



# ANNUAL REPORT

## 2016-17

New World Symphony

America's Orchestral Academy  
Michael Tilson Thomas, Artistic Director



Yoga Mornings at the New World Symphony / Photo by Eduardo Delgado

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Cover photo by Siggie Bachmann

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

— Michael Tilson Thomas, Co-Founder and Artistic Director



# NEW WORLD SYMPHONY

## MISSION

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

## VISION

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

## STATEMENT OF PURPOSE

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



Howard Herring with NWS Fellows Helen Hess, Jesse Yukimura and Mark Grisez

# DEAR NEW WORLD SYMPHONY FAMILY,

We're delighted to share highlights of NWS's 2016-17 season, our 29th, and reflect on accomplishments made possible thanks to your support.

Over 80,000 people, from Fellows to audience members to tourists, enjoyed and benefited from our programs this season. We continue to pioneer new concert formats, fostering new and more diverse audiences for classical music. WALLCAST® concerts in particular are creating a sense of place and community within South Florida. We extended the impact this year by adding an Encore WALLCAST® concert series that allowed audiences to enjoy a second viewing of a favorite recorded performance.

Our Fellows are taking the lead, exemplified by Clarinet Fellow Zach Manzi (profiled on page 68). He planned and executed an innovative concert experience, which invited audience members to engage with music in creative ways. This season also marked the first year of The Independent Musician, a new entrepreneurial training course for Fellows in partnership with Northwestern University's Kellogg School of Management.

With your continuing support of our community engagement programs, our reach into area schools has grown significantly, enabling our Fellows to pay it forward by mentoring middle- and high-school student musicians who otherwise would not have access to such high-level training. We are having a global impact, as evidenced by partnerships like the one we have established with Iberacademy in Medellín, Colombia, and a new initiative that enabled three talented high-school musicians from São Paulo to travel to Miami for a week of coaching, performance and cultural exchange.

This season, we also made an organizational commitment to diversity, inclusion and equity within our fellowship, Board, staff, audiences and programs. To inform our work we held a convening of musicians, funders and administrators, which resulted in the creation of a Bridge Plan, a blueprint for developing the careers of musicians of color. The plan has been presented at several national conferences. It has become a primary point of reference for diversity work in American orchestras.

Perhaps most exciting, New World Symphony has now launched the careers of more than 1,050 musicians who are leaders in classical music around the globe. On behalf of our Board of Trustees, our Fellows and our staff, please accept our sincere gratitude for the crucial role you play in making all of this possible. As we now begin our milestone 30th Anniversary Season, we hope to continue to count on you as partners and investors.

With gratitude,

**Edward Manno Shumsky**  
Chairman of the Board

**Howard Herring**  
President and CEO





Pre-Concert Chat in SunTrust Pavilion

## BOARD OF TRUSTEES

### OFFICERS

Edward Manno Shumsky,  
Chairman  
Adam Carlin, Vice Chairman  
Mario de Armas, Vice Chairman/  
Treasurer  
Robert Moss, Secretary

### BOARD OF TRUSTEES

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Neisen O. Kasdin\*  
Gerald Katcher\*  
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Richard L. Kohan  
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Alan Lieberman  
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### EX-OFFICIO, NON-VOTING

Howard Herring  
Michael Tilson Thomas

### TRUSTEES EMERITI

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

° In memory  
\* Indicates Former Chairman

## 2016-17 NEW WORLD SYMPHONY FELLOWS

### VIOLIN

- Zubaida Azezi
- Kristin Baird
- Cynthia Burton
- Gregory Cardi
- Benjamin Carson
- Maya Cohon
- Dima Dimitrova
- Alex Gonzalez
- Christen Greer
- Jennifer Hsieh
- Jennise Hwang
- Hye Jin Koh
- Natsuki Kumagai
- Alexander Lee
- Sodam Lim
- Peiming Lin
- Michael McCarthy
- Genevieve Micheletti
- George Millsap
- Sarah Peters
- Jessica Ryou
- Rachel Sandman
- Clare Semes
- Ju Hyung Shin
- Heather Thomas
- Ludek Wojtkowski
- Nathaniel Wolkstein
- Yanghe Yu

### VIOLA

Andrew François  
• Caroline Gilbert  
Helen Hess  
• Jane Mitchell  
Esther Nahm  
• Hannah Nicholas  
Elizabeth Oka  
Jarrett Threadgill  
Kurt Tseng  
Jesse Yukimura

### CELLO

Meredith Bates  
• Thomas Carpenter  
Alexa Ciciretti  
Michael Frigo  
Hilary Glen  
Ian Greenberg  
Jacob Hanegan  
Ashton Lim  
Alan Ohkubo

### BASS

- Drew Banzhaf
- Andrea Beyer
- Andrew Chilcote
- Timothy Dilenschneider
- Michael Fuller
- Kevin Gobetz
- Jonathan Reed
- Mary Reed

### FLUTE

Elizabeth Lu  
Masha Popova  
• Kelly Zimba

### OBOE

Adèle-Marie Buis  
Kristin Kall  
James Riggs

### CLARINET

- Ran Kappel
- Zach Manzi
- Daniel Parrette

### BASSOON

Brenton Foster  
Darren Hicks  
Sean Maree

### HORN

Nick Castellano  
Josh Cote  
David Raschella  
Priscilla Rinehart  
• Russell Rybicki

### TRUMPET

- Joseph Brown
- Mark Grisez
- Aaron Norlund
- Ansel Norris

### TROMBONE

Kelton Koch  
Joseph Peterson

### BASS TROMBONE

Christopher Hernacki

### TUBA

Jarrett McCourt

### TIMPANI

Erich Rieppel

### PERCUSSION

- Michael Jarrett
- Stephen Kehner
- Bradley Loudis
- Daniel Morris

### HARP

Julia Coronelli

### PIANO

John Wilson  
• Aya Yamamoto  
Dean Zhang

### CONDUCTING

Dean Whiteside

### LIBRARY

- Ashton Bush
- Matthew Searing

### AUDIO ENGINEERING

Cody Engstrom

• Fellows who won jobs in the 2016-17 season





**WE HONOR  
THE PAST  
AND SHAPE  
THE FUTURE**



# VISITING FACULTY

## VIOLIN

David Alberman, London Symphony  
 🎓 Glen Cherry, Boston Symphony  
 Paul Kantor, Rice University  
 Shepherd School of Music  
 Erin Keefe, Minnesota Orchestra  
 Alex Kerr, Dallas Symphony (2)  
 Zoya Leybin,  
 San Francisco Symphony (2)  
 Amy Oshiro-Morales,  
 The Philadelphia Orchestra  
 Stephen Rose,  
 The Cleveland Orchestra  
 Bing Wang,  
 Los Angeles Philharmonic  
 Kathleen Winkler, Rice University  
 Shepherd School of Music

## VIOLA

Choong-Jin Chang,  
 The Philadelphia Orchestra (2)  
 Joan DerHovsepian,  
 Houston Symphony  
 James Dunham, Rice University  
 Shepherd School of Music  
 Edward Gazouleas,  
 Indiana University Jacobs School  
 of Music  
 Gilad Karni,  
 Tonhalle Orchestra Zurich  
 Cynthia Phelps,  
 New York Philharmonic  
 Jonathan Vinocour,  
 San Francisco Symphony

## CELLO

Robert deMaine,  
 Los Angeles Philharmonic  
 Desmond Hoebig, Rice University  
 Shepherd School of Music  
 Joseph Johnson, Toronto Symphony (2)  
 Mihail Jojatu, Boston Symphony  
 Alan Rafferty, Cincinnati Symphony  
 Brinton Averil Smith,  
 Houston Symphony  
 Tamas Varga, Vienna Philharmonic

## BASS

🎓 Kristen Bruya,  
 Minnesota Orchestra  
 Timothy Cobb,  
 New York Philharmonic  
 David Allen Moore,  
 Los Angeles Philharmonic  
 Timothy Pitts, Rice University  
 Shepherd School of Music  
 Harold Robinson,  
 The Philadelphia Orchestra (2)

## FLUTE/PICCOLO

Nadine Asin, Metropolitan Opera  
 Orchestra (retired)  
 Aaron Goldman,  
 National Symphony  
 Jennifer Gunn, Chicago Symphony  
 Lorna McGhee,  
 Pittsburgh Symphony  
 Cynthia Meyers, Boston Symphony  
 🎓 Matthew Roitstein,  
 Houston Symphony  
 🎓 Elizabeth Rowe,  
 Boston Symphony  
 Joshua Smith,  
 The Cleveland Orchestra



# 1,905 hours

of lessons/coachings provided for the Fellows in the 2016-17 season.

