture Education Service (KACES). Another tour highlight was Britten’s *A Young Person’s Guide to the Orchestra*, with the Music Director narrating in Japanese, at a family concert in Tokyo.

In the summer, the musicians traveled to the Rocky Mountains for the 12th consecutive summer residency at Bravo! Vail. The performances were conducted by Alan Gilbert (featuring Yefim Bronfman and Principal Oboe Liang Wang as soloists), Bramwell Tovey (with Associate Principal Clarinet Mark Nuccio and pianist Joyce Yang as soloists), and Ted Sperling (who led a Broadway evening starring Christine Ebersole, Laura Osnes, and Santino Fontana).
THE SEASON’S PROGRAMS

THE ART OF THE SCORE: Film Week at the Philharmonic
Alec Baldwin, Artistic Advisor

September 17–18
Hitchcock!
Constantine Kitsopoulos, conductor
Alec Baldwin (Sept. 17), Sam Waterston (Sept. 18), host

Musical selections and film clips from To Catch a Thief, Vertigo, Strangers on a Train, Dial M for Murder, and North by Northwest, plus Gounod’s Funeral March of a Marionette

September 20–21
2001: A Space Odyssey
Alan Gilbert, conductor
Musica Sacra, chorus, Kent Tritle, director

Complete screening of the film with the Orchestra performing the score, which includes selections from Ligeti’s Atmosphères, Requiem, Lux aeterna, and Aventures, plus Richard Strauss’s Also sprach Zarathustra, J. Strauss I’s On the Beautiful Blue Danube, and Khachaturian’s Gayane

September 25
OPENING GALA
Live From Lincoln Center

Alan Gilbert, conductor
Yo-Yo Ma, cello
Michael Ward-Bergeman, accordion and hyper-accordion
Jamey Haddad, Cyro Baptista, percussion
Eric Huebner, piano

RAVEL Alborada del gracioso
Osvaldo GOLIUOV Azul
PIAZZOLLA / Arr. Brunetti Suite from La serie del Ángel
RAVEL Boléro

“‘Exciting’ and ‘enjoyable’ hardly do justice to the thrilling experience of watching Stanley Kubrick’s sci-fi masterpiece with Mr. Gilbert conducting the Philharmonic.”
— The New York Times, on 2001: A Space Odyssey

THE SEASON’S PROGRAMS CONTINUES →
**THE SEASON’S PROGRAMS (continued)**

**September 26–28, October 1**

*Alan Gilbert, conductor*

Yefim Bronfman, piano

RAVEL *Alborada del gracioso*

BERNSTEIN Symphonic Dances from *West Side Story*

TCHAIKOVSKY Piano Concerto No. 1

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**October 3–5, 8–9 (right)**

*Alan Gilbert, conductor*

Juliana Di Giacomo, soprano

Kelley O’Connor, mezzo-soprano

Russell Thomas, tenor

Shenyang, bass

Manhattan School of Music Symphonic Chorus, Kent Tritle, director

Mark-Anthony TURNAGE *Frieze*  
(U.S. Premiere—New York Philharmonic Co-Commission with the Royal Philharmonic Society and BBC Radio 3)  
BEETHOVEN Symphony No. 9

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**October 12**

**YOUNG PEOPLE’S CONCERT**

*Points of Entry: “Beethoven’s Symphony No. 9”*

Case Scaglione, conductor

Raquel Gonzalez, soprano

Lacey Jo Benter, mezzo-soprano

Raul Melo, tenor

Aubrey Allicock, bass

Manhattan School of Music Symphonic Chorus, Kent Tritle, director

Theodore Wiprud, host

Tom Dulack, scriptwriter / director

Selections from Beethoven’s Symphony No. 9

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**October 17–19**

Semyon Bychkov, conductor

Kirill Gerstein, piano

RACHMANINOFF Rhapsody on a Theme of Paganini

SHOSTAKOVICH Symphony No. 11, *The Year 1905*

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**October 20**

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

MOZART Flute Quartet in C major, K.285b

*Yoobin Son, flute; Joo Young Oh, violin; Rémi Pelletier, viola; Patrick Jee, cello*

FAURÉ Piano Trio in D minor, Op. 120

*Kuan Cheng Lu, violin; Qiang Tu, cello; Hélène Jeanney, piano (guest artist)*

BRAHMS Piano Quartet No. 1 in G minor

*Yulia Ziskel, violin; Robert Rinehart, viola; Alexei Yuponqui Gonzales, cello; Alexander Kobrin, piano (guest artist)*

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"That [the soloists] found such intensity, tonal beauty and emotional depth in the music was testimony to their belief in the piece. Mr. Dutoit drew glistening and colorful playing from the Philharmonic."

— *The New York Times*, on Penderecki’s Concerto grosso
THE SEASON’S PROGRAMS (continued)

October 26
SATURDAY MATINEE CONCERT
Charles Dutoit, conductor
Sheryl Staples, Michelle Kim, violin; Cynthia Phelps, viola; Carter Brey, cello
RAVEL String Quartet
MUSORGSKY / Ravel Pictures at an Exhibition

October 30–November 2, November 5
Esa-Pekka Salonen, conductor
Leila Josefowicz, violin
RAVEL Mother Goose Suite
Esa-Pekka SALONEN Violin Concerto (New York Concert Premiere)
SIBELIUS Symphony No. 5

November 4 (right)
CONTACT! at SubCulture
Co-Presented with 92Y
Esa-Pekka SALONEN knock, breathe, shine for solo cello
Nathan Vickery, cello
Esa-Pekka SALONEN Memoria for wind quintet
Yoobin Son, flute / alto flute; Keisuke Ikuma, oboe / English horn (guest artist); Dean LeBlanc, clarinet (guest artist); Kim Laskowski, bassoon;
Arlen Fast, contrabassoon; Howard Wall, horn
Esa-Pekka SALONEN YTA III for solo cello
Sumire Kudo, cello
Esa-Pekka SALONEN Second Meeting for oboe and piano
Robert Botti, oboe; Steven Beck, piano (guest artist)
Esa-Pekka SALONEN Homunculus for string quartet
Sharon Yamada, Hae-Young Ham, violin; Dawn Hannay, viola; Patrick Jee, cello

November 7–9
Bernard Labadie, conductor
Matthew Muckey, trumpet
Miah Persson, soprano
Stephanie Blythe, mezzo-soprano
Frédéric Antoun, tenor
Andrew Foster-Williams, bass
New York Choral Artists, Joseph Flummerfelt, director
J.S. BACH Cantata No. 51, Jauchzet Gott in allen Landen!
HANDEL “Let the bright Seraphim” from Samson
MOZART Requiem

November 14–16, 19
Alan Gilbert, conductor
Liang Wang, oboe
R. STRAUSS Don Juan
Christopher ROUSE Oboe Concerto (New York Premiere)
R. STRAUSS Also sprach Zarathustra
Glenn Dicterow, concertmaster

“This was the kind of night when you realize just how remarkable the Philharmonic is.”
—NightAfterNight.com (the blog of music critic Steve Smith), on the November 14–16, 19 program

Esa-Pekka Salonen (third from right) backstage at SubCulture with the musicians who had performed his works
THE SEASON’S PROGRAMS
(continued)

November 17
NEW YORK PHILHARMONIC ENSEMBLES
AT MERKIN CONCERT HALL

L.E. JADIN Nocturne No. 3 for Flute, Clarinet, Bassoon, and Horn
Mindy Kaufman, flute; Pascual Martinez Forteza, clarinet; Kim Laskowski, bassoon; R. Allen Spanjer, horn

NIelsen Woodwind Quintet
Mindy Kaufman, flute; Sherry Sylar, oboe; Pascual Martinez Forteza, clarinet; Kim Laskowski, bassoon; Howard Wall, horn

Schubert String Quintet
Guan Ge, violin; Vivek Kamath, viola; Ru-Pei Yeh, Sumire Kudo, cello; Sharon Yamada, violin

November 21–23 (above)
BRITTEN CENTENNIAL

Alan Gilbert, conductor
Michael Slattery and Dominic Armstrong (Nov. 21–22), Anthony Dean Griffey (Nov. 23), tenor
Philip Myers, horn
Kate Royal, soprano
Sasha Cooke, mezzo-soprano
New York Choral Artists, Joseph Flummerfelt, director
Brooklyn Youth Chorus, Dianne Berkun-Menaker, director

BRITTEN Serenade for Tenor, Horn, and Strings
BRITTEN Spring Symphony

“The performance from the inspired orchestra … was a highlight of the Britten year.”
—The New York Times, on the all-Britten program

November 26
Alan Gilbert, conductor
Anthony Dean Griffey, tenor
Philip Myers, horn

MOZART Symphony No. 39
BRITTEN Serenade for Tenor, Horn, and Strings
MOZART Symphony No. 41, Jupiter

November 29–30
Alan Gilbert, conductor

MOZART Symphony No. 39
MOZART Symphony No. 40
MOZART Symphony No. 41, Jupiter

November 30
SATURDAY MATINEE CONCERT

Alan Gilbert, conductor
Robert Langevin, flute; Liang Wang, oboe; Stephen Williamson, clarinet; Judith LeClair, bassoon; Philip Myers, horn; Jeffrey Kahane, piano (guest artist)

Poulenc Sextet for Piano and Winds & Trio for Piano, Oboe, and Bassoon
MOZART Symphony No. 41, Jupiter

December 1–2
VERY YOUNG PEOPLE’S CONCERTS AT MERKIN CONCERT HALL

At Home with Philharmonic Families: “Strings”
Annia Rabinova, Yulia Ziskel, violin; Judith Nelson, viola; Ru-Pei Yeh, cello; David J. Grossman, bass; Nancy Allen, harp
Rebecca Young, host and vocalist
Dorian Rence, writer and narrator
Marion Schoevaert, illustrator

Rossini / Arr. Peter Martin Selections from William Tell Overture
Anderson Plink, Plank, Plunk
December 5–7  
David Zinman, conductor  
Richard Goode, piano  

Thomas ADÈS Three Studies from Couperin  
MOZART Piano Concerto No. 18  
MENDELSOHN Symphony No. 3, Scottish  

December 7  
YOUNG PEOPLE’S CONCERT  
Points of Entry: “Mozart’s Symphony No. 41, Jupiter”  

Case Scaglione, conductor  
Brendon Elliott, violin  
Laura Centanni, Kyle Ikuma, vocalists  
Heather Lipson Bell, Thomas Baird, dancer / actor  
Theodore Wiprud, host  
Tom Dulack, scriptwriter / director  