## OBOE/ ENGLISH HORN

Robert Atherholt,  
 Houston Symphony (retired)  
 John Ferrillo, Boston Symphony  
 Kathryn Greenbank,  
 Saint Paul Chamber Orchestra  
 🎓 Eugene Izotov,  
 San Francisco Symphony  
 Robert Walters,  
 The Cleveland Orchestra (2)

## CLARINET

🎓 Benjamin Freimuth,  
 Cincinnati Symphony  
 Burt Hara,  
 Los Angeles Philharmonic  
 🎓 Todd Levy, Milwaukee Symphony  
 Ricardo Morales,  
 The Philadelphia Orchestra  
 Joaquin Valdepeñas,  
 Toronto Symphony  
 Michael Wayne,  
 Boston Symphony

## BASSOON

Whitney Crockett,  
 Los Angeles Philharmonic  
 Nancy Goeres,  
 Pittsburgh Symphony  
 Judith LeClair,  
 New York Philharmonic  
 Daniel Matsukawa,  
 The Philadelphia Orchestra  
 Christopher Millard,  
 National Arts Centre Orchestra  
 🎓 Philip Pandolfi,  
 Pittsburgh Symphony  
 Richard Ranti, Boston Symphony

## HORN

Andrew Bain,  
 Los Angeles Philharmonic  
 Timothy Jones, London Symphony  
 Julie Landsman, Metropolitan  
 Opera Orchestra (retired)  
 🎓 Denise Tryon,  
 The Philadelphia Orchestra  
 William VerMeulen,  
 Houston Symphony (2)  
 Sarah Willis, Berlin Philharmonic

## TRUMPET

David Bilger,  
 The Philadelphia Orchestra  
 🎓 Mark Inouye,  
 San Francisco Symphony  
 🎓 Paul Merkelo,  
 Montreal Symphony  
 🎓 Mark Niehaus,  
 Milwaukee Symphony  
 Michael Sachs,  
 The Cleveland Orchestra  
 🎓 Thomas Siders, Boston Symphony  
 Bill Williams, Concert Artist

## TROMBONE/ TUBA

Joseph Alessi,  
 New York Philharmonic  
 Ian Bousfield, Vienna Philharmonic  
 🎓 Andrew Chappell,  
 Minnesota Orchestra  
 Warren Deck,  
 New York Philharmonic (retired)  
 Timothy Higgins,  
 San Francisco Symphony  
 Massimo La Rosa,  
 The Cleveland Orchestra  
 James Markey, Boston Symphony

# THE FACULTY AND FELLOW CONNECTION

🎓 28 NWS ALUMNI SERVED AS VISITING FACULTY

👤 114 FACULTY TAUGHT IN PERSON

💻 40 FACULTY TAUGHT DIGITALLY



## MARK NIEHAUS FROM PRINCIPAL TO PRESIDENT

Mark Niehaus describes his professional path as prototypical when he was named Principal Trumpet of the Milwaukee Symphony immediately following his three-year NWS fellowship (1995-98). But as most paths do, it diverged. In 2012, after 15 years in the orchestra, Mark was named as the Symphony's President and Executive Director. Five years later, he has transformed the orchestra by securing a new performance hall and growing the institution's endowment.

*"NWS provided my first opportunity to have a real relationship with donors. While I was a Fellow, we were just starting to experiment with turning the backstage experience inside out by meeting audience members in the lobby after concerts. NWS provided me with this level of gratitude toward the time and treasure philanthropists pour into organizations. MTT is always telling us 'we're in the business of relationships,' relationships fostered by music and relationships with the community; and he is absolutely right."*

Mark returns to NWS almost every season as a visiting faculty member, and this year joined MTT's performance of Mahler's Fifth Symphony. "I've always rooted for my colleagues on stage, but as I looked around the hall, it was absolutely incredible to witness the Fellows' performances and know they'd remember this moment forever. I was proud of them, proud of us and proud of MTT, seeing what he's built—the hall, the people, the musicians—and knowing because of the relationships built over years it will live well beyond us all. NWS is one of my favorite places on the planet."

*"It is always an immense pleasure to work with the talented Fellows at New World. Already beyond the student phase, ready to embrace the joy and hard work of an orchestral career, they are eager and motivated to be pushed beyond all limits. Such rare interaction is truly rewarding for both the teacher and the Fellow."*

— **Cynthia Phelps**,  
 Principal Viola, New York Philharmonic

# VISITING FACULTY

## TIMPANI/ PERCUSSION

James Babor, Los Angeles Philharmonic  
 Eric Cha-Beach, Sō Percussion  
 William Hudgins, Boston Symphony  
 🎓 Jacob Nissly, San Francisco Symphony (2)  
 🎓 Eric Renick, Auckland Philharmonia  
 🎓 Thomas Sherwood, The Cleveland Orchestra  
 Michael Werner, Seattle Symphony  
 🎓 Shannon Wood, St. Louis Symphony

## HARP

Allegra Lilly, St. Louis Symphony

## PIANO

Joela Jones, The Cleveland Orchestra

## AUDIO ENGINEERING

Piper Payne, Audio Engineer

## MASTER CLASSES

James Conlon, conductor, Los Angeles Opera  
 Sophie Dartigalongue, bassoon, Vienna Philharmonic  
 James Ehnes, violin, Concert Artist  
 Christian Tetzlaff, violin, Concert Artist  
 Nicole Trotier, violin, Le Violons du Roy  
 István Vardai, cello, Concert Artist  
 Alisa Weilerstein, cello, Concert Artist

## INSTRUMENTAL REPAIR

Joan Balter, Joan Balter Violins  
 Kristin Bertrand, Woodwind Repair

## WELLNESS

Elizabeth Grant, Yoga Instructor  
 Noa Kageyama, Performance Psychologist, The Juilliard School (2)  
 Nicholas Pallesen, Whole Artist Hypnosis (2)  
 Lori Schiff, Alexander Technique, The Juilliard School (2)  
 Hagit Vardi, Feldenkrais Method, University of Wisconsin-Madison  
 Uri Vardi, Feldenkrais Method, University of Wisconsin-Madison

## COMMUNICATIONS

Mark Hart, Community Arts Program (2)

## LEADERSHIP AND PROFESSIONAL DEVELOPMENT

Mark Clague, University of Michigan School of Music  
 🎓 Rhett Del Campo, Seraphic Fire  
 Larry Dressler, Blue Wing Consulting  
 🎓 Gary Ginstling, National Symphony  
 🎓 Rebekah Heller, International Contemporary Ensemble  
 🎓 Sam Hyken, Nu Deco Ensemble  
 🎓 Robert Knopper, Metropolitan Opera Orchestra  
 Gregg Latterman, Northwestern Kellogg School of Management (2)  
 🎓 Mark Niehaus, Milwaukee Symphony  
 🎓 Andrew Wickesberg, Pittsburg Symphony  
 🎓 Katie Wyatt, EL Sistema USA

## COMMUNITY ENGAGEMENT

Justin Hines, New York Philharmonic  
 Mary Javian, Curtis Institute of Music  
 Jennifer Rosenfeld, iCadenza Artists  
 Aaron Siegel, Weill Music Institute at Carnegie Hall  
 🎓 Isabel Trautwein, The Cleveland Orchestra WindSync

## FINANCIAL PLANNING

Richard Koenigsberg, Spielman, Koenigsberg, and Parker LLP

## DIGITAL COACHING FACULTY

Nathan Cole, violin, Los Angeles Philharmonic  
 Jonathan Crow, violin, Toronto Symphony  
 Joan Kwuon, violin, Cleveland Institute of Music  
 Andrew Wan, violin, Montreal Symphony  
 Eric Wyrick, violin, New Jersey Symphony  
 Mahoko Eguchi, viola, National Symphony  
 † Edward Gazouleas, viola, Indiana University Jacobs School of Music  
 Michael Klotz, viola, Concert Artist  
 Lynne Ramsey, viola, The Cleveland Orchestra  
 Stephen Wrczynski, viola, Indiana University Jacobs School of Music  
 Kevin Brown, bass, Detroit Symphony  
 🎓 † Kristen Bruya, bass, Minnesota Orchestra  
 Theodore Chan, bass, Toronto Symphony  
 Ira Gold, bass, National Symphony  
 Leigh Mesh, bass, Metropolitan Opera Orchestra  
 James VanDemark, bass, Eastman School of Music  
 Anne Marie Gabriele, oboe, Los Angeles Philharmonic  
 Olli Leppäniemi, clarinet, Danish National Symphony  
 🎓 Robert Woolfrey, clarinet, The Cleveland Orchestra  
 James Zimmermann, clarinet, Nashville Symphony  
 William Short, bassoon, Metropolitan Opera Orchestra  
 Richard Svoboda, bassoon, Boston Symphony  
 † Andrew Bain, horn, Los Angeles Philharmonic  
 Richard Todd, horn, University of Miami Frost School of Music  
 † William VerMeulen, horn, Houston Symphony  
 † Sarah Willis, horn, Berlin Philharmonic  
 Michael Myers, trumpet, Atlanta Symphony  
 Stuart Stephenson, trumpet, Atlanta Symphony  
 🎓 Craig Knox, tuba, Pittsburgh Symphony  
 Tom McCaslin, tuba, Calgary Philharmonic  
 Christopher Olka, tuba, Seattle Symphony  
 Yasuhito Sugiyama, tuba, The Cleveland Orchestra  
 Tom Freer, timpani, The Cleveland Orchestra  
 Jason Haaheim, timpani, Metropolitan Opera Orchestra  
 Edward Stephan, timpani, Pittsburgh Symphony  
 Christopher Deviney, percussion, The Philadelphia Orchestra  
 🎓 Robert Knopper, percussion, Metropolitan Opera Orchestra  
 🎓 † Jacob Nissly, percussion, San Francisco Symphony  
 Lisa Wellbaum Geber, harp (*retired*), The Cleveland Orchestra  
 Valerie Muzzolini Gordon, harp, Seattle Symphony  
 Enrique Graf, piano, Concert Artist  
 Anton Nel, piano, Concert Artist  
 Caroline Shaw, composer

🎓 **NWS alumni**  
 † **Faculty who also coached in person during 2016-17 season**  
**Number of visits in 2016-17 season denoted after name**



**SARAH WILLIS**

*“I really admire all that the New World Symphony does and loved my time as a horn coach. Sitting in the Frank Gehry-designed concert hall and listening to these enthusiastic young musicians rehearse Schubert with Michael Tilson Thomas, I had a very strong ‘I love my job!’ moment. NWS has a very special atmosphere—it prepares young musicians not just musically, but also to take leadership roles in professional orchestras and ensembles. Of course it’s vital to be dedicated to your instrument and practice as much as possible, but I love that NWS takes care of the whole package: body, soul and mind, as well as instrument.”*

— Sarah Willis, horn, Berlin Philharmonic







# PERFORMANCE ACTIVITIES

Over the course of the 35-week academic season, NWS presented some 65 concerts. Here is a summary of the 2016-17 season's programming.

**Orchestra concerts** included performances of Beethoven's Symphony No. 2 and No. 3, "Eroica"; Berlioz' *Symphonie fantastique*; Brahms' Variations on a Theme of Haydn; Debussy's *Prelude to the Afternoon of a Faun*; Delius' *The Walk to the Paradise Garden*; Glinka's Overture to *Ruslan and Ludmilla*; Falla's *The Three-Cornered Hat*; Mahler's Symphony No. 5; Mozart's Symphony No. 38, "Prague"; Nico Muhly's *Mixed Messages*; Nielsen's *Helios Overture*; Prokofiev's Suite from *The Love for Three Oranges* and Symphony No. 5; Rachmaninoff's Symphony No. 2; Ravel's Suite No. 2 from *Daphnis and Chloé*; Schubert's Symphony No. 9, "The Great"; Shostakovich's Symphony No. 12, "The Year 1917"; Sibelius' Symphony No. 1; R. Strauss' *Till Eulenspiegel's Merry Pranks*; Stravinsky's *The Rite of Spring*; and Webern's Six Pieces for Orchestra.

These concerts also featured **works with soloists**, including Berg's Three Excerpts from *Wozzeck*; Bloch's *Schelomo*, Hebraic Rhapsody; Britten's Symphony for Cello and Orchestra; Gershwin's Piano Concerto in F; Grieg's Piano Concerto; arias from Handel's *Rodelinda*, *Rinaldo* and *Partenope*; Haydn's Cello Concerto in D major; Mendelssohn's Violin Concerto; Mozart's Piano Concerto No. 14 and arias from *Zaide* and *La clemenza di Tito*; Arild Plau's Tuba Concerto; Ravel's *Shéhérazade*; Saint-Saëns' Piano Concerto No. 2; Schoenberg's Piano Concerto; Shostakovich's Violin Concerto No. 1; Sibelius' Violin Concerto; and Tilson Thomas' *Poems of Emily Dickinson*.

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

— Douglas Merilatt, Executive Vice President for Artistic Planning and Programs

**Contemporary music** concerts included music for orchestra or large ensemble by Bernd Richard Deutsch (U.S. premiere), HK Gruber (U.S. premiere), Reinbert de Leeuw (U.S. premiere), Kaija Saariaho and Kurt Schwertsik.

A program of **Baroque and Classical music for orchestra**, performed in period style, included works by J.S. Bach, Handel, Haydn and Mozart. A program of Baroque chamber music included works by C.P.E. Bach, J.S. Bach, Johann Friedrich Fasch, Handel, Telemann and Torelli.

**An American Musical Journey**, a three-part concert included works influenced by American folk music (Copland, Ives and Edgar Meyer); works reflecting or influenced by African-American musical traditions (Bernstein, Hancock, Joplin and Prima); and rock- and techno-influenced works (Teddy Abrams, Adams, Mason Bates and Reich).

The **chamber music** series included performances of Beethoven, Berio, Bloch, Brahms, Britten, Copland, Dvořák, Enescu, Janáček, Joseph Jongen, Lutosławski, Martinů, Mendelssohn, Paul Moravec, Flor Peeters, Reich and Sibelius.

Performances by the **NWS Percussion Consort** included percussion-centric works by Tan Dun, Steven Mackey, Messiaen, Schuller and Adam Silverman.

Two **Musical Xchanges**, with onstage commentary by the performing Fellows, included music for small ensembles by Andy Akiho, Boris Blacher, Glass, Glazunov, Anton Reicha, Esa-Pekka Salonen and Vivaldi.

Two late-evening events intended for young adults, **Pulse: Late Night at the New World Symphony**, included brief works for orchestra and ensembles by Timo Andres, J.S. Bach, Mason Bates, Bizet, Copland, Grigoraș Dinicu, Dvořák, Roshanne Etezady, Falla, Glass, John Harbison, Ravel, Saint-Saëns, Shostakovich, J. Strauss, Jr., Stravinsky and Tchaikovsky. Both of these events also featured commissioned works by NWS alumnus Sam Hyken that combined the orchestra with the evening's DJ and band.

Two programs on the **Encounters** series, presented with scripted commentary and synchronous videos of complementary imagery, were entitled "Painting in Notes: Mussorgsky's Pictures at an Exhibition" and "Brahms vs. Wagner: Clash of the Romantics."

**Concerts for Kids**, designed for young children and their parents, were on the themes of "Sky's the Limit" and "Heroes!"

Early-season concerts included ones for **brass ensemble**, with works by Oskar Böhme, Gabrieli, Grainger and R. Strauss; for **string orchestra**, with works by Heinrich Biber, Grieg, Gabriel Kahane and Shostakovich; and for **woodwind ensemble**, with works by Richard Rodney Bennett, Joseph Bodin de Boismortier, Niccolò Castiglioni and Mozart.



*"Singing with the New World Symphony is always thrilling for me. This ensemble offers a truly unique training opportunity for young musicians, encouraging a kind of artistic growth that is a rare luxury today. Michael Tilson Thomas has a singular gift for teaching and inspiring these hand-picked, crème de la crème young players, who benefit so much from this hothouse of musical cultivation. I was especially struck by the extraordinary dedication of these artists and their direct connection with the community. On my visit in October, they were engaged with a range of outreach activities, even voter registration drives. This sets a great example for keeping their art a vibrant part of our culture, and they will carry this experience with them throughout their careers."*

— **Renée Fleming**, soprano

# GUEST ARTISTS AND COMPOSERS

The NWS fellowship program includes frequent interactions with the world's leading conductors, soloists and composers. NWS Fellows rehearsed and performed with the following artists, among others, during the 2016-17 season.

## GUEST CONDUCTORS

- Roberto Abbado, Music Director, Palau de les Arts Reina Sofía, Valencia
- 🎓 **Teddy Abrams**, Music Director, Louisville Orchestra
- James Conlon, Music Director, Los Angeles Opera
- HK Gruber
- Eric Jacobsen, Music Director, Orlando Philharmonic
- Bernard Labadie, Founding Conductor, Les Violons du Roy, Quebec City
- Reinbert de Leeuw, Music Director, Asko | Schönberg, Amsterdam
- Juanjo Mena, Chief Conductor, BBC Philharmonic, Manchester
- Peter Oundjian, Music Director, Toronto Symphony
- Edwin Outwater, Music Director, Kitchener-Waterloo Symphony
- Osmo Vänskä, Music Director, Minnesota Orchestra

## SOLOISTS AND CHAMBER MUSIC ARTISTS

- Paul Appleby, tenor
- Emanuel Ax, piano
- Colin Currie, percussion
- James Ehnes, violin
- Renée Fleming, soprano
- Ingrid Fliter, piano
- Roberto González-Monjas, violin
- Asmik Grigorian, soprano
- Joseph Johnson, cello
- Audra McDonald, soprano
- Kelley O'Connor, mezzo-soprano
- Garrick Ohlsson, piano
- René Schiffer, cello
- Christian Tetzlaff, violin
- Lydia Teuscher, soprano
- Jean-Yves Thibaudet, piano
- Alisa Weilerstein, cello

## COMPOSERS

- 🎓 **Teddy Abrams**
  - Andy Akiho
  - Oscar Bettison
  - Bernd Richard Deutsch
  - HK Gruber
  - Reinbert de Leeuw
  - Paul Moravec
  - Nico Muhly
  - Kaija Saariaho\*
  - Kurt Schwertsik\*
  - Adam Silverman\*
  - John Supko
  - Christopher Theofanidis
  - Michael Tilson Thomas
- \* those who joined NWS rehearsals via Skype or Internet2
- 🎓 NWS alumni



*"I have always enjoyed my time working with the New World Symphony, and last season's concert was no exception. We played a very difficult program, and the Fellows came incredibly well prepared and with a willingness to do everything asked of them. I very much look forward to my next visit with these great musicians!"*

— **Osmo Vänskä**, Music Director, Minnesota Orchestra



## NEW WORK

MTT hosted the annual New Work event on April 29, bringing four world premieres to the New World Center, including his own stage production of Niccolò Castiglioni's *Inverno In-ver*. Viola Fellow Caroline Gilbert performed John Supko's *broken on the wheel of night* for solo viola and electronics. In *JOAN or The Light Came in the Name of the Voices*, poet Roger Reeves appeared alongside six Fellows—who performed both as actors and as musicians—to explore the politics of black motherhood in America. Conducting Fellow Dean Whiteside led Oscar Bettison's orchestral version of *Lights in Ashes*, for orchestra and tape. The evening culminated with MTT's vibrant stage production of *Inverno In-ver*. As he explained, "the piece is in 11 short movements, which in a way are like scenes in a movie and they all refer in some way to winter. We created an installation around this piece in which there is music, video, projections, dancers and performance art by the musicians." The works by Mr. Supko and Mr. Reeves were New World Symphony commissions, supported in part by a donation from Mr. Douglas S. Cramer and Mr. Hubert S. Bush. This program was sponsored in part by Komply, Inc.

**Save the date for the 2018 New Work event on February 3!**

*"The idea for the New Work event came out of my great joy over the years in attending gallery openings. There's all kinds of work there, it might be sculpture, it might be painting, it might be performance art, it could be video art, it could be just about anything. So I thought it be wonderful if you could make a concert experience like this. An evening which would present work created just for that night, so it's one of first showings or world premieres."*