Selections from Mozart’s Symphony No. 41, Jupiter,  
Symphony No. 1, Symphony No. 33, and Missa brevis in F;  
Pachelbel’s Canon in D; and Arvo Pärt’s Cantus in Memoriam  
Benjamin Britten  

December 10  
Manfred Honeck, conductor  
Anne-Sophie Mutter, violin  

DVOŘÁK Carnival Overture  
DVOŘÁK Violin Concerto  
DVOŘÁK Symphony No. 9, From the New World  

December 12–14 (above)  
Rafael Frühbeck de Burgos, conductor  

BEETHOVEN Symphony No. 8  
R. STRAUSS Ein Heldenleben  
Glenn Dicterow, concertmaster  

“Glenn Dicterow played with exquisite tone, agility and seasoned musical sensibility. His dialogue with [the] horn towards the end was a gift from Heaven!”  
— ClassicalSource.com, on Ein Heldenleben  

December 15  
HOLIDAY BRASS  
New York Philharmonic Principal Brass Quintet  
Joe Burgstaller (guest artist), Ethan Bensdorf, trumpet;  
Joseph Alessi, trombone; Howard Wall, horn; Alan Baer, tuba  
Lee Musiker Jazz Trio  

Program of new arrangements of holiday classics by Lee Musiker  

December 17–21  
Andrew Manze, conductor  
Joëlle Harvey, soprano  
Tamara Mumford, mezzo-soprano  
Allan Clayton, tenor  
Matthew Rose, bass  
Westminster Symphonic Choir, Joe Miller, director  

HANDEL Messiah  

Backstage before one of his final Philharmonic performances, Rafael Frühbeck de Burgos with Glenn Dicterow.  

Backstage before one of his final Philharmonic performances, Rafael Frühbeck de Burgos with Glenn Dicterow.
THE SEASON’S PROGRAMS

(continued)

December 20–21
A BROADWAY CHRISTMAS
WITH BRIAN STOKES MITCHELL

Ted Sperling, conductor
Brian Stokes Mitchell, vocalist
Ted S First, piano / celeste; Gary Haase, bass; Buddy Williams, drums;
Scott Kuney, guitar; Gabriel Roxbury, djembe

Holiday favorites including Jerry Herman’s “We Need a Little Christmas,” Leroy Anderson’s “Sleigh Ride,” and a medley of Mel Tormé’s “The Christmas Song” and Mitchell’s own “A Crazy Christmas List”

December 31
NEW YEAR’S EVE

Alan Gilbert, conductor
Igudesman & Joo, violin and piano

A comedic evening of music spanning Mozart and J. Strauss II, the disco hit “I Will Survive” and Bill Conti’s “Gonna Fly Now,” and the comedy duo’s own Tango Russo and Uruguay—plus a surprise encore featuring violinist Joshua Bell

January 2–3, 7
January 4 at Long Island University, Greenvale, NY

Alan Gilbert, conductor
Yefim Bronfman, piano

Christopher ROUSE Rapture
Magnus LINDBERG Piano Concerto No. 2
TCHAIKOVSKY Symphony No. 5

ROSSINI / Arr. A. Frackenpohl Selections from
William Tell Overture

DAVIS / MITCHELL / Arr: R. Young & T. Wiprud
“You Are My Tuba,” based on “You Are My Sunshine”

BERNSTEIN / Arr. A. DiLorenzo On the Town Suite

“A piece that might have felt rescued from a deep closet and curiously patted down for rumples felt bespoke and modeled with style.”
— The New York Times, on Tchaikovsky’s Fifth Symphony

January 5–6
VERY YOUNG PEOPLE’S CONCERTS
AT MERKIN CONCERT HALL
At Home with Philharmonic Families: “Brass”

Matthew Muckey, Ethan Bensdorf, trumpet; Philip Myers, horn;
Joseph Alessi, trombone; Alan Baer, tuba
Rebecca Young, host and vocalist
Dorian Rence, writer and narrator
Marion Schoevaert, illustrator

ROSSINI / Arr. A. Frackenpohl Selections from
William Tell Overture

DAVIS / MITCHELL / Arr: R. Young & T. Wiprud
“You Are My Tuba,” based on “You Are My Sunshine”

BERNSTEIN / Arr. A. DiLorenzo On the Town Suite

January 9–11, 14

Alan Gilbert, conductor
Lisa Batiashvili, violin

BEETHOVEN Fidelio Overture
SHOSTAKOVICH Violin Concerto No. 1
BEETHOVEN Symphony No. 1

GERSHWIN An American in Paris

January 13
CONTACT! at SubCulture
Co-Presented with 92Y

Marc NEIKRUG Passions, Reflected for solo piano (World Premiere)
Yefim Bronfman, piano
Poul RUDERS String Quartet No. 4 (U.S. Public Premiere)
Fiona Simon, Sharon Yamada, violins; Robert Rinehart, viola;
Eileen Moon, cello
Marc-André DALBAVIE Trio No. 1 for violin, cello, and piano
Quan Ge, violin; Maria Kitsopoulos, cello; Yefim Bronfman, piano

THE SEASON’S PROGRAMS
(continued)

January 16–18
Andrey Boreyko, conductor
Judith LeClair, bassoon
STRAVINSKY The Song of the Nightingale
MOZART Bassoon Concerto
ZELMINSKY The Mermaid, Fantasy for Orchestra

January 19
GLENN DICTEROW FAREWELL CHAMBER RECITAL
Co-Presented with The Juilliard School
Alice Tully Hall
KORNGOLD Selections from Much Ado About Nothing Suite
Glenn Dicterow, violin; Gerald Robbins, piano
John Corigliano Violin Sonata
Glenn Dicterow, violin; Gerald Robbins, piano
DVOŘÁK String Quartet No. 12, American
Glenn Dicterow, Lisa Kim, violin; Karen Dreyfus, viola; Eileen Moon, cello

January 22
Andrey Boreyko, conductor
Judith LeClair, bassoon
STRAVINSKY The Song of the Nightingale
MOZART Bassoon Concerto
TCHAIKOVSKY Suite No. 3
Glenn Dicterow, concertmaster

January 23–25
Andrey Boreyko, conductor
Gautier Capuçon, cello
TCHEREPNIN The Enchanted Kingdom
SHOSTAKOVICH Cello Concerto No. 1
TCHAIKOVSKY Suite No. 3
Glenn Dicterow, concertmaster

January 26
NEW YORK PHILHARMONIC ENSEMBLES
AT MERKIN CONCERT HALL
BIZET Carmen Fantasie Quartet
Satoshi Okamoto, Max Zeugner, Blake Hinson,
Rex Surany (guest artist), bass
C. SCHUMANN Piano Trio in G minor, Op. 17
Na Sun, violin; Qiang Tu, cello; Hélène Jeanney, piano (guest artist)
BRAHMS Piano Trio No. 2, in C major
Lisa Kim, violin; Ru-Pei Yeh, cello; Helen Huang, piano (guest artist)

January 28–30
SCHOOL DAY CONCERTS (below)
Joshua Weilerstein, conductor
Katie Kresek, Paul Murphy, teaching artist and violin
Theodore Wiprud, host

Selections from Britten’s Four Sea Interludes from Peter Grimes, and Variations and Fugue on a Theme by Henry Purcell, plus suites of compositions by Very Young Composers

February 1
YOUNG PEOPLE’S CONCERT
Points of Entry: “Britten’s Young Person’s Guide to the Orchestra”
Joshua Weilerstein, conductor
Theodore Wiprud, host
Tom Dulack, scriptwriter and director

Selections from Britten’s Four Sea Interludes from Peter Grimes, and The Young Person’s Guide to the Orchestra, plus suite of compositions by Very Young Composers

“The performances of the three works were exemplary in all respects not only by Principal Bassoonist Judith LeClair, but by all those called upon in the Orchestra to play solos.”
— Les, from Miami, FL, in a comment on the WQXR.com broadcast, on the January 16–18 program
THE SEASON’S PROGRAMS (continued)

"With Sweeney Todd, the Philharmonic didn’t put on a concert. They put on a full-blown musical. Here’s hoping that Broadway is taking notes."

— The Guardian

ASIA / WINTER 2014

The tour included appearances in Seoul, South Korea; Nagoya, Osaka, Tokyo, and Yokohama, Japan; and Taipei, Taiwan; the repertoire included Composer-in-Residence Christopher Rouse’s Rapture and former Composer-in-Residence Magnus Lindberg’s Piano Concerto No. 2, with Artist-in-Residence Yefim Bronfman as soloist; Laureate Conductor Leonard Bernstein’s Symphonic Dances from West Side Story; collaborations with violinist Lisa Batiashvili, pianist Da Sol, and jazz pianist Makoto Ozone performing Gershwin’s Rhapsody in Blue; and Britten’s The Young Person’s Guide to the Orchestra, with Alan Gilbert narrating in Japanese, while Assistant Conductor Joshua Weilerstein led the Orchestra. See page 26.

February 1 (above)
CHINESE NEW YEAR

Long Yu, conductor
Yuja Wang, piano
Cho-Liang Lin, violin
Jian Wang, cello
Song Zuying, vocalist

TAN DUN The Triple Resurrection
RACHMANINOFF Rhapsody on a Theme of Paganini
LI HUANZHI Spring Festival Overture
TCHAIKOVSKY Variations on a Rococo Theme for Cello and Orchestra
DVOŘÁK Romance for Violin and Orchestra in F minor
BAI CHENGREN / OUYANG Changlin, Arr. Long Weihua
“Little Back-Basket”
LUO Xiuying and ZHENG Hanfeng / HU Rui, Arr. Long Weihua
“Soaring Song of Miaoling”
XU Peidong / ZHENG Nan “Flying Song of the Earth”
LEI Zhenbang / QIAO Yu, Arr. Long Weihua
“A Mountain Melody Conveying My Love”

February 28–March 1
MARY CHAPIN CARPENTER WITH THE NEW YORK PHILHARMONIC AND SPECIAL GUESTS

Mary Chapin Carpenter, guitar and vocals
Vince Mendoza, conductor
Joan Baez, Shawn Colvin, Tift Merritt, Aoife O’Donovan, vocals
Jerry Douglas, dobro

A retrospective program of songs from throughout Mary Chapin Carpenter’s career, arranged for orchestra by Mendoza, including selections from her new album, Songs from the Movie such as “Come On Come On,” “I Am a Town,” and “Ideas Are Like Stars,” plus her songs “Transcendental Reunion” and “Stones in the Road.” Also featuring some of Ms. Carpenter’s collaborators: musicians Peter Erskine, Matt Rollings, Duke Levine, Jon Carroll, John Jennings, and Scott Colley.