— Michael Tilson Thomas, Co-Founder and Artistic Director



MOST-ATTENDED WALLCAST® CONCERT THIS SEASON:  
**SOUNDS OF THE SEASON: 3,500**

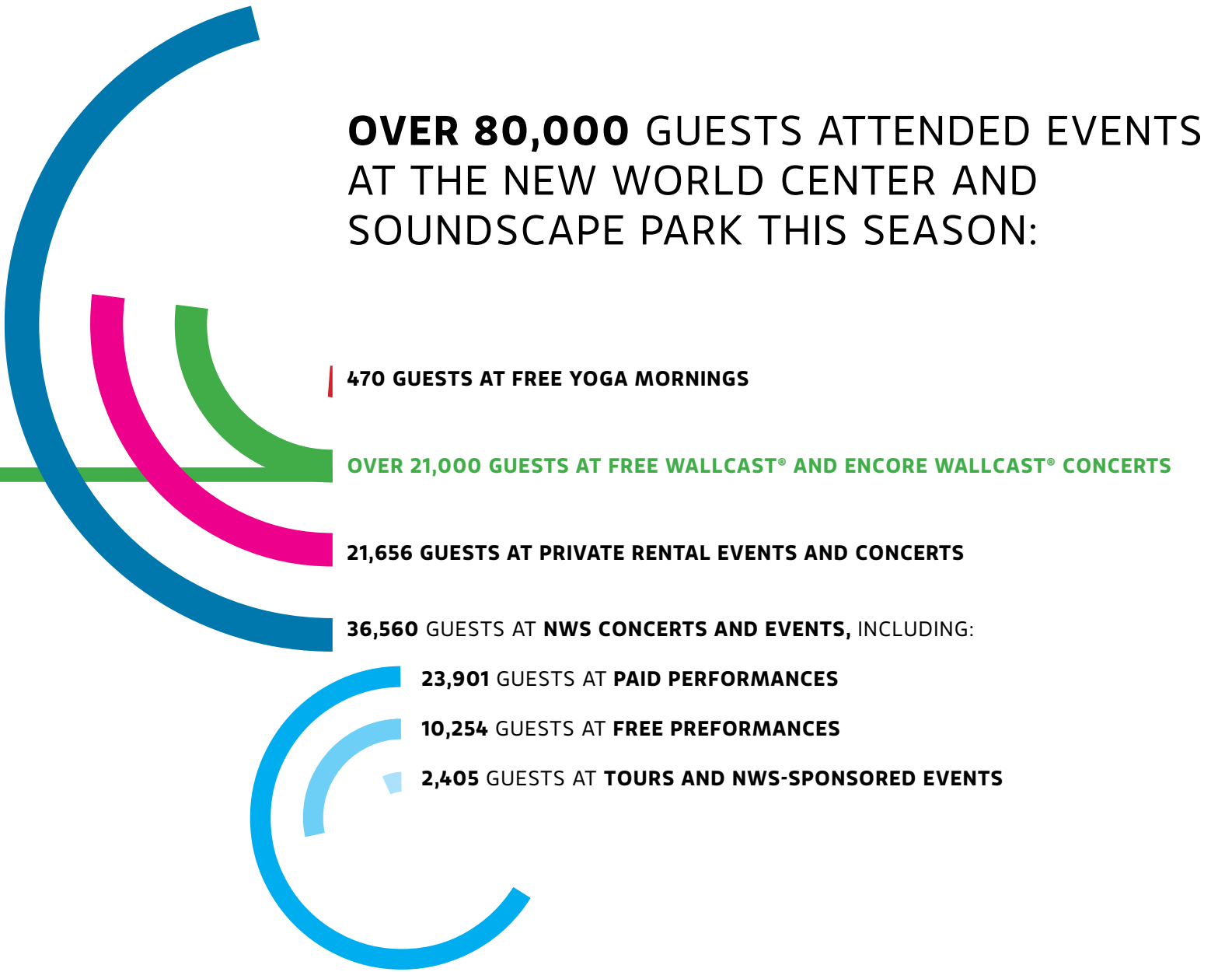
## ENCORE WALLCAST® CONCERT SERIES

Play it again, New World! In early 2017 NWS launched a new WALLCAST® concert experience: the Encore WALLCAST® Concert Series, Presented by Citi. The series featured four previous WALLCAST® concert programs, giving audiences the opportunity to enjoy the WALLCAST® concert experience while catching past programs they missed, reliving their favorite programs anew, or enjoying NWS programs outside its curricular season. The series took place on evenings when the Fellows were not performing, allowing them the opportunity to witness the broadcast alongside audience members in SoundScape Park. During the Encore series, guests were welcomed inside the New World Center's atrium to learn more about the academy and our fellowship program and purchase food and beverages from Thierry's.



# NWS BY THE NUMBERS

IN THE 2016-17 SEASON





# THE PULITZER CENTENNIAL CELEBRATION

On Sunday, November 20, the New World Symphony celebrated the Pulitzer Centennial, commemorating 100 Years of Excellence in Journalism and the Arts. This unique chamber music concert titled Taking the Prize: A Pulitzer Centennial Celebration” featured three winners of the Pulitzer Prize for Music, awarded to “distinguished musical compositions by an American that has had its first performance or recording in the United States,” honoring both the individual piece and its composer.

The performance featured the 2004 Pulitzer Prize winner *Tempest Fantasy* by Paul Moravec, who joined the performance in person, and Steve Reich’s 2009 winner Double Sextet. The final piece on the program was Aaron Copland’s famed Suite from *Appalachian Spring*, the 1945 prize winner. The concert, which was live streamed on MUSAIC, also featured videos of Copland and Reich speaking about their works.

This concert was part of the Pulitzer Prize Centennial Campfires Initiative. The Pulitzer Prize Board launched a “national initiative to ignite broad engagement with the journalistic, literary and artistic values they represent.” The project includes events and conversations across the country throughout the year about the “impact of journalism and the humanities on our lives and times, illuminating their value to public life today and imagining their future.”

Composer Paul Moravec with NWS’s Dean of Chamber Music and Fellow Development Michael Linville

## OPEN HOUSE AT THE NEW WORLD CENTER

For the first time since the New World Center opened in 2011, NWS hosted a community-wide Open House, welcoming over 800 guests throughout the campus. Encouraged to “come and play,” visitors witnessed the full scope of our world-class venue through backstage tours, live performances, tours of the video production booth, interactive lighting and audio demonstrations, scavenger hunts, photo booths, instrument demonstrations and more. An additional 200 guests joined for the special WALLCAST® concert demonstration in SoundScape Park. NWS staff and volunteers shared NWS’s story with guests and welcomed them to experience the mission in action, offering information on NWS’s curriculum, performances, event tickets, Friends of NWS and volunteer opportunities.

“Our popular WALLCAST® concerts are how most people in our community know about the New World Symphony, but not everyone has been inside our concert hall. The idea of the Open House was to take the accessibility and success of our WALLCAST® concerts a step further, physically opening the doors of our state-of-the-art space to all. Welcoming the community into our home to experience, explore and take part firsthand in the learning, technology and music that the New World Symphony is all about, was the perfect way to kick off the 2016-17 season.”

— **Marte Siebenhar**, Assistant Vice President for Audience Development





*“The New World Symphony took an ambitious step forward in a national dialogue addressing racial diversity in American orchestras. The conversation began with the voices of prominent musicians of African and Latinx descent and ended with everyone having a deeper understanding of the systemic challenges and incredible opportunities that lie ahead.”*

— **Stanford Thompson,**  
Founder and Executive Director, Play On, Philly!



## DIVERSITY, EQUITY AND INCLUSION

In September NWS welcomed 29 of the classical music industry’s leading musicians and administrators for the National Instrumental Mentoring and Audition Training Initiative. The two-day conference addressed the underrepresentation of musicians of color in orchestras through reflection on participants’ journeys, best practices and the creation of the Bridge Plan.

The Bridge Plan is a comprehensive matrix that charts the development of a musician from the point where they first pick up an instrument to when they obtain tenure in a professional orchestra. The plan is divided into five stages of a career and each stage has five attributes that are all needed to help a musician advance. The attributes will vary from musician to musician, but it is clear that for under-resourced and minority musicians, this journey is very difficult: lack

of financial resources; lack of access to sustained, high-quality musical experiences and instruction; the impacts of unconscious bias from majority organizations and teachers; all these can hinder a musician’s progress.

For NWS, creating and implementing the Bridge Plan provided a blueprint for how we can contribute to this effort and several institutions have adopted the plan after our presentation at SphinxConnect and the League of American Orchestras convention. The New World Symphony would like to thank the John S. and James L. Knight Foundation for its support in creating this plan, and Shea Scruggs for his excellent work in building the matrix.



**WE ARE A  
LABORATORY**



## ***GLOBAL AUDITION TRAINING***

NWS is one of five institutional partners of Global Audition Training (GAT), a program that pairs student musicians at renowned institutions of higher learning with some of the world's foremost orchestral performers. GAT reveals an international perspective on cultural and historical nuances of audition and performance experiences. NWS Fellows learn of these diverse orchestral traditions as they perform live for a panel of judges who span three continents.

Using Internet2, Fellows perform a predetermined list of popular audition excerpts and one solo piece, and the judges are then asked to offer comments, especially indicating where technique or musical approach diverges from the artistic values of the ensemble or geographical area each judge represents.

Alongside NWS, other GAT program partners are the Shanghai Conservatory of Music, Cleveland Institute of Music, The Royal Danish Academy of Music and Royal College of Music.





# THE NEW FACE OF MUSAIC

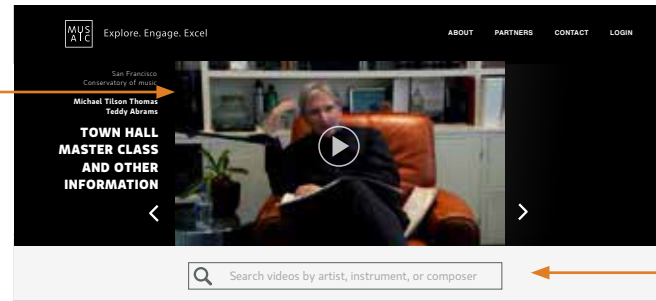
This season NWS launched the redesign of MUSAIC, its online community of classical musicians and curated video library. The new platform features a catalog of more than 800 videos starring over 200 artists, as well as live-streamed events and master classes, digital discussions and curated content by leading musicians.

“MUSAIC is a valuable resource for the aspiring orchestral musician,” says John Kieser, NWS’s Executive Vice President and Provost. “No other site has aggregated this breadth and depth of content from so many leaders in the field. This is literally a one-stop shop for the best in performance practice, wellness and reflections on this art. I encourage all musicians to explore and through that exploration, excel and engage.”

MUSAIC is a collaborative digital initiative between the New World Symphony, Cleveland Institute of Music, Curtis Institute of Music, Eastman School of Music (University of Rochester), Guildhall School of Music and Drama (London), Manhattan School of Music, Royal Danish Academy of Music, San Francisco Conservatory of Music, University of Missouri-Kansas City and University of Southern California. Partners collaborate with the New World Symphony to capture, edit and provide video content, and as MUSAIC grows and evolves, the site will increasingly highlight the unique strengths of each institution.

## FEATURED CONTENT

New and important content is featured prominently on MUSAIC’s homepage for easy access by users.



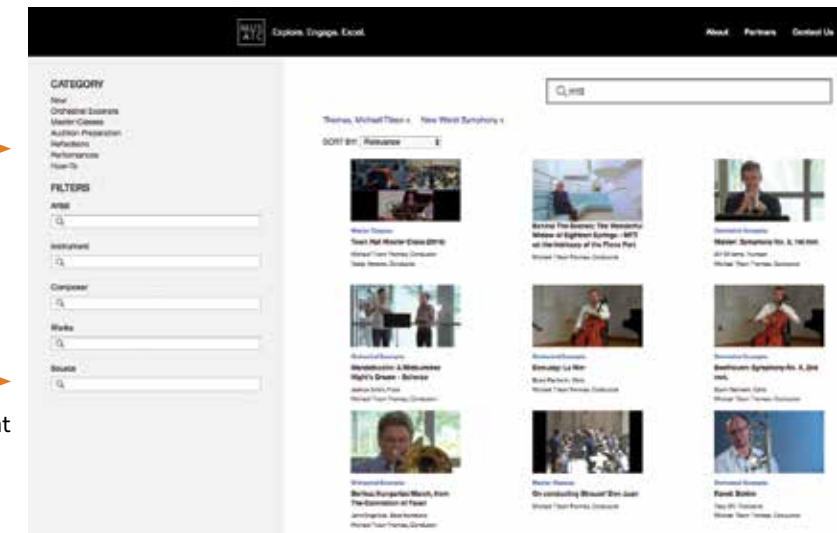
## LIVE VIDEO STREAMING

Our most popular MUSAIC offering is now front and center. This feature displays live streams from the New World Center and notifies users about upcoming broadcasts. Users can now add events to their calendar and join live events as they unfold.



## POWERFUL SEARCH FUNCTIONS

This new function takes users directly into the main search widget where they choose filters to narrow searches and explore the complete video collection.



## FILTERS

Filters allow users to quickly find the content they need through advanced search options by artist, instrument, composer, work and more.

## QUALITY

All MUSAIC content is now featured with high-definition video and audio.



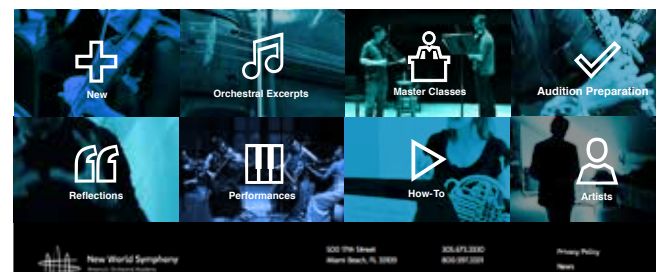
## SOCIAL MEDIA SHARING

A fundamental part of the MUSAIC experience is the ability to customize and share your experience. Users can now share their favorite content via social media.



## CATEGORIES

Similar video content is collected into categories, allowing users to delve into related topics and footage.



## PLAYLISTS

Playlists now allow MUSAIC artists and partner faculty members to create and share custom content collections with every MUSAIC user.





## RECORD YOUR VIDEO

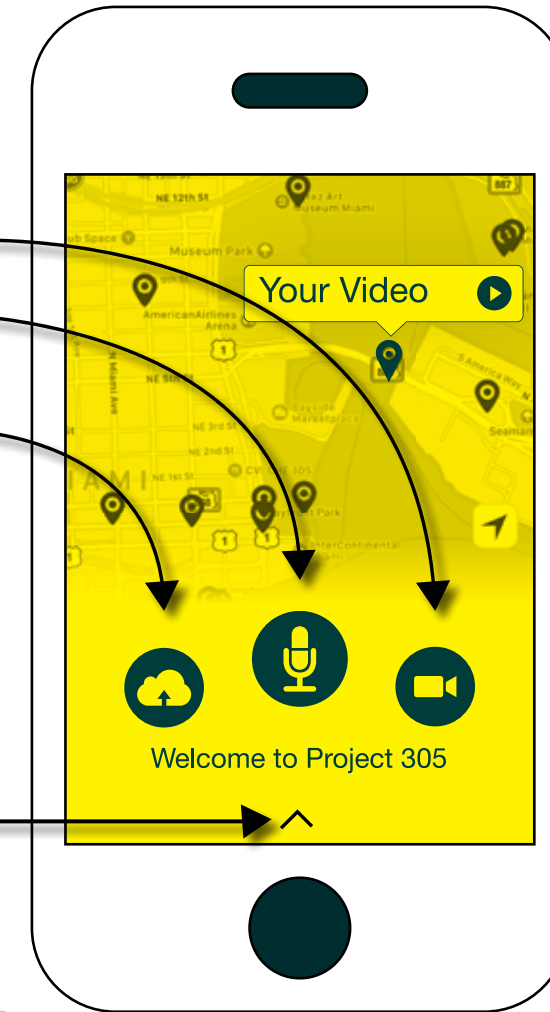
Record video and audio

Record audio

Upload prerecorded audio or video from your phone

## BROWSE THE GALLERY

Browse the video gallery by clicking on the map or tabbing the arrow for full list of submissions.

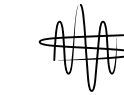


# PROJECT 305

On January 31, NWS, Knight Foundation and the MIT Media Lab launched Project 305—collecting Miamians' audio and video files from their daily lives for a crowd-sourced symphony and video that premiered October 21 as part of NWS's 30th Anniversary Season.

Over the 107 days of submissions, NWS worked with community partners across the county, and hosted workshops for local students. Once the submission period passed, composer Ted Hearne and filmmaker Jonathan David Kane began culling over 1,150 files to create a final work that shows life in Miami through the lens of its people.

"It's clear that Miami is a unique and special city; and it's not the beaches, cityscapes or even the many languages and nationalities represented that make it so special. It's the individual people—each of our journeys to Miami and within Miami that make it such a rich place. Miamians have the most poignant stories to tell about their hopes for the future. After this project, I see Miamians as a people who are focused on hope and possibility, which is really inspiring," says Project 305 Project Manager Joy Lampkin Foster.



New World Symphony  
America's Orchestral Academy  
Michael Tilson Thomas, Artistic Director



KNIGHT  
FOUNDATION

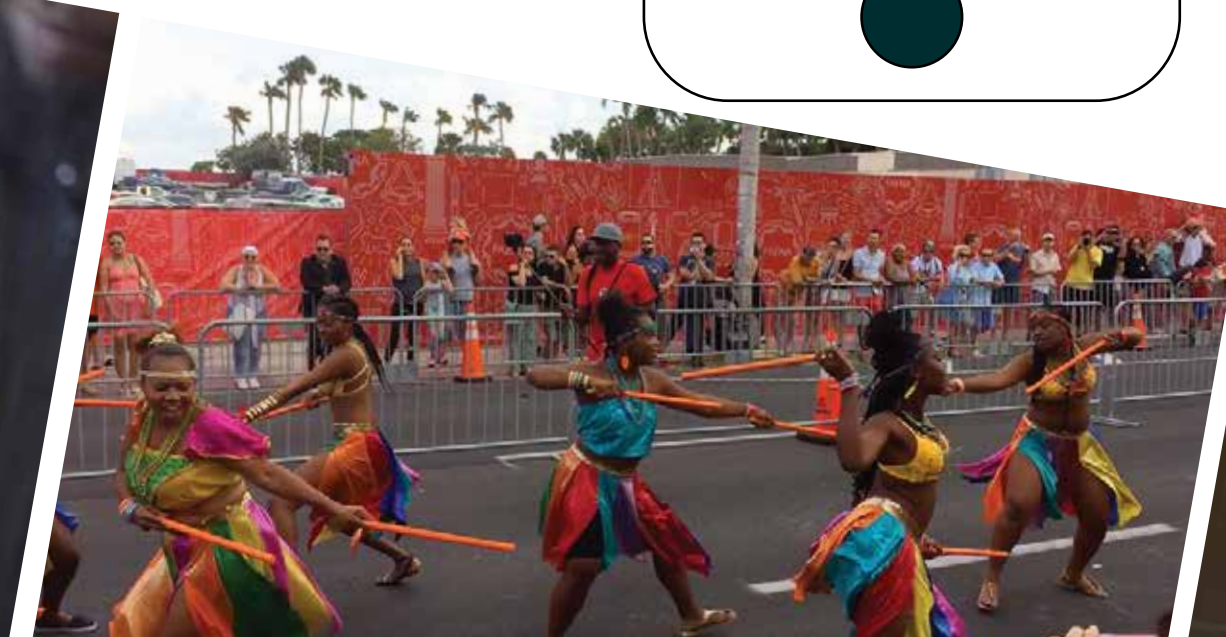


mit  
media  
lab



MIAMI-DADE  
COUNTY

League  
of American  
Orchestras





**KATIE WYATT**  
**LEVELING THE PLAYING FIELD**

In July viola alumna Katie Wyatt (2004-06) was named Executive Director of El Sistema USA, six years after she co-founded Kidznotes, North Carolina's premiere El Sistema-inspired organization.

"It was during my time at New World that I experienced El Sistema for the first time. That opportunity in Venezuela just blew my mind in terms of what music, an orchestra and an organized group of people could do to change the lives of millions around the world through an intense program of music for social change."

El Sistema USA, a national alliance of El Sistema-inspired programs, actively supports its members by providing material resources, marketing support, networking opportunities, continuing education and symposia designed to strengthen El Sistema in America.

Katie frequently returns to NWS to work with Fellows and this season led a session on entrepreneurial training. "As creators and as artistic people, we are entrepreneurs inherently. We have all the skills developed through our intense practice of music. Being here at the New World Symphony really opened my eyes to all the different ways I could think of myself as an artist, creator, and as someone who had something to contribute, not just to the orchestra, but also to society."



# THE INDEPENDENT MUSICIAN

This season saw the launch of a series of seminars and workshops designed to equip Fellows with music business, collaboration, innovation and leadership skills taught by experts from the field. These sessions, covering topics from introductions to business and contract negotiations to project development, provided Fellows career skills needed to be contributing members of their ensembles, active in their communities and to give them an understanding of what is required if they should want to start their own ventures.