March 5–8 (below)
Alan Gilbert, conductor
Lonny Price, director and co-producer
Matt Cowart, associate director and co-producer
Josh Rhodes, choreographer
Grant Sturiale, assistant conductor

Bryn Terfel (Sweeney Todd)
Emma Thompson (Mrs. Lovett)
Audra McDonald / Bryonha Maria Parham (March 8) (The Beggar Woman)
Jay Armstrong Johnson (Anthony)
Jeff Blumenkrantz (Beadle)
Christian Borle (Pirelli)
Kyle Brenn (Tobias)
Erin Mackey (Johanna)
Philip Quast (Judge Turpin)

Stephen SONDHEIM Sweeney Todd: The Demon Barber of Fleet Street
THE SEASON’S PROGRAMS (continued)

March 12–15
Alan Gilbert, conductor

NIELSEN Helios Overture
NIELSEN Symphony No. 1
NIELSEN Symphony No. 4, The Inextinguishable

March 20–22, 25
Jeffrey Kahane, conductor / piano

RAVEL Piano Concerto in G major
WEILL Symphony No. 2
GERSHWIN Concerto in F

March 22
SATURDAY MATINEE CONCERT

Jeffrey Kahane, conductor / piano
Sheryl Staples, Michelle Kim, violin; Cynthia Phelps, viola; Eileen Moon, cello

DEBUSSY String Quartet
RAVEL Piano Concerto in G major
GERSHWIN Concerto in F

March 23
NEW YORK PHILHARMONIC ENSEMBLES AT MERKIN CONCERT HALL

HAYDN String Quartet, Op. 76, No. 2, The Fifths
Anna Rabinova, Fiona Simon, violin; Dawn Hannay, viola;
Alexei Yapanqui Gonzales, cello

BRAHMS Trio for Clarinet, Cello, and Piano
Pascual Martinez Forteza, clarinet; Wei Yu, cello;
Keun A Lee, piano (guest artist)

SCHOENBERG / Arr. Webern
Chamber Symphony No. 1, Op. 9
Robert Langevin, flute; Fiona Simon, violin; Mark Nuccio, clarinet;
Eric Bartlett, cello; Margaret Kampmeier, piano (guest artist)

March 27–29
Manfred Honeck, conductor

VIVIER Orion
BRUCKNER Symphony No. 9

April 2–5
Pablo Heras-Casado, conductor

Britten Four Sea Interludes from Peter Grimes
BARTÓK Piano Concerto No. 3
SHOSTAKOVICH Symphony No. 10

April 10–12 (above)
Christoph von Dohnányi, conductor

BRAHMS Piano Concerto No. 1
SCHUMANN Symphony No. 2

April 12
YOUNG PEOPLE’S CONCERT

Points of Entry: “Brahms’s Piano Concerto No. 1”

Joshua Weilerstein, conductor
Paul Lewis, piano
Theodore Wiprud, host
Tom Dulack, scriptwriter and director

Selections from Brahms’s Piano Concerto No. 1, his own orchestration of his Hungarian Dance No. 1, and Falla’s Ritual Fire Dance from El Amor brujo

“The Nielsen sound brings out the best in the Philharmonic: muscular, warm, open-throated, even slightly rough playing that seems ideal. ... No one plays Nielsen better than Gilbert and the New York Philharmonic.”

— The Classical Review (of the Nielsen program)
April 13
NEW YORK PHILHARMONIC ENSEMBLES
AT MERKIN CONCERT HALL
KODÁLY Duo for Violin and Cello
Kuan Cheng Lu, violin; Sumire Kudo, cello
MARTINŮ Three Madrigals for Violin and Viola
Daniel Reed, violin; Peter Kenote, viola
DVOŘÁK Piano Trio in F minor
Hae-Young Ham, violin; Wei Yu, cello; Cecile Licad, piano (guest artist)

April 22 (below)
A NIGHT WITH GERSHWIN AND BERNSTEIN
Alan Gilbert, conductor
Makoto Ozone, piano
BERNSTEIN Overture to Candide
GERSHWIN Rhapsody in Blue, for Piano and Orchestra
BERNSTEIN Symphonic Dances from West Side Story
GERSHWIN An American in Paris

April 24–26
NEW YORK PHILHARMONIC ANNUAL REPORT 2013–14
April 24–26
NEW YORK PHILHARMONIC ANNUAL REPORT 2013–14
Andrew Davis, conductor
Marc-André Hamelin, piano
Julian ANDERSON The Discovery of Heaven (U.S. Premiere—New York Philharmonic Co-commission with the London Philharmonic Orchestra)
FRANCK Symphonic Variations for Piano and Orchestra
PROKOFIEV Selections from Romeo and Juliet

April 26
SATURDAY MATINEE CONCERT
Andrew Davis, conductor
Glenn Dicterow, violin; Rebecca Young, viola; Carter Brey, cello;
Marc-André Hamelin, piano
FAURÉ Piano Quartet No. 1
PROKOFIEV Selections from Romeo and Juliet

April 27–28
VERY YOUNG PEOPLE’S CONCERT
AT MERKIN CONCERT HALL
At Home with Philharmonic Families: “Percussion”
Christopher S. Lamb, Daniel Druckman, Markus Rhoten, Kyle Zerna, percussion
Rebecca Young, host and vocalist
Dorian Rence, writer and narrator
Marion Schoevaert, illustrator
ROSSINI / Arr. M. Houliff Selections from William Tell Overture
TRADITIONAL / Arr. R. Young & T. Wiprud “Oh, Hear the Percussion Family,” based on “Dry Bones”
Nigel WESTLAKE Selection from Omphalo Centric Lecture
CAGE Second Construction
David NOON Hit the Deck

May 1–3 (above)
PIXAR IN CONCERT
David Newman, conductor
Animation clips and musical selections from the Toy Story trilogy, Finding Nemo, Ratatouille, A Bug’s Life, WALL-E, Cars and Cars 2, Up, The Incredibles, Monsters, Inc. and Monsters University, and Brave

“The main event was one of the rare instances in which a live performance of a familiar piece proves revelatory.”
—The L Magazine (of Prokofiev’s Romeo and Juliet)
THE SEASON’S PROGRAMS

(continued)

“IT IS HARD TO IMAGINE MR. ROUSE’S WORK RECEIVING A MORE RAPT RECEPTION—OR A MORE PASSIONATE PERFORMANCE.”
—THE NEW YORK TIMES (OF THE Rouse REQUIEM)

May 5
SPRING FOR MUSIC
Carnegie Hall

Alan Gilbert, conductor
Jacques Imbrailo, baritone
Westminster Symphonic Choir, Joe Miller, director
Brooklyn Youth Chorus, Dianne Berkun-Menaker, director

Christopher Rouse Requiem (New York Premiere)

May 8–10
Bernard Haitink, conductor
Leonidas Kavakos, violin

WEBERN Im Sommerwind
BERG Violin Concerto
BEETHOVEN Symphony No. 3, Eroica

May 15–17 (right)
Bernard Haitink, conductor
Bernarda Fink, mezzo-soprano
Women of New York Choral Artists, Joseph Flummerfelt, director
Brooklyn Youth Chorus, Dianne Berkun-Menaker, director

MAHLER Symphony No. 3

May 21–24
Vladimir Jurowski, conductor
Nicola Benedetti, violin

SYMANOWSKI Violin Concerto No. 1
PROKOFIEV Selections from Cinderella

May 23
ARTIST-IN-RESIDENCE CHAMBER RECITAL
92nd Street Y

Yefim Bronfman, piano
Glenn Dicterow, Lisa Kim, violin; Rebecca Young, viola;
Maria Kitsopoulos, cello; Mark Nuccio, clarinet

SCHUBERT Sonatina in A minor
BARTÓK Contrasts for Violin, Clarinet, and Piano
BRAHMS Piano Quintet

May 25 (above)
NEW YORK PHILHARMONIC ENSEMBLES
AT MERKIN CONCERT HALL

BARTÓK 44 Duos for 2 Violins, Nos. 26–44
Lisa Kim, Hyunjoo Lee, violins
Fanny MENDELSSOHN String Quartet
Anna Rabinova, Hyunjoo Lee, violin; Irene Breslaw, viola;
Alexei Yupanqui Gonzales, cello
VAUGHAN WILLIAMS Piano Quintet
Sharon Yamada, violin; Irene Breslaw, viola; Satoshi Okamoto, bass;
Nathan Vickery, cello; Jonathan Feldman, piano (guest artist)

May 26
FREE ANNUAL MEMORIAL DAY CONCERT
Presented by the Anna-Maria and Stephen Kellen Foundation
The Cathedral Church of St. John the Divine

Alan Gilbert, conductor

NEILSEN Helios Overture
TCHAIKOVSKY Symphony No. 5
May 28–June 7 (above)

NY PHIL BIENNIAL

An 11-day kaleidoscopic exploration of today’s music by 70-plus composers from around the world, presented with partners on and off the Lincoln Center campus. See page 23.

“The Gilbert seemed in his element, drawing electrifying playing from the ensemble and inviting New Yorkers, as well as the audience, into the adventure of the biennial.”