The course was co-designed by teams at NWS, led by Executive Vice President and Provost John Kieser and Board member Carolina Piña, and at Northwestern University's Kellogg School of Management, led by faculty member Gregg Latterman. Their unique curriculum frequently welcomed NWS alumni to lead discussions.

"The mission of the New World Symphony is to prepare Fellows for 'leadership roles in orchestras and ensembles,'" says Kieser. "Part of being a leader includes being able to act and think independently in this rapidly evolving world. The Independent Musician is designed to provide the knowledge and skills through hands-on experiences that will enable our Fellows to excel as leaders in their ensembles, orchestra and communities."

"There has never been a better time than now to become an entrepreneur. Thanks to the growth of the Internet and the power of technology and global connectivity, a great product or idea can come from anywhere, anyone, at any time," says Latterman. "The New World Symphony is a home for Fellows to incubate. Through this course, we helped them approach classical music with an innovative and entrepreneurial mindset beyond how well they play their instrument, reaching outside the box to provide them an edge to pursue the career of their dreams."



*"The music world is evolving and expanding in many exciting ways! There is no limit to the shape and scope any individual's career may take. Encouraging Fellows at NWS to gather the skills and courage to forge their own path was an incredibly fulfilling part of my year."*


— **Rebekah Heller,**  
Performing Artist and Individual Giving Manager at ICE  
and NWS Bassoon Alumna 2005-08 

Photo by Carrie Schneider



## NEW WORLD CENTER

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

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

**NEW!** This season audiences will enjoy new seating provided by a Belgium-based company, Jezet Seating. Jezet created a heavier, faster telescopic system for allowing our team to quickly adjust stage and seating configurations, and eliminate gaps between seating sections. This significantly improved functionality and flexibility will provide new opportunities for NWS and third parties to customize the hall.



## NWS HOUSING

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

A half-mile walk or bike ride from the New World Center, the housing facility is comprised of 94 furnished apartments, 4 furnished VIP apartments for faculty and guest artists, 26 unfurnished apartments that are rented under annual leases to carefully-screened tenants, a large community room, outdoor patio, barbeque area, swimming pool and small gym.



## NWS AND HITACHI

The New World Center's technological systems are a core component of its positioning as a leader in education and music performance. Six years after the launch of this new campus, NWS's camera systems—which are used for programs such as WALLCAST® concerts, rehearsals, master classes, education concerts and special projects—had reached the end of their life cycle. Through a competitive process, NWS sought replacement technology and a partner that would continue to ensure and advance NWS's technological advantage, choosing Hitachi, a global leader in the Social Innovation Business. Hitachi saw in NWS the opportunity to partner with an educational institution capable of pushing the boundaries of its technology, and NWS discovered a partner in line with its mission and demands for quality of the highest standard. Hitachi committed to partnering with NWS to provide state-of-the-art 4K cameras—which outperformed all others in side-by-side testing—over a ten-year sponsorship.



Installation of the new 4K cameras had an immediate impact on NWS and its audiences, with its low-light recording capabilities allowing for more theatrical presentations inside NWS's performance hall, and for sharper, more-detailed clarity to the WALLCAST® concert experience. The acquisition and installation was the first step in a multi-phase and multi-year process that will result in an end-to-end 4K experience for videos on MUSAIC (NWS's music education website), WALLCAST® concerts in SoundScape Park and other content that is part of NWS's digital presence.

# BUSINESS DEVELOPMENT

The Business Development team generates over \$1,000,000 annually in support of the NWS fellowship program while strengthening patron, client and community relationships through third-party use of the New World Center. Guests at private and public third-party events can learn of NWS's innovative work through enrichment experiences illustrating the technologically-sophisticated research and development that occurs in the New World Center. These interactions educate new audiences, fortify current relationships and form the basis for long lasting and mutually rewarding new relationships. Business Development boasts over 40% annual return business through event planners giving high marks to the facility and professionalism of NWS's event planning and production staff for their expertise, efficiency and professionalism.



## LIN ARISON BOOK LAUNCH

On October 18 NWS Co-Founder Lin Arison celebrated the launch of *The Desert and the Cities Sing: Discovering Today's Israel*, which the *Miami Herald* called "a kaleidoscopic view of contemporary Israel." The unique box set contains photographs by Neil Folberg, films, books and more. NWS was honored to host the Books & Books-sponsored event at the New World Center. After an introduction by MTT, co-authors Lin and Diana Stoll and art director Michelle Dunn Marsh invited attendees to uncover Israel's fascinating, diverse and complex culture, held a Q&A session and signed copies of the book.



## VIRTUAL REALITY: A WHOLE NEW WORLD SYMPHONY

NWS was featured as the premiere cultural organization and one of only three Miami destinations for The Discovery Channel's virtual reality campaign, "Lets Go Places." MTT hosted the Discovery Channel team at the New World Center for a behind-the-scenes rehearsal and an introduction to conducting, which global audiences experienced in 360-degrees.



## GOOD PITCH MIAMI

The Britdoc Foundation hosted their first Pan-American Good Pitch event at the New World Center, connecting independent, social justice film makers to influencers and funders willing to assist with the production or distribution of the highlighted films.



## NATIONAL GEOGRAPHIC SCREENING OF BEFORE THE FLOOD

*Before the Flood* premiered at the New World Center ahead of the television release in early October 2016. City of Miami Beach Mayor Philip Levine and actor Leonardo DiCaprio welcomed guests and led a post-screening discussion on the importance of climate change in South Florida.



## BRAZIL FOUNDATION GALA

The Brazil Foundation honored Howard Herring at its annual gala in January 2017. Mr. Herring accepted the award on behalf of NWS's donors and Development and Community Engagement teams, who worked together to bring three Brazilian students to Miami to participate in NWS's Side-by-Side Concert.

Turn to page 49 to learn more about this project!



### CITI TOWN HALL

C-suite employees from NWS sponsor Citibank spent an afternoon at the New World Center for a Town Hall meeting. MTT greeted the guests and the session was video recorded and broadcast via the Internet to Citi employees across the country.



### THOUGHTWORKS - PARADIGMSHIFT 2016

During their 2016 annual conference, global technology consultancy ThoughtWorks hosted C-suite executives from their top client base for an evening of enrichment, exploring how NWS is a laboratory for catapulting classical music into the digital age.



### MARINA PICCININI INTERNATIONAL MASTER CLASSES FOR FLUTE

Founded by virtuoso flute soloist and Peabody Conservatory professor, Marina Piccinini, the MPIMC offers an intensive week of artistic inspiration and development in a supportive and collaborative setting to aspiring, pre- and early professional flutists. Master classes, workshops, lectures, concerts and exhibits abounded. Faculty includes NWS alumna and Principal Flute of the Colorado Symphony, Brook Ferguson.



### FARELOGIX ANNUAL MEETING

Locally-based, global consultant to the travel industry, Farelogix is an innovator of online experiences for air travelers. Howard Herring discussed the parallel effects digital disruptions have on classical music and the travel industry and NWS's effort to understand the digital near-future. Fellows demonstrated how their work to create synergy musically parallels teamwork in the corporate world.



### AMERICAN BLACK FILM FESTIVAL

The American Black Film Festival (ABFF) is an annual five-day festival dedicated to showcasing quality film and television content by and about people of African descent. The festival held four days of activities at the New World Center, including daily panel discussions, an exclusive passholder lounge, comedy competition and closing awards ceremony.



### BORSCHT FILM CORPORATION

The Borscht Film Corporation, a locally grown independent film festival, hosted indie band Animal Collective, who performed a site-specific composition paired with immersive video projections by Coral Morphologic, a creator of innovative underwater media productions.



# NWS IS A LEADER IN THE FIELD

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

## AUGUST 2016

### **Stanford Graduate School of Business, Palo Alto**

NWS Executive Vice President and Provost John Kieser presented a talk on audience development as part of a pilot called "Impact Program for Arts Leaders." The pilot combined leaders from the performing and visual arts for a three-day intensive covering topics ranging from the psychology of patron engagement to educating the public to increased participation. He also advised on the invitation list and participated in the sessions.

### **Curtis Institute of Music, Philadelphia**

NWS President and CEO Howard Herring discussed NWS's progressive curriculum to prepare musicians for the future.

## SEPTEMBER 2016

### **Internet2 Technology Exchange, Miami**

NWS's Director of New Media and Distance Education Justin Trieger and its Manger of Distance Learning and Information Technologies John Henry Dale presented a four-hour tutorial on the tools NWS employs for its Distance Learning programs. The Exchange is a convening of the community's technology visionaries, who later visited NWS for a back-of-house tour.

## NOVEMBER 2016

### **National Association of Schools of Music (NASM), Dallas**

John Kieser co-presented a session titled "Surviving in the World of STEM," illustrating how numerous aspects of STEM (Science, Technology, Engineering and Mathematics) can be combined with music and delivered by digital mechanisms to help students develop competencies, skills and abilities needed to thrive in 21st-century careers.

## JANUARY 2017

### **Eastman School of Music and Institute for Music Leadership, Rochester**

"Building on Trust at the New World Symphony" is a case study published by Eastman School of Music and the Paul R. Judy Center for Applied Research. In it, Howard Herring and NWS Executive Vice President and Chief Financial Officer David Phillips discuss NWS's transition from the Lincoln Theatre to the New World Center, delving into the Center's multi-year planning process, from identifying program requirements and space needs to architectural concepts to developing in-depth cost estimates and proforma operating budgets. After learning of the project's challenges due to the economic recession in 2009, students are asked to make a case to the Board of Trustees as to whether construction should be halted until the economy improves or if operating and fundraising budgets, or other plans, should be revised.

## FEBRUARY 2017

### **Indiana University, Bloomington**

NWS's Vice President of Communications Craig Hall guest lectured a Cultural Marketing Class, presenting NWS's alternate performance formats and how they are creating new audiences for NWS and our art form.

### **SphinxConnect, Detroit**

John Kieser hosted a discussion on the NWS Bridge Plan, a holistic approach to the needs of Black and Latinx musicians that enables them from the earliest stages to develop into professional musicians.