— The New York Times

The Beethoven Piano Concertos: A Philharmonic Festival

June 11–14
Alan Gilbert, conductor
Yefim Bronfman, piano

BEETHOVEN Piano Concerto No. 1
Anthony CHEUNG Lyra (World Premiere—New York Philharmonic Commission)
BEETHOVEN Piano Concerto No. 4

June 18–21
Alan Gilbert, conductor
Yefim Bronfman, piano

BEETHOVEN Piano Concerto No. 2
Sean SHEPHERD Songs (World Premiere—New York Philharmonic Commission)
BEETHOVEN Piano Concerto No. 3

June 24–28 (above)
Alan Gilbert, conductor
Yefim Bronfman, piano
Glenn Dicterow, violin
Carter Brey, cello

BEETHOVEN Triple Concerto for Piano, Violin, and Cello
BEETHOVEN Piano Concerto No. 5, Emperor

Summertime Classics

July 2–3
“Rachmaninoff, Tchaikovsky, and Friends”

Bramwell Tovey, conductor / host
Joyce Yang, piano

SHOSTAKOVICH Festive Overture
RACHMANINOFF Piano Concerto No. 1
MUSORGSKY Night on Bald Mountain
RACHMANINOFF Vocalise
TCHAIKOVSKY Waltz of the Flowers from The Nutcracker
TCHAIKOVSKY Marche slave

July 4–6
“Star-Spangled Celebration”

Bramwell Tovey, conductor / host
Mark Nuccio, clarinet

“The Commandant’s Own,” United States Marine Drum & Bugle Corps
Major Brian Dix, director and commanding officer

SMITH / Arr. Toscanini The Star-Spangled Banner
COPLAND Fanfare for the Common Man
GERSHWIN / Arr. Rose “Strike Up the Band” from Strike Up the Band
COPLAND Clarinet Concerto
Brian DIX / Nathan MORRIS Chester, A March
E. BERNSTEIN / Arr. B. Dix & J. Williams Theme from The Magnificent Seven
GREEN / Adap. N. Morris & J. Jaworowski & J. Williams Xylophonia
RAY & PRINCE / Arr. B. Dix & N. Morris “Boogie Woogie Bugle Boy”
SOUSA / Arr. B. Dix Washington Post
SOUSA / Arr. B. Dix Semper Fidelis
Brian Dix / Ed. S. Bulla Ellis Island
VARIOUS / Arr. S. Bulla & B. Dix Armed Forces Salute
SOUSA / Arr. B. Dix & S. Bulla The Stars and Stripes Forever

“Mr. Gilbert seemed in his element, drawing electrifying playing from the ensemble and inviting New Yorkers, as well as the audience, into the adventure of the biennial.”

— The New York Times
July 5 (above)
A CELEBRATION OF PHIL SMITH

Philip Smith, conductor
Bramwell Tovey, conductor
New York Philharmonic Brass and Percussion Ensemble and Guests

RIMSKY-KORSAKOV / Arr. K. Snell Procession of the Nobles, from Mlada
Bramwell Tovey Echoes of Jericho (World Premiere)
Joseph Turrin Fanfare à la Carte (World Premiere)
GERSHWIN / Arr. R. Elkjær “I Got Rhythm,” from Girl Crazy
(for horn quartet)
TOMASI Liturgical Fanfares
Robert Elkjær Boundless Salvation, for trumpet ensemble
Tovey Deo Gloria
MUSORGSKY / Arr. E. Howarth The Great Gate of Kiev, from Pictures at an Exhibition
POLLACK / Arr. S. Cooper “That’s a Plenty” (for Principal Brass Quintet)

New York Philharmonic
Concerts in the Parks,
Presented by Didi and Oscar Schafer
July 9–11 in Brooklyn, Queens, and Central Park

Alan Gilbert, conductor

R. STRAUSS Don Juan
R. STRAUSS Till Eulenspiegel’s Merry Pranks
SMETANA Vyšehrad from Má vlast
TCHAIKOVSKY Romeo and Juliet, Overture-Fantasy

Free Indoor Concert,
Presented by Didi and Oscar Schafer
June 13 in Staten Island

BEETHOVEN Rondino in E-flat major for Wind Octet
Liang Wang, Tuck Lee (guest artist), oboe; Pascual Martinez Forteza, Amy Zoloto (guest artist), clarinet; Roger Nye, Brent Foster (guest artist), bassoon; Leelanee Sterrett, R. Allen Spanjer, horn
MENDELSSOHN Octet for Strings
Michelle Kim, Hae-Ham Yang, Yulia Ziskel, Shanshan Yao, violin; Rebecca Young, Rémi Pelletier, viola; Alexei Yurbanqui Gonzales, Nathan Vickery, cello
Charles Wuorinen Bearbeitungen über das Glogauer Liederbuch
Mindy Kaufman, flute / piccolo; Amy Zoloto (guest artist), clarinet / bass clarinet; Shanshan Yao, violin; Timothy Cobb, bass
MOZART Serenade in E-flat major, K.375b
Liang Wang, Tuck Lee (guest artist), oboe; Pascual Martinez Forteza, Amy Zoloto (guest artist), clarinet; Roger Nye, Brent Foster (guest artist), bassoon; Leelanee Sterrett, R. Allen Spanjer, horn

“For the past thirty-six years, Smith has presided over orchestral trumpet playing, with a resonant, clarion sound and a reputation for never missing a note.”
— The New Yorker (on Philip Smith’s retirement)
THE SEASON’S PROGRAMS

(continued)

Residency at Bravo! Vail
July 18
Alan Gilbert, conductor
Yefim Bronfman, piano

BARBER Adagio for Strings (dedicated to the memory of Lorin Maazel)
SMITH / Arr. Toscanini The Star-Spangled Banner
NIELSEN Maskarade Overture
BEETHOVEN Piano Concerto No. 3
GRIEG Selections from Peer Gynt
LISZT Les Préludes

July 19
Alan Gilbert, conductor
Yefim Bronfman, piano

BEETHOVEN Fidelio Overture
BEETHOVEN Piano Concerto No. 1
BEETHOVEN Piano Concerto No. 5, Emperor

July 20
Alan Gilbert, conductor
Liang Wang, oboe

R. STRAUSS Don Juan
R. STRAUSS Till Eulenspiegel’s Merry Pranks
Christopher ROUSE Oboe Concerto
TCHAIKOVSKY Romeo and Juliet, Overture-Fantasy

July 21
Alan Gilbert, conductor
Dorothy Browning, conductor (Oh, I Can’t Sit Down)
Mark Nuccio, clarinet

GERSHWIN / Robert Russell Bennett “Oh, I Can’t Sit Down” from Porgy and Bess
COPLAND Fanfare for the Common Man
GERSHWIN / Arr. Rose “Strike Up the Band” from Strike Up the Band
COPLAND Clarinet Concerto
GROFÉ Grand Canyon Suite

July 23
Bramwell Tovey, conductor
Christine Ebersole, Laura Osnes, Santino Fontana, vocalists

A telling of a romance through songs and duets from Frank LOESSER musicals and films, including How To Succeed in Business Without Really Trying, The Most Happy Fella, Where’s Charley?, I Hear Music, Hans Christian Andersen, Guys and Dolls, and Neptune’s Daughter

July 24
Ted Sperling, conductor

SHOSTAKOVICH Festive Overture
RACHMANINOFF Piano Concerto No. 1
MUSORGSKY Night on Bald Mountain
RACHMANINOFF Vocalise
TCHAIKOVSKY Waltz of the Flowers from The Nutcracker
TCHAIKOVSKY Marche slave

“From its first appearance in the Rocky Mountains back in 2003, the legendary New York Philharmonic was an instant hit. Audiences always swell in size, performances sell out and the social ambiance at concerts is so friendly, it’s almost like a week-long party.”

— Bravo! Vail President and Executive Director James Palermo, in the Vail Daily
In the 2013–14 season Credit Suisse and the New York Philharmonic celebrated the seventh season of their collaboration. The Orchestra and its Global Sponsor brought the power of the partnership to New Yorkers through events including the Free Dress Rehearsal for the Opening Gala Concert. Across the Pacific Ocean they joined forces for the ASIA / WINTER 2014 tour, with repertoire that combines masterpieces of the past with recent Philharmonic commissions, a reflection of both organizations’ dedication to both the classic and the innovative.
THE BENEFACTORS

GALAS

Three glamorous galas offered magnificent and widely varied music to Philharmonic audiences, and through these transcendent evenings the Orchestra’s generous donors supported the organization in which they believe. The season began with the Opening Gala Concert (September 25), featuring superstar cellist Yo-Yo Ma in a program both thoughtful and festive. The Philharmonic welcomed the Year of the Horse with the third annual Chinese New Year Gala Concert (February 1), with Long Yu again conducting a blend of Western and Chinese composers. And the Spring Gala offered a bloody good time thanks to Sondheim’s *Sweeney Todd* and the vocal talents of Bryn Terfel and comedic brilliance of Emma Thompson.

Song Zuying and Long Yu during the Chinese New Year Concert (below), and (left) President and Executive Director Matthew VanBesien with his wife, Rosanne Jowitt; Board Member and Gala Co-Chair Angela Chen; Board Member and Special Events Committee Chair Karen T. LeFrak; Board Member and Gala Co-Chair Shirley Young; Gala Co-Chairs Agnes Hsu-Tang and Oscar L. Tang, who is also a Board Member; and members of the Nai-Ni Chen Dance Company, who performed at the Gala reception.

Emma Thompson and Bryn Terfel in the Act I finale of *Sweeney Todd* and (above, from left) Matthew VanBesien; cooking show host and author Sandra Lee; New York Governor Andrew Cuomo; Honorary Gala Co-Chair Bernadette Peters; Marty and Perry Granoff, who generously supported the production; Stephen Sondheim, also an Honorary Gala Co-Chair; and Philharmonic Chairman Gary W. Parr at the Spring Gala’s pre-concert reception; Board Member J. Christopher Flowers and his wife, Anne, Gala Co-Chairs.
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(left) and Philharmonic violinist
Yoko Takebe

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and Honey M. Kurtz, with Arnold Chavkin,
Ms. Chang’s husband

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Chuck (left) with Patrons
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(As of August 31, 2014)
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Members of the Heritage Society play a vital role in securing the Orchestra’s future through bequests and other planned gifts, providing a reliable income stream that will nurture future generations.
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The New York Philharmonic recognizes these thoughtful individuals who have commemorated friends and loved ones with gifts to the Orchestra. The donors’ names are italicized:

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Marcia D. Walton
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(As of August 31, 2014)
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 of Patron Lounges, staffing the Friends membership table, and special events support.

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(October 2014 –)

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(As of August 31, 2014)
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, 2014 and 2013, 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, 2014 and 2013, 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.