### **SphinxConnect, Detroit**

John Kieser co-presented a session called "Building the Pipeline," focused on the training of musicians from early age to professional life.

### **Avant Première, Berlin**

John Kieser moderated a discussion on "Collaboration, Creativity and Community in the Digital World," tackling the challenges faced by artists and performing arts organizations as the digital world calls for new thinking and ways of working together.

### **CASE Winter Institute for Chief Development Officers, Fort Lauderdale**

NWS's Senior Vice President for Development Maureen O'Brien served as a panelist and moderator at the Council for Advancement & Support of Education (CASE), including sessions titled "Avoiding Pitfalls," "Working with the Board," "Serving as a Cabinet Member," "Chief Development Officer as Senior Strategic Leader" and "Achieving Balance."

## MARCH 2017

### **South Florida Not-for-Profit CFOs, Miami**

David Phillips hosted its bi-monthly meeting at the New World Center, where he moderated a presentation by SunTrust Bank on bank fraud and mitigation strategies.

## APRIL 2017

### **National Performing Arts Production Workshop, Copenhagen**

Justin Trieger presented a session titled "Performing Arts and Advanced Networking 101," diving into the strengths and weaknesses of current technologies and demonstrations of leading platforms.

### **NEXUS 5.0: Material Science & The Future of Manufacturing, Miami**

Howard Herring joined a panel discussion on Social Engineering as it relates to WALLCAST® concerts.

## MAY 2017

### **Classical: NEXT, Rotterdam**

John Kieser chaired and NWS Clarinet Fellow Zach Manzi co-hosted "Building the Exponential Orchestra," a debate on empowering musicians.

### **Global Cultural Districts Network, Barcelona**

Craig Hall participated in a case study about the New World Symphony, Lincoln Road, and the development and branding of global cultural districts and destinations. The conference convened more than 100 representatives of cultural districts worldwide to examine the successful elements of thriving districts, the challenges they face, programming and partnership opportunities and metrics to determine their success and relevance.

## JUNE 2017

### **Kellogg Innovation Network (KIN Global 2017), Chicago**

Howard Herring and harp alumna Lynn Williams made a presentation on WALLCAST® concert audiences, online music education and the new genre of symphonic music paired with video.

### **League of American Orchestras Conference, Detroit**

Howard Herring, Maureen O'Brien and John Kieser were invited to join a diversity task force that met at the conference. The task force broke into sub groups working on issues such as "Building an Audition Support System," "Establishing a Mentor Network" and "Increasing Board and Staff Diversity."





**OUR  
PROGRAMS  
AND ALUMNI  
ARE MAKING A  
DIFFERENCE  
IN MIAMI,  
ACROSS THE  
U.S. AND  
AROUND  
THE WORLD**



# COMMUNITY ENGAGEMENT

Community Engagement is critical to NWS's overall mission to prepare highly-gifted graduates of music programs for leadership roles as educators, communicators, performers and role models. The program's array of offerings acts as dual learning experiences for the Fellows and members of the community, and provides engaging opportunities to learn about and experience music. In the 2016-17 season, NWS Fellows spent over 5,100 hours interacting with, teaching and coaching students, teachers, families, adults and seniors within the South Florida community and beyond.



## ADULT EDUCATION

NWS's adult education programs provide intimate and interactive views into the world of classical music and symphonic musicians. NWS Fellows prepare and host pre-concert chats, Inside the Music presentations and performances, all of which are completely free. Out of the 5,100 total hours devoted to Community Engagement in the 2016-17 season, over 1,500 are dedicated to adult education.

## INSIDE THE MUSIC

Select Fellows created five one-hour presentations that explored a variety of music topics, from improvisation to Beethoven's symphonies. Audience members are encouraged to participate throughout and, for the first time, every presentation was webcast live on MUSAIC.

*"Planning and executing my Inside the Music presentation—Pathologically Modern: New Paths to New Sound Worlds—was an extremely fulfilling experience. I felt the freedom to express my artistic vision of the program and NWS staff were essential in helping my vision become reality."*

— **Alexa Ciciretti**, Cello Fellow

## SIDE-BY-SIDE CONCERT AND CONCERTO COMPETITION

This season's Side-by-Side Concert Orchestra, led by MTT, was comprised of 48 students from 31 schools and organizations. Due to the growing demand for live auditions, NWS continued its use of video prescreening. Applicants had access to Fellow-created audition videos and had the opportunity to audition alongside NWS Fellows as an NWS Connect event. Fellow adjudicators selected 40 students from Florida who were joined by 5 students from the Iberacademy in Medellín, Colombia and 3 students from São Paulo, Brazil for the concert. The concert was featured as a WALLCAST® concert, webcast on MUSAIC and, for the first time, shown on Facebook Live. Total reach of the webcast was in excess of 516,000.



MTT with Brazilian students Maressa Neves, Nathalia Barbosa and Renato Raul

## THE BRAZIL INITIATIVE

In its first year, NWS's Brazil Initiative brought three student musicians from Brazil for a week of mentoring, musical coaching, master classes and rehearsals. Their visit culminated in the Side-by-Side Concert. The Initiative, whose costs were covered by NWS donors Keith Kohler, Miguel Perrotti, TRX investments, LATAM and many other members of the local Brazilian-American community, was aided by NWS alumni Matthew Thorpe (Violin, 1996-98) and Darrin Milling (Bass Trombone, 1994-97), who are members of the Orquestra Sinfônica do Estado de São Paulo.

*"About a year ago, the New World Symphony reached out to me and Darrin in Brazil with this initiative. We had an open call for musicians, receiving about 50 applications and video auditions from all over Brazil. Out of seven finalists, three talented musicians were selected to travel to Miami for the Side-by-Side Concert."*

*This concert is an amazing exchange because the students are playing right next to the Fellows, which is the best way to communicate your musical thoughts. The Brazilian students can take with them the artistic and musical experiences they had that week, but also the certainty that music connects people and can reach the far corners of the world."*

— **Matthew Thorpe**, Orquestra Sinfônica do Estado de São Paulo and NWS Violin Alumnus 1996-98 🎓



## MIGUEL PERROTTI FINDING THE TALENT

Miguel Perrotti has only lived in Miami for two years, but already considers the New World Symphony to be his family. "To me, NWS represents the best place for training, watching talents grow and bringing innovation to the public," Miguel says.

No stranger to cultivating talent in young musicians, longtime entrepreneur and native Brazilian Miguel, with wife Yara Perrotti, is co-founder of his homeland's Beethoven Institute, which promotes art, development and self-esteem to children with social and physical needs. With this organization, Miguel witnessed a shift in his priorities from a

venture capitalist to what he calls a venture philanthropist, giving back to society in strategic and significant ways.

Miguel helped design NWS's Brazil Initiative and served as the project's first major donor, rallying support from his Miami and Brazilian communities to fund the students' time in Miami. Together, he and 19 others raised over \$40,000.

*"Through the Brazil Initiative, we are developing global talents that will continue to grow with*

*our commitment. We started a movement that will create large and long-time support to sustain NWS and exposes young Brazilians to American arts. I am on a mission to show Brazilians the beautiful and great projects here. Our community must be more committed to the place we live."*



Bass Fellow Kevin Gobetz works with students from Miami Music Project at the New World Center



NWS Director of Community Engagement Cassidy Fitzpatrick with Chad Norton (Band Director at Miami Northwestern Senior High) and his mother after the MusicLab Finale Concert.



MTT with Iberacademy students at the New World Center

## MUSICLAB

Introduced during the 2009-10 season, MusicLab is changing the way students in Miami-Dade County experience music education. This program brings NWS Fellows into the classroom, giving students a hands-on experience in music performance, alongside a variety of supportive activities for personal enrichment. In providing this service, the New World Symphony is building a better community—one that values the benefits of arts education as part of the public-school experience. The season culminated with performances by all ensembles at the MusicLab Finale Concert on May 12.

In the 2016-17 season, NWS Fellows worked with students from the following schools either in school or at the New World Center:

- Miami Beach Senior High School** (24 students)
- Miami Music Project** (83 students)
- Miami Northwestern Senior High School** (54 students)
- Ruth K. Broad Bay Harbor K-8 Center** (22 students)

*“We strongly believe that artists today need to be more than just musicians; they need to be role models, they need to be leaders of society. Through MusicLab, the New World Symphony Fellows actually visit our students and give them intense and targeted training that normally the students would not have access to.”*

— **Anna Pietraszko**, Executive Director, Miami Music Project

## MEDELLÍN MUSICIAN EXCHANGE

During the 2011-12 season, NWS inaugurated a collaboration with the Academia Filarmónica de Medellín, now known as Iberacademy. This cross-cultural exchange has proven to be of enormous value to NWS Fellows in their role as 21st century musical ambassadors. Fellows travel to Medellín five times each year to provide coachings, master classes, and to participate in a side-by-side performance. Several times during the season, Iberacademy musicians visit Miami Beach for lessons, coachings, performances and cultural exchange.