EisnerAmper LLP
New York, New York
November 19, 2014
INDEPENDENT AUDITOR’S REPORT
STATEMENTS OF FINANCIAL POSITION (AMOUNTS IN THOUSANDS)

| ASSETS | August 31, | | August 31, |
|--------|------------|----|------------|----|
|        | 2014       | 2013 | 2014       | 2013 |
| Current assets: | | | | |
| Cash and cash equivalents | $3,854 | $2,763 | | |
| Interest, concert fees and other receivables | 1,136 | 1,555 | | |
| Contributions receivable—current (Note 3) | 5,225 | 6,553 | | |
| Prepaid expenses and other current assets | 2,372 | 1,827 | | |
| Total current assets | 12,587 | 12,698 | | |
| Noncurrent assets: | | | | |
| Contributions receivable—noncurrent (Note 3) | 6,750 | 7,604 | | |
| Notes receivable | 121 | 119 | | |
| Property and equipment, net (Note 4) | 13,801 | 13,835 | | |
| Contributions receivable—permanently restricted (Note 3) | 2,875 | 3,656 | | |
| Endowment investments (Note 2) | 200,328 | 187,434 | | |
| Other investments (Note 2) | 5,656 | 4,854 | | |
| Total noncurrent assets | 229,531 | 217,502 | | |
| Total assets | $242,118 | $230,200 | | |

| NET ASSETS | August 31, | | August 31, |
|------------|------------|----|------------|----|
| Unrestricted, net deficit (Note 7): | | | | |
| Accrued pension liability and postretirement benefit | $ (30,068) | $ (25,501) | | |
| Board-designated, functioning as endowment (Note 9) | 7,985 | 7,773 | | |
| Accumulated losses on endowment funds (Note 9) | (7,090) | (8,627) | | |
| Other | 1,389 | 1,470 | | |
| Total | (27,784) | (24,885) | | |
| Temporarily restricted (Note 8) | 95,137 | 87,583 | | |
| Permanently restricted (Note 9) | 126,396 | 124,526 | | |
| Total net assets | 193,749 | 187,224 | | |
| Total liabilities and assets | $242,118 | $230,200 | | |

See notes to financial statements

Commitments and contingencies (Note 11)
## INDEPENDENT AUDITOR’S REPORT

### STATEMENTS OF ACTIVITIES (AMOUNTS IN THOUSANDS)

<table>
<thead>
<tr>
<th>Year Ended August 31,</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Unrestricted</td>
<td>Temporarily Restricted</td>
</tr>
<tr>
<td><strong>Income from orchestra activities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concert receipts and tour sponsorships</td>
<td>$ 27,695</td>
<td>$ 27,695</td>
</tr>
<tr>
<td>Recording and broadcasting reimbursement</td>
<td>1,058</td>
<td>1,058</td>
</tr>
<tr>
<td><strong>Total income from orchestra activities</strong></td>
<td>28,753</td>
<td>28,753</td>
</tr>
<tr>
<td><strong>Orchestra activity expenses (Note 14):</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subscription and other concerts</td>
<td>42,348</td>
<td>42,348</td>
</tr>
<tr>
<td>Student concerts</td>
<td>2,874</td>
<td>2,874</td>
</tr>
<tr>
<td>Free park concerts</td>
<td>2,245</td>
<td>2,245</td>
</tr>
<tr>
<td>Concerts on tour</td>
<td>6,320</td>
<td>6,320</td>
</tr>
<tr>
<td>Recording and broadcasting</td>
<td>1,346</td>
<td>1,346</td>
</tr>
<tr>
<td><strong>Total orchestra activity expenses</strong></td>
<td>55,133</td>
<td>55,133</td>
</tr>
<tr>
<td><strong>Loss from orchestra activities</strong></td>
<td>(26,380)</td>
<td>(26,380)</td>
</tr>
<tr>
<td><strong>Other income:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gifts, grants and bequests</td>
<td>$ 19,746</td>
<td>$ 4,308</td>
</tr>
<tr>
<td>Special events revenue (net of direct benefit to donors of $1,213 and $993 for 2014 and 2013, respectively)</td>
<td>4,141</td>
<td>4,141</td>
</tr>
<tr>
<td>Investment return used for operations (Note 2)</td>
<td>514</td>
<td>11,419</td>
</tr>
<tr>
<td><strong>Total other income before release from restrictions</strong></td>
<td>24,428</td>
<td>15,727</td>
</tr>
<tr>
<td><strong>Net assets released from restrictions (Note 8)</strong></td>
<td>16,927</td>
<td>(1,075)</td>
</tr>
<tr>
<td><strong>Total other income</strong></td>
<td>41,355</td>
<td>(1,075)</td>
</tr>
<tr>
<td><strong>Supporting services expenses:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Management and administration</td>
<td>13,291</td>
<td>13,291</td>
</tr>
<tr>
<td>Fund-raising</td>
<td>4,274</td>
<td>4,274</td>
</tr>
<tr>
<td><strong>Total supporting services expenses</strong></td>
<td>17,565</td>
<td>17,565</td>
</tr>
<tr>
<td><strong>(Deficiency) excess of operating income over expenses</strong></td>
<td>(2,590)</td>
<td>(1,075)</td>
</tr>
<tr>
<td><strong>Nonoperating income:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net assets released from restriction due to endowment appropriations in excess of spending rate</td>
<td>2,755</td>
<td>(2,755)</td>
</tr>
<tr>
<td>Recovery of (increase in) underwater funds (Note 9)</td>
<td>1,537</td>
<td>(1,537)</td>
</tr>
<tr>
<td>Change in value of charitable gift annuities</td>
<td>(58)</td>
<td>(58)</td>
</tr>
<tr>
<td>Investment return greater than spending rate, net</td>
<td>723</td>
<td>12,921</td>
</tr>
<tr>
<td><strong>Change in net assets before adjustments</strong></td>
<td>2,367</td>
<td>7,554</td>
</tr>
<tr>
<td>Pension and other postretirement plan adjustment</td>
<td>(5,266)</td>
<td>(5,266)</td>
</tr>
<tr>
<td><strong>Change in net assets</strong></td>
<td>(2,899)</td>
<td>7,554</td>
</tr>
<tr>
<td><strong>Net assets (deficit in net assets) beginning of year</strong></td>
<td>(24,885)</td>
<td>87,583</td>
</tr>
<tr>
<td><strong>Net assets (deficit in net assets) end of year</strong></td>
<td>$ (27,784)</td>
<td>$ 95,137</td>
</tr>
</tbody>
</table>

See notes to financial statements
<table>
<thead>
<tr>
<th>Year Ended August 31,</th>
<th>2014</th>
<th>2013</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>$ 6,525</td>
<td>$ 14,762</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>1,368</td>
<td>1,372</td>
</tr>
<tr>
<td>Loss on disposal of musical instrument</td>
<td>97</td>
<td></td>
</tr>
<tr>
<td>Bad debt expense</td>
<td>189</td>
<td>168</td>
</tr>
<tr>
<td>Net change in unrealized gains on investments</td>
<td>(15,017)</td>
<td>(8,648)</td>
</tr>
<tr>
<td>Net realized gains on sales of investments</td>
<td>(8,243)</td>
<td>(9,908)</td>
</tr>
<tr>
<td>Donated securities</td>
<td>(3,434)</td>
<td>(1,887)</td>
</tr>
<tr>
<td>Proceeds from sales of donated securities</td>
<td>3,434</td>
<td>1,887</td>
</tr>
<tr>
<td>Permanently restricted contributions</td>
<td>(2,026)</td>
<td>(900)</td>
</tr>
<tr>
<td>Changes in:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest, concert fees and other receivables</td>
<td>419</td>
<td>(1,265)</td>
</tr>
<tr>
<td>Contributions receivable—current</td>
<td>1,139</td>
<td>76</td>
</tr>
<tr>
<td>Prepaid expenses and other current assets</td>
<td>(545)</td>
<td>314</td>
</tr>
<tr>
<td>Contributions receivable—noncurrent</td>
<td>854</td>
<td>482</td>
</tr>
<tr>
<td>Contributions receivable—permanently restricted</td>
<td>780</td>
<td>2,195</td>
</tr>
<tr>
<td>Accounts payable and accrued liabilities</td>
<td>(155)</td>
<td>212</td>
</tr>
<tr>
<td>Deferred revenue from ticket sales and other</td>
<td>1,070</td>
<td>674</td>
</tr>
<tr>
<td>Accrued pension liability</td>
<td>13,158</td>
<td>(12,147)</td>
</tr>
<tr>
<td>Accrued postretirement benefits</td>
<td>(158)</td>
<td>584</td>
</tr>
<tr>
<td>Annuities payable</td>
<td>(89)</td>
<td>(64)</td>
</tr>
<tr>
<td>Net cash used in operating activities</td>
<td>(9,067)</td>
<td>(12,093)</td>
</tr>
<tr>
<td><strong>Cash flows from investing activities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Purchases of property and equipment</td>
<td>(1,528)</td>
<td>(1,629)</td>
</tr>
<tr>
<td>Proceeds from sale of musical instrument</td>
<td>97</td>
<td></td>
</tr>
<tr>
<td>Collections of notes receivable</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>Issuance of notes receivable</td>
<td>(7)</td>
<td>(68)</td>
</tr>
<tr>
<td>Purchases of investments</td>
<td>(21,946)</td>
<td>(54,670)</td>
</tr>
<tr>
<td>Proceeds from sales of investments</td>
<td>31,510</td>
<td>66,122</td>
</tr>
<tr>
<td>Net cash provided by investing activities</td>
<td>8,132</td>
<td>9,757</td>
</tr>
<tr>
<td><strong>Cash flows from financing activities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Permanently restricted contributions</td>
<td>2,026</td>
<td>900</td>
</tr>
<tr>
<td><strong>Net change in cash and cash equivalents</strong></td>
<td>1,091</td>
<td>(1,436)</td>
</tr>
<tr>
<td>Cash and cash equivalents, beginning of year</td>
<td>2,763</td>
<td>4,199</td>
</tr>
<tr>
<td><strong>Cash and cash equivalents, end of year</strong></td>
<td>$ 3,854</td>
<td>$ 2,763</td>
</tr>
</tbody>
</table>

**Supplemental disclosures of cash flow information:**

| Donated services | $ 71 | $ 1,094 |

*See notes to financial statements*
NOTE 1. Organization and Summary of Significant Accounting Principles

[a] 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.

[b] 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. 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, as well as the disclosure of contingent assets and liabilities. Actual results could differ from those estimates.

3. Cash and cash equivalents
For financial-reporting purposes, the Society considers all highly liquid investments with maturities of three months or less when purchased to be cash equivalents. Cash equivalents considered to be part of the Society’s investment portfolio are reported as investments in the accompanying consolidated financial statements.

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

5. Property and equipment
Other assets consist of inventory of gift shop items and CD’s which are valued at cost, on a first-in-first-out basis.

6. Property and equipment:
Major expenditures for furniture, equipment, computer hardware and software, and leasehold improvements are stated at their original costs at the dates of donation, or if contributed, at their fair values at the dates of donation. The Society capitalizes items of property and equipment that have a cost of $5 or more and useful lives greater than one year. Depreciation is provided using the straight-line method over three to thirty-five years, the estimated useful lives of the related assets. Leasehold improvements are amortized over the remaining lease term, or the useful lives of the improvements, 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, which are considered part of the Society’s musical instrument collection and are valued at $5,845 in fiscal-years 2014 and 2013, which are not required to be depreciated (see Note [b]/7)).
7. Musical instrument collection
The Society maintains a collection of historic and culturally significant musical instruments. In accordance with the collection policies of museums, the cost or value of these collections is not included in the accompanying statement of financial position. Each item is cataloged, preserved, and cared for, and activities verifying their existence and assessing their condition are performed continuously. Items purchased for the collection are recorded as expenses in the year in which they are purchased. Proceeds from deaccessions are classified as unrestricted, except when donor restrictions apply.

8. Accrued vacation
Based on their tenure, employees are entitled to be paid for unused vacation time if they leave the Society prior to the end of the calendar year. Accordingly, at each fiscal year-end, the Society must report a liability for the amount that would be incurred if all employees with such unused vacation were to leave. At August 31, 2014 and 2013, this accrued vacation obligation was approximately $117, for both fiscal-years, and was reported as part of accounts payable and accrued expenses in the accompanying statements of financial position.

9. Deferred revenue
Deferred revenue from ticket sales arises from subscription sales and future special events, and is recognized as income when the related performances or special events are held.

10. Net assets
   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. Unrestricted net assets had a deficit balance at August 31, 2014 and 2013, respectively.

   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.”

   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.

11. Contributions, gifts and pledges
Contributions, gifts, and pledges made to the Society are recognized as revenue upon the receipt of cash or other assets or of unconditional pledges. Contributions are recorded as either temporarily or permanently restricted if they are received with donor stipulations or time considerations as to their use. Conditional contributions are recorded when the conditions have been met, and, if received in advance, are recognized in the statements of financial position as funds received in advance. The Society records bequest income at the time it has an established right to a bequest and the proceeds are measureable. Contributions to be received over periods longer than a single year are discounted at an interest rate commensurate with the risk involved.

12. Allowance for doubtful collections
The Society periodically assesses the collectability 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.

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

14. 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 reported in the accompanying financial statements. However, the value of services that do meet the criteria are reported as in-kind donations of services.

15. Advertising
The Society expenses the costs of advertising as they are incurred.
16. 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.

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

18. Income taxes
The Society is subject to the provisions of the Financial Accounting Standards Board's (the “FASB”) Accounting Standards Codification (“ASC”) Topic 740, Income Taxes, as it relates to accounting and reporting for uncertainty in income taxes. Due to the Society’s general not-for-profit status, ASC Topic 740 has not had, and is not anticipated to have, a material impact on the Society’s financial statements.

The annual compliance and tax filings of the Society are subject to examination by the Internal Revenue Service, as well as by other various state and local authorities, generally for three years after they are submitted. Management believes that the Society has no exposure for examinations of its returns for fiscal years prior to 2011.

19. 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).

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

21. Subsequent events
The Society considers all of 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 August 31, 2014 through November 19, 2014, the date of the independent auditors’ report.
**INDEPENDENT AUDITOR’S REPORT**

**NOTES TO FINANCIAL STATEMENTS**  (AMOUNTS IN THOUSANDS)

**NOTE 2. Investments**

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

<table>
<thead>
<tr>
<th>Year Ended August 31,</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Fair Value</td>
<td>Cost</td>
</tr>
<tr>
<td><strong>Endowment:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Money-market funds</td>
<td>$ 7,633</td>
<td>$ 7,633</td>
</tr>
<tr>
<td>Equity securities—domestic</td>
<td>48,503</td>
<td>30,220</td>
</tr>
<tr>
<td>Equity securities—international</td>
<td>11,261</td>
<td>9,200</td>
</tr>
<tr>
<td>Fixed-income funds</td>
<td>27,634</td>
<td>28,277</td>
</tr>
<tr>
<td><strong>Alternative investments:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Inflation hedging funds</td>
<td>25,510</td>
<td>28,750</td>
</tr>
<tr>
<td>Equity securities—domestic</td>
<td>12,774</td>
<td>10,050</td>
</tr>
<tr>
<td>Equity securities—international</td>
<td>23,869</td>
<td>15,938</td>
</tr>
<tr>
<td>Other funds-of-funds</td>
<td>43,144</td>
<td>28,651</td>
</tr>
<tr>
<td><strong>Total endowment investments (both restricted and unrestricted)</strong></td>
<td>200,328</td>
<td>158,719</td>
</tr>
<tr>
<td><strong>Other investments, non-endowment:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Money-market funds</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Equity securities—domestic</td>
<td>4,788</td>
<td>4,035</td>
</tr>
<tr>
<td>Equity securities—international</td>
<td>389</td>
<td>334</td>
</tr>
<tr>
<td>Fixed-income funds</td>
<td>465</td>
<td>453</td>
</tr>
<tr>
<td><strong>Total other investments, non-endowments</strong></td>
<td>5,656</td>
<td>4,836</td>
</tr>
<tr>
<td><strong>Total investments</strong></td>
<td>$ 205,984</td>
<td>$ 163,555</td>
</tr>
</tbody>
</table>

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. For fiscal-years 2014 and 2013, respectively, the spending-rate was calculated as 6.75% and 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, in fiscal-year 2014 and 2013, respectively.
NOTE 2. Investments (continued)
The following schedule summarizes the investment returns and their classifications in the accompanying statements of activities for each fiscal year:

<table>
<thead>
<tr>
<th>Year Ended August 31, 2014</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest and dividend income, net of investment expenses of $630</td>
<td>$161</td>
<td>$2,928</td>
<td>$4</td>
<td>$3,093</td>
</tr>
<tr>
<td>Net realized gains</td>
<td>449</td>
<td>7,812</td>
<td>182</td>
<td>8,243</td>
</tr>
<tr>
<td>Net change in unrealized gains</td>
<td>654</td>
<td>13,800</td>
<td>563</td>
<td>15,017</td>
</tr>
<tr>
<td>Total return on investments</td>
<td>1,264</td>
<td>24,340</td>
<td>749</td>
<td>26,353</td>
</tr>
<tr>
<td>Investment return used for operations (including a spending-rate amount of $11,955)</td>
<td>(541)</td>
<td>(11,419)</td>
<td></td>
<td>(11,960)</td>
</tr>
<tr>
<td>Investment return greater than spending rate</td>
<td>$723</td>
<td>$12,921</td>
<td>$749</td>
<td>$14,393</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year Ended August 31, 2013</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest and dividend income, net of investment expenses of $650</td>
<td>$139</td>
<td>$2,208</td>
<td></td>
<td>$2,347</td>
</tr>
<tr>
<td>Net realized gains</td>
<td>427</td>
<td>9,270</td>
<td>211</td>
<td>9,908</td>
</tr>
<tr>
<td>Net change in unrealized gains</td>
<td>430</td>
<td>7,910</td>
<td>308</td>
<td>8,648</td>
</tr>
<tr>
<td>Total return on investments</td>
<td>996</td>
<td>19,388</td>
<td>519</td>
<td>20,903</td>
</tr>
<tr>
<td>Investment return used for operations (including a spending-rate amount of $8,688)</td>
<td>(399)</td>
<td>(8,294)</td>
<td></td>
<td>(8,693)</td>
</tr>
<tr>
<td>Investment return greater than spending rate</td>
<td>$597</td>
<td>$11,094</td>
<td>519</td>
<td>$12,210</td>
</tr>
</tbody>
</table>

ASC Topic 820, *Fair Value Measurements and Disclosures*, 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 those 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 investments, or similar investments that are redeemable at or near the statement of financial position date and for which a model was derived for valuation.
- **Level 3**: Valuations are based on pricing inputs that are unobservable and include situations where (i) there is little, if any, market activity for the investments, or (ii) the investments cannot be independently valued, or (iii) the investments 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, funds-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, 2014 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 investment 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...
NOTE 2. Investments (continued)
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. For fiscal-years, 2014 and 2013, there were no transfers among Levels 1,
2, or 3.

The following tables summarize the fair values of investments at each fiscal year-end, in
accordance with the ASC Topic 820 valuation levels.

<table>
<thead>
<tr>
<th>Year Ended August 31, 2014</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>$ 7,647</td>
<td></td>
<td>$ 7,647</td>
<td></td>
</tr>
<tr>
<td>Equity securities—domestic</td>
<td>53,291</td>
<td>53,291</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equity securities—international</td>
<td>11,650</td>
<td>11,650</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fixed income funds</td>
<td>28,099</td>
<td></td>
<td>28,099</td>
<td></td>
</tr>
<tr>
<td>Alternative investments:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Inflation hedging funds</td>
<td>10,426</td>
<td>$ 15,083</td>
<td>25,509</td>
<td></td>
</tr>
<tr>
<td>Equity securities — domestic</td>
<td>12,774</td>
<td>12,774</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equity securities — international</td>
<td>23,869</td>
<td>23,869</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other funds-of-funds</td>
<td>30,872</td>
<td>$ 12,273</td>
<td>43,145</td>
<td></td>
</tr>
<tr>
<td>Total funds</td>
<td>$ 111,113</td>
<td>$ 82,598</td>
<td>$ 12,273</td>
<td>$ 205,984</td>
</tr>
</tbody>
</table>

The following table presents the activity for Level 3
investments in each fiscal year:

<table>
<thead>
<tr>
<th>Year Ended August 31, 2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance, beginning of year</td>
<td>$ 11,334</td>
</tr>
<tr>
<td>Unrealized gains</td>
<td>939</td>
</tr>
<tr>
<td>Balance, end of year</td>
<td>$ 12,273</td>
</tr>
</tbody>
</table>

The following table describes the funding commitment and
redemption information for the alternative investments:

<table>
<thead>
<tr>
<th>Year Ended August 31, 2014</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>89,068</td>
<td>None</td>
<td>Monthly &amp; quarterly</td>
<td>5–95 days</td>
</tr>
<tr>
<td>Limited partnerships</td>
<td>16,229</td>
<td>None</td>
<td>Monthly &amp; quarterly</td>
<td>10 days</td>
</tr>
<tr>
<td></td>
<td>$ 105,297</td>
<td></td>
<td></td>
<td></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>Year Ended August 31,</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>One year (including $2,400</td>
<td></td>
<td></td>
</tr>
<tr>
<td>and $2,667 of endowment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>pledges in fiscal-years</td>
<td>7,826</td>
<td>9,459</td>
</tr>
<tr>
<td>2014 and 2013, respectively)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>One to five years</td>
<td>6,706</td>
<td>7,851</td>
</tr>
<tr>
<td>More than five years</td>
<td>1,958</td>
<td>2,843</td>
</tr>
<tr>
<td></td>
<td>16,490</td>
<td>20,153</td>
</tr>
<tr>
<td>Less allowance for doubtful</td>
<td></td>
<td></td>
</tr>
<tr>
<td>accounts</td>
<td>200</td>
<td>240</td>
</tr>
<tr>
<td>Future value</td>
<td>16,290</td>
<td>19,913</td>
</tr>
<tr>
<td>Less discount to present</td>
<td></td>
<td></td>
</tr>
<tr>
<td>value (at rates of 3.5% to 2,400</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7%)</td>
<td>(1,440)</td>
<td>(2,100)</td>
</tr>
<tr>
<td></td>
<td>14,850</td>
<td>17,813</td>
</tr>
</tbody>
</table>

The Society wrote off certain contributions receivable through the allowance for doubtful accounts of $189 and $168 for fiscal-years, 2014 and 2013, 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>Year Ended August 31,</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leasehold improvements</td>
<td>11,118</td>
<td>10,181</td>
</tr>
<tr>
<td>Equipment</td>
<td>2,522</td>
<td>2,507</td>
</tr>
<tr>
<td>Computer hardware and</td>
<td>6,017</td>
<td>5,756</td>
</tr>
<tr>
<td>software</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Archives digitization and</td>
<td>3,067</td>
<td>2,757</td>
</tr>
<tr>
<td>conservation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Musical instruments</td>
<td>6,338</td>
<td>6,527</td>
</tr>
<tr>
<td></td>
<td>29,062</td>
<td>27,728</td>
</tr>
<tr>
<td>Less accumulated depreciation</td>
<td>(15,261)</td>
<td>(13,893)</td>
</tr>
<tr>
<td>and amortization</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>13,801</td>
<td>13,835</td>
</tr>
</tbody>
</table>

Depreciation and amortization of leasehold improvements, equipment and musical instruments amounted to $1,368 and $1,372 for fiscal-years 2014 and 2013, respectively. During fiscal-year 2014, the Society recognized a loss of $97 on the sale of a musical instrument with a cost basis of $194. 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. To meet IRS minimum-funding requirements, 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. To the extent that the funding requirement is fully satisfied by trust assets, a contribution to the trust 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></td>
<td>2014</td>
<td>2013</td>
</tr>
<tr>
<td></td>
<td>2014</td>
<td>2013</td>
</tr>
<tr>
<td>Projected benefit obligation</td>
<td>(68,748)</td>
<td>(60,119)</td>
</tr>
<tr>
<td></td>
<td>(18,970)</td>
<td>(15,651)</td>
</tr>
<tr>
<td>Fair value of plan assets</td>
<td>48,415</td>
<td>43,403</td>
</tr>
<tr>
<td></td>
<td>13,324</td>
<td>11,112</td>
</tr>
<tr>
<td>Funded status—deficiency of assets</td>
<td>(20,333)</td>
<td>(16,716)</td>
</tr>
<tr>
<td></td>
<td>(5,646)</td>
<td>(4,539)</td>
</tr>
<tr>
<td>Service cost—benefits earned during the period</td>
<td>798</td>
<td>977</td>
</tr>
<tr>
<td></td>
<td>701</td>
<td>791</td>
</tr>
<tr>
<td>Interest cost on projected benefit obligation</td>
<td>3,008</td>
<td>2,688</td>
</tr>
<tr>
<td></td>
<td>772</td>
<td>689</td>
</tr>
<tr>
<td>Expected annual return on plan assets</td>
<td>(3,463)</td>
<td>(3,329)</td>
</tr>
<tr>
<td></td>
<td>(908)</td>
<td>(830)</td>
</tr>
<tr>
<td>Net amortization and deferral</td>
<td>2,093</td>
<td>2,655</td>
</tr>
<tr>
<td></td>
<td>380</td>
<td>617</td>
</tr>
<tr>
<td>Net periodic pension costs</td>
<td>2,436</td>
<td>2,991</td>
</tr>
<tr>
<td></td>
<td>945</td>
<td>$1,267</td>
</tr>
<tr>
<td>Weighted-average assumptions:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Discount rate for benefit cost</td>
<td>4.99%</td>
<td>4.22%</td>
</tr>
<tr>
<td></td>
<td>4.99%</td>
<td>4.22%</td>
</tr>
<tr>
<td>Discount rate for projected benefit obligation</td>
<td>4.20%</td>
<td>4.20%</td>
</tr>
<tr>
<td></td>
<td>4.99%</td>
<td>4.20%</td>
</tr>
<tr>
<td>Expected return on plan assets</td>
<td>8.00%</td>
<td>8.00%</td>
</tr>
<tr>
<td></td>
<td>8.00%</td>
<td>8.00%</td>
</tr>
<tr>
<td>Rate of compensation increase</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td></td>
<td>3.00%</td>
<td>3.00%</td>
</tr>
<tr>
<td>Benefit cost</td>
<td>2,436</td>
<td>2,991</td>
</tr>
<tr>
<td></td>
<td>$945</td>
<td>$1,267</td>
</tr>
<tr>
<td>Employer contributions</td>
<td>3,390</td>
<td>4,035</td>
</tr>
<tr>
<td></td>
<td>946</td>
<td>1,043</td>
</tr>
<tr>
<td>Employee contributions</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Benefits paid</td>
<td>3,553</td>
<td>3,235</td>
</tr>
<tr>
<td></td>
<td>491</td>
<td>482</td>
</tr>
</tbody>
</table>

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, in order to comply with the objectives outlined herein, the Investment Advisors Act of 1940, the Employee Retirement Income Security Act of 1974, 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:

<table>
<thead>
<tr>
<th></th>
<th>Orchestra Plan</th>
<th>Office Plan</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equity securities</td>
<td>35%</td>
<td>65%</td>
</tr>
<tr>
<td>Fixed-income funds</td>
<td>15%</td>
<td>35%</td>
</tr>
<tr>
<td>Alternative investments</td>
<td>35%</td>
<td>35%</td>
</tr>
<tr>
<td>Inflation hedging</td>
<td>10%</td>
<td>7%</td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>5%</td>
<td>5%</td>
</tr>
</tbody>
</table>

The estimated amount of the Society’s contribution for fiscal-year 2014 is $3,118 for the Orchestra Plan and $445 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 fiscal years:

<table>
<thead>
<tr>
<th>Year Ending August 31,</th>
<th>Orchestra Plan</th>
<th>Office Plan</th>
</tr>
</thead>
<tbody>
<tr>
<td>2015</td>
<td>$3,846</td>
<td>$672</td>
</tr>
<tr>
<td>2016</td>
<td>3,873</td>
<td>695</td>
</tr>
<tr>
<td>2017</td>
<td>3,906</td>
<td>738</td>
</tr>
<tr>
<td>2018</td>
<td>3,906</td>
<td>754</td>
</tr>
<tr>
<td>2019</td>
<td>3,944</td>
<td>824</td>
</tr>
<tr>
<td>2020–2024</td>
<td>20,647</td>
<td>4,797</td>
</tr>
</tbody>
</table>
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.

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

<table>
<thead>
<tr>
<th>Year Ended August 31,</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expected postretirement benefit obligation</td>
<td>$(4,088)</td>
<td>$(4,246)</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>$(4,088)</td>
<td>$(4,246)</td>
</tr>
<tr>
<td>Service cost—benefits earned during the period</td>
<td>$142</td>
<td>$83</td>
</tr>
<tr>
<td>Interest cost on expected benefit obligation</td>
<td>183</td>
<td>146</td>
</tr>
<tr>
<td>Net amortization and deferral</td>
<td>44</td>
<td>47</td>
</tr>
<tr>
<td>Net periodic postretirement benefit cost</td>
<td>$369</td>
<td>$276</td>
</tr>
</tbody>
</table>

Weighted-average assumptions

Discount rate—Orchestra | 4.25% | 4.80%
Discount rate—Office   | 4.28% | 4.90%

For the year ended August 31,

<table>
<thead>
<tr>
<th>Benefit cost</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benefit cost</td>
<td>$369</td>
<td>$276</td>
</tr>
<tr>
<td>Benefits paid</td>
<td>$112</td>
<td>$134</td>
</tr>
</tbody>
</table>
NOTE 7.
Deficit in Unrestricted Net Assets

The deficit in unrestricted net assets is due largely to the Society’s accumulated pension and postretirement benefit obligations. 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:

<table>
<thead>
<tr>
<th>Purpose restrictions</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guest artists</td>
<td>$13,748</td>
<td>$12,509</td>
</tr>
<tr>
<td>Conductors</td>
<td>7,544</td>
<td>7,028</td>
</tr>
<tr>
<td>Education</td>
<td>3,839</td>
<td>3,130</td>
</tr>
<tr>
<td>Instrument chairs</td>
<td>7,047</td>
<td>6,681</td>
</tr>
<tr>
<td>Concert sponsorship</td>
<td>3,419</td>
<td>4,218</td>
</tr>
<tr>
<td>Archives digitization and conservation</td>
<td>3,700</td>
<td>1,935</td>
</tr>
<tr>
<td>Commissioned works and new music</td>
<td>12,634</td>
<td>11,917</td>
</tr>
<tr>
<td>Media projects</td>
<td>1,619</td>
<td>1,415</td>
</tr>
<tr>
<td>Musical instrument purchases and repairs</td>
<td>3,203</td>
<td>2,481</td>
</tr>
<tr>
<td>Pension fund</td>
<td>321</td>
<td>294</td>
</tr>
<tr>
<td>Free parks concerts</td>
<td>59</td>
<td>1,046</td>
</tr>
<tr>
<td>Avery Fisher Hall renovation</td>
<td>300</td>
<td>300</td>
</tr>
<tr>
<td>Time restrictions</td>
<td>37,704</td>
<td>34,629</td>
</tr>
<tr>
<td></td>
<td>$95,137</td>
<td>$87,583</td>
</tr>
</tbody>
</table>

Temporarily restricted net assets which are endowment-related totaled $78,535 and $70,566 for fiscal-years 2014 and 2013, respectively (Note 9).

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

<table>
<thead>
<tr>
<th>Purpose restrictions</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guest artists</td>
<td>$2,086</td>
<td>$2,176</td>
</tr>
<tr>
<td>Conductors</td>
<td>841</td>
<td>878</td>
</tr>
<tr>
<td>Education</td>
<td>991</td>
<td>1,364</td>
</tr>
<tr>
<td>Instrument chairs</td>
<td>1,867</td>
<td>1,748</td>
</tr>
<tr>
<td>Concert sponsorship</td>
<td>1,282</td>
<td>806</td>
</tr>
<tr>
<td>Archive digitization project</td>
<td>228</td>
<td>93</td>
</tr>
<tr>
<td>Commissioned works and new music</td>
<td>994</td>
<td>840</td>
</tr>
<tr>
<td>Media projects</td>
<td>30</td>
<td>226</td>
</tr>
<tr>
<td>Musical instrument purchases and repairs</td>
<td>33</td>
<td>131</td>
</tr>
<tr>
<td>Pension fund</td>
<td>43</td>
<td>44</td>
</tr>
<tr>
<td>Free parks concerts</td>
<td>1,022</td>
<td>856</td>
</tr>
<tr>
<td>Artists in residence</td>
<td>260</td>
<td></td>
</tr>
<tr>
<td>Time restrictions</td>
<td>10,140</td>
<td>14,076</td>
</tr>
<tr>
<td></td>
<td>$19,557</td>
<td>$23,498</td>
</tr>
</tbody>
</table>

Endowment-related temporarily restricted net assets released from restrictions were $14,543 and $15,018 for fiscal-years 2014 and 2013, respectively.
NOTE 9. Endowment Funds

[a] The endowments:
The Society’s endowment is composed of 91 individual funds established for a variety of purposes, consisting of both funds directed by donors to be permanently restricted endowment and funds designated by the Board of Directors as unrestricted quasi-endowment.

[b] 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.

[c] 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.

[d] 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.

[e] Spending policy and relationship to investment objectives:
The Society has a policy of appropriating an annual distribution of 6.75% and 5.0%, for fiscal-years 2014 and 2013, respectively, 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.

[f] Endowment net asset composition, by type of fund:

<table>
<thead>
<tr>
<th>Year Ended August 31, 2014</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donor-restricted funds</td>
<td>$ 78,535</td>
<td>$ 93,641</td>
<td>$ 172,176</td>
<td></td>
</tr>
<tr>
<td>Donor-restricted funds</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>with deficiencies</td>
<td>$ (7,090)</td>
<td>$ 32,755</td>
<td>$ 25,665</td>
<td></td>
</tr>
<tr>
<td>Board-designated endowment fund</td>
<td>7,985</td>
<td>$ 7,985</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total funds</td>
<td>$ 895</td>
<td>$ 78,535</td>
<td>$ 126,396</td>
<td>$ 205,826</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year Ended August 31, 2013</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donor-restricted funds</td>
<td>$ 70,566</td>
<td>$ 61,854</td>
<td>$ 132,420</td>
<td></td>
</tr>
<tr>
<td>Donor-restricted funds</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>with deficiencies</td>
<td>$ (8,627)</td>
<td>$ 62,672</td>
<td>$ 54,045</td>
<td></td>
</tr>
<tr>
<td>Board-designated endowment fund</td>
<td>7,773</td>
<td>$ 7,773</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>
NOTE 9. Endowment Funds (continued)

[g] Changes in endowment net assets:

<table>
<thead>
<tr>
<th></th>
<th>Year Ended August 31, 2014</th>
<th></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>
<td></td>
</tr>
<tr>
<td>Endowment net assets,</td>
<td>$ (854)</td>
<td>$ 70,566</td>
<td>$ 124,526</td>
<td>$ 194,238</td>
<td></td>
</tr>
<tr>
<td>beginning of year</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Investment returns:
- Investment income: 130, 2,871, 4, 3,005
- Net appreciation: 957, 21,019, 745, 22,721

Total investment return: 1,087, 23,890, 749, 25,726

Other activity:
- Contributions: 20, 159, 1,246, 1,425
- Appropriations of endowment assets for expenditures: (1,020), (14,543), (15,563)
  - Transfers:
    - Expiration for term endowments: 125, (125), 0
    - Recoveries of “underwater” funds, net: 1,537, (1,537), 0

Total other activity: 662, (15,921), 1,121, (14,138)

Endowment net assets, end of year: $ 895, $ 78,535, $ 126,396, $ 205,826

Year Ended 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,</td>
<td>$ (2,111)</td>
<td>$ 67,441</td>
<td>$ 123,803</td>
<td>$ 189,133</td>
</tr>
<tr>
<td>beginning of year</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Investment returns:
- Investment income: 99, 2,153, 2,252
- Net appreciation:
  - (realized and unrealized): 797, 16,956, 519, 18,272

Total investment return: 896, 19,109, 519, 20,524

Other activity:
- Contributions: 20, 159, 1,246, 1,425
- Appropriations of endowment assets for expenditures: (1,020), (14,543), (15,563)
  - Transfers:
    - Expiration for term endowments: 125, (125), 0
    - Recoveries of “underwater” funds, net: 1,537, (1,537), 0

Total other activity: 662, (15,921), 1,121, (14,138)

Endowment net assets, end of year: $ (854), $ 70,566, $ 124,526, $ 194,238

[h] 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.
Donated Services

For recognition of donated services in the Society’s financial statements, such services must (i) create or enhance non-financial assets and (ii) require specialized skills, be performed by individuals possessing those skills, and otherwise be purchased by the Society. Donated services are recorded as support at their estimated fair value at the dates of donation and are reported as unrestricted support unless the donor has restricted the services to a specific purpose. The fair value of contributed legal and consulting services was approximately $71 and $1,094 for fiscal-years 2014 and 2013, respectively.

NOTE 11.
Commitments and Contingencies

[a] Lease:
The Society is the principal tenant of Avery Fisher Hall under a long-term lease agreement between the Society and Lincoln Center for the Performing Arts, Inc., which was renewed for 25 years, effective 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 $5,367 and $5,210 in fiscal-years 2014 and 2013, respectively.

[b] Line of credit:
During fiscal-year 2014, 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.

[c] Employment contracts:
The Society has employment contracts with the Executive Director and Music Director, which expire through 2017.

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 2014 and 2013, 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,</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deficiency of unrestricted operating income over operating expenses</td>
<td>$(2,590)</td>
<td>$(6,356)</td>
</tr>
<tr>
<td>Unrestricted gifts functioning as endowment</td>
<td>$(145)</td>
<td>$(117)</td>
</tr>
<tr>
<td>Deferred marketing expenses</td>
<td>$(176)</td>
<td>$(62)</td>
</tr>
<tr>
<td>Endowment fund-raising expenses</td>
<td>352</td>
<td>262</td>
</tr>
<tr>
<td>Gilbert Instrument sale</td>
<td>97</td>
<td></td>
</tr>
<tr>
<td>Loss on disposal of Gilbert instrument</td>
<td>97</td>
<td></td>
</tr>
<tr>
<td>Postretirement benefit cost</td>
<td>257</td>
<td>142</td>
</tr>
<tr>
<td><strong>Operating measure for internal-reporting purposes</strong></td>
<td><strong>$(2,108)</strong></td>
<td><strong>$(6,131)</strong></td>
</tr>
</tbody>
</table>
### Schedule of Functional Expenses

<table>
<thead>
<tr>
<th>Year Ended August 31,</th>
<th>Orchestra Activities</th>
<th>Management and General</th>
<th>Fund-Raising</th>
<th>Total Expenses</th>
<th>Orchestra Activities</th>
<th>Management and General</th>
<th>Fund-Raising</th>
<th>Total Expenses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and wages</td>
<td>$22,631</td>
<td>$6,226</td>
<td>$1,795</td>
<td>$30,652</td>
<td>$22,199</td>
<td>$6,166</td>
<td>$1,743</td>
<td>$30,028</td>
</tr>
<tr>
<td>Performing artists</td>
<td>7,935</td>
<td></td>
<td></td>
<td></td>
<td>7,838</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fringe benefits</td>
<td>7,446</td>
<td>2,500</td>
<td>667</td>
<td>10,613</td>
<td>7,684</td>
<td>2,598</td>
<td>740</td>
<td>11,022</td>
</tr>
<tr>
<td>Professional fees</td>
<td>521</td>
<td>684</td>
<td></td>
<td>1,202</td>
<td>560</td>
<td>204</td>
<td>13</td>
<td>580</td>
</tr>
<tr>
<td>Facilities and office expenses</td>
<td>4,631</td>
<td>1,108</td>
<td>19</td>
<td>5,758</td>
<td>4,309</td>
<td>1,223</td>
<td>18</td>
<td>5,550</td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>1,368</td>
<td>1,368</td>
<td></td>
<td>2,736</td>
<td>1,372</td>
<td>1,372</td>
<td></td>
<td>2,744</td>
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<tr>
<td>Production</td>
<td>5,168</td>
<td></td>
<td></td>
<td>5,168</td>
<td>5,501</td>
<td></td>
<td></td>
<td>5,501</td>
</tr>
<tr>
<td>Travel</td>
<td>2,377</td>
<td>56</td>
<td>10</td>
<td>2,443</td>
<td>3,531</td>
<td>64</td>
<td>14</td>
<td>3,609</td>
</tr>
<tr>
<td>Advertising</td>
<td>4,439</td>
<td>184</td>
<td>51</td>
<td>4,674</td>
<td>4,344</td>
<td>204</td>
<td>13</td>
<td>4,561</td>
</tr>
<tr>
<td>Information technology</td>
<td>506</td>
<td>684</td>
<td>1,037</td>
<td>2,227</td>
<td>447</td>
<td>668</td>
<td>901</td>
<td>2,016</td>
</tr>
<tr>
<td>Miscellaneous expenses</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$55,133</td>
<td>$13,291</td>
<td>$4,274</td>
<td>$72,698</td>
<td>$55,773</td>
<td>$14,397</td>
<td>$4,020</td>
<td>$74,190</td>
</tr>
</tbody>
</table>
Edited and Produced by New York Philharmonic Marketing and Communications
David Snead, Vice President, Marketing and Communications
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Rebecca Winzenried, Program and Publications Editor
Jen Luzzo, Communications Assistant
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