MTT with Matthew Hakkarainen



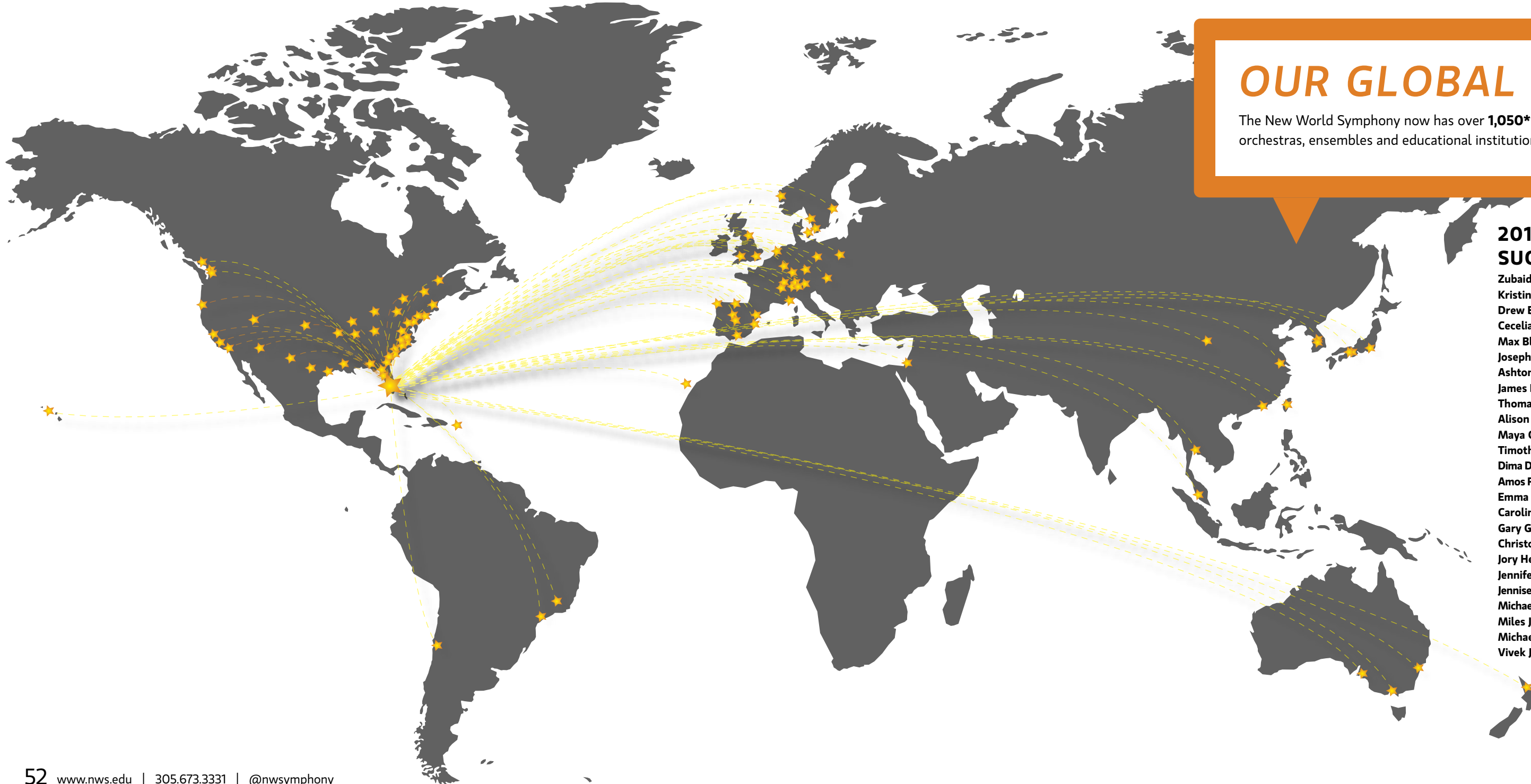
## TOWN HALL MASTER CLASS

The Town Hall Master Class is an annual tradition of NWS’s Co-Founder and Artistic Director, Michael Tilson Thomas. This open forum master class began as interactions with local high schools and has evolved with distance learning technology. The Town Hall now brings students together from around the country. This year Michael Tilson Thomas hosted the event live from Miami Beach. The class featured three master class segments: one with South Florida student Matthew Hakkarainen, violin; a quintet in Atlanta comprised of members of the Atlanta Symphony Talent Development Program; and in Nashville, Aalia Hanif, flute, from the Nashville Symphony Accelerando Program. Through the use of Internet2, all three locations were able to participate in this master class together.

Leading up to the Town Hall Master Class, students from the Atlanta Talent Development Program and Nashville Symphony Accelerando Program participated in three Internet2 coachings each with NWS Fellows. Those same Fellows later traveled to either Atlanta or Nashville to provide in-person master classes, rehearsals with the student ensembles, and host round table conversations about pursuing music as a career and what it’s like to be a musician.

*“As I advance my musical career, Mr. Tilson Thomas inspired me in a very profound way. His comments and tips will guide and motivate me, and continue to inspire confidence. I thank him for investing in me.”*

— **Alisha Zamore**, Atlanta Talent Development Program



## OUR GLOBAL REACH

The New World Symphony now has over **1,050\*** alumni making a difference in orchestras, ensembles and educational institutions in **26 countries** around the world.

### 2016-17 FELLOW AND ALUMNI SUCCESSES

- Zubaida Azezi**, Violin, Florida Orchestra
- Kristin Baird**, Violin Teaching Artist, Florida Orchestra
- Drew Banzhaf**, Bass, Baltimore Symphony (one-year)
- Cecelia Belcher**, Violin, Minnesota Orchestra
- Max Blair**, Principal Oboe, Mostly Mozart Festival Orchestra
- Joseph Brown**, Trumpet, San Francisco Opera Orchestra
- Ashton Bush**, Performance Librarian, New England Conservatory
- James Button**, Assistant Principal Oboe, San Francisco Symphony
- Thomas Carpenter**, Cello, Atlanta Symphony
- Alison Chung**, Assistant Principal Oboe, Kansas City Symphony
- Maya Cohon**, Violin, San Francisco Opera
- Timothy Dilenschneider**, Bass, Baltimore Symphony
- Dima Dimitrova**, Violin, Charlotte Symphony, Grant Park Festival (summer)
- Amos Fayette**, Director, The Music School of Delaware–Milford
- Emma Gerstein**, Flute, Chicago Symphony
- Caroline Gilbert**, Principal Viola, Buffalo Philharmonic
- Gary Ginstling**, Executive Director, National Symphony
- Christopher Hamlen**, Bass, Detroit Symphony
- Jory Herman**, Bass, Los Angeles Philharmonic
- Jennifer Hsieh**, Violin, San Francisco Opera
- Jennise Hwang**, Assistant Principal Second Violin, Pacific Symphony
- Michael Israelievitch**, Principal Timpani, Stuttgart Radio Symphony
- Miles Jaques**, Associate Principal Clarinet, Toronto Symphony
- Michael Jarrett**, Percussion, Vancouver Symphony
- Vivek Jayaraman**, Violin, Florida Orchestra

\* as of June 30, 2017

- Ran Kempel**, Principal Clarinet, Jacksonville Symphony
- Kerry Kavalo**, Viola, Edmonton Symphony
- Lisa Kim**, Violin, Boston Symphony
- Natsuki Kumagai**, Violin, Minnesota Orchestra
- Jonathan Kuo**, Violin, Jacksonville Symphony
- Anne Lanzilotti**, Assistant Professor of Viola, University of Northern Colorado
- Owen Levine**, Bass, Colorado Symphony
- Si-Yan Li**, Cello, Cavani Quartet & Faculty, Cleveland Institute of Music
- Bradley Loudis**, Percussion, Opera Philadelphia
- Aaron Ludwig**, Cello, Pershing's Own Army Strings
- Karen Matsumaru**, Viola, Symphony Nova Scotia
- Genevieve Micheletti**, Violin, Calgary Philharmonic
- Jane Mitchell**, Associate Principal Viola, Naples Philharmonic
- Daniel Morris**, Assistant Principal Percussion, Kansas City Symphony (one-year)
- Derek Mosloff**, Principal Viola, Florida Orchestra
- Hannah Nicholas**, Viola, Central City Opera (summer)
- Alex Orfaly**, Timpani, California Symphony
- Joseph Petrsek**, Percussion, Atlanta Symphony
- Masha Popova**, Flute, Central City Opera (summer)
- Rebecca Reale**, Violin, Los Angeles Philharmonic
- Christopher Riggs**, Percussion, Milwaukee Symphony
- Louis-Philippe Robillard**, Cello, Utah Symphony
- Russell Rybicki**, Second Horn, Vancouver Symphony
- Matthew Searing**, Head Librarian, Aspen Music Festival and School (summer)
- Clare Semes**, Violin, Toronto Symphony
- Charles Settle**, Principal Percussion, Toronto Symphony
- Madeline Sharp**, Viola, Atlanta Symphony
- Heather Thomas**, Violin, Louisville Orchestra
- Foster Wang**, Violin, President's Own Marine Band
- Izia Weyman**, Viola, Grant Park Symphony
- Aya Yamamoto**, Piano, Lincoln Center Stage
- Yanghe Yu**, Violin, Auckland Philharmonia
- Kelly Zimba**, Principal Flute, Toronto Symphony



# WE SALUTE OUR ALUMNI IN UNIFORM

There are 13 NWS alumni currently serving as musicians in the U.S. Armed Forces. They are Marines, Sailors, Soldiers and Airmen. NWS honored them and all veterans during the November 12 WALLCAST® concert.

**William Anderson** (Oboe, NWS 1989-90)

**Annette Chang Barger** (Violin, NWS 1998-00)

**Marlena Burghardt** (Clarinet, NWS 1998-00)

**Kevin Businsky** (Trumpet, NWS 2009-11)

**Kristin Davidson** (ret.) (Horn, NWS 1988-91)

**Mark Dorosheff** (Violin, NWS 2001-03)

**Catherine Gerhiser** (Violin, NWS 2007-11)

**Matthew Harding** (Trumpet, NWS 1996-97)

**Devon Landis** (Librarian, NWS 2002-03)

**Derek Powell** (Violin, NWS 2008-10, 2012-14)

**Caroline Bean Stute** (Cello, NWS 2009-11)

**Karl Sweedy** (Trumpet, NWS 2001-03)

**William Timmons** (Trombone, NWS 2009-11)

**Foster Wang** (Violin, NWS 2012-16)

*“As a Fellow at NWS, it was extraordinary to be part of that environment, its musical richness and the leadership. Just that experience gave me the confidence to know I could succeed professionally in the music world.”*

— **Master Sgt. Mark Dorosheff**, Air Force Strings, The U. S. Air Force Band (NWS 2001-03) 🎓

*“Music in the Air Force plays a very important role in bringing cultures together. Every culture has music and if we can find that common ground, it really fosters relationships.”*

— **Technical Sgt. William Timmons**, Ceremonial Brass, The U.S. Air Force (NWS 2009-11) 🎓

Karl Sweedy performs “Taps” at Arlington National Cemetery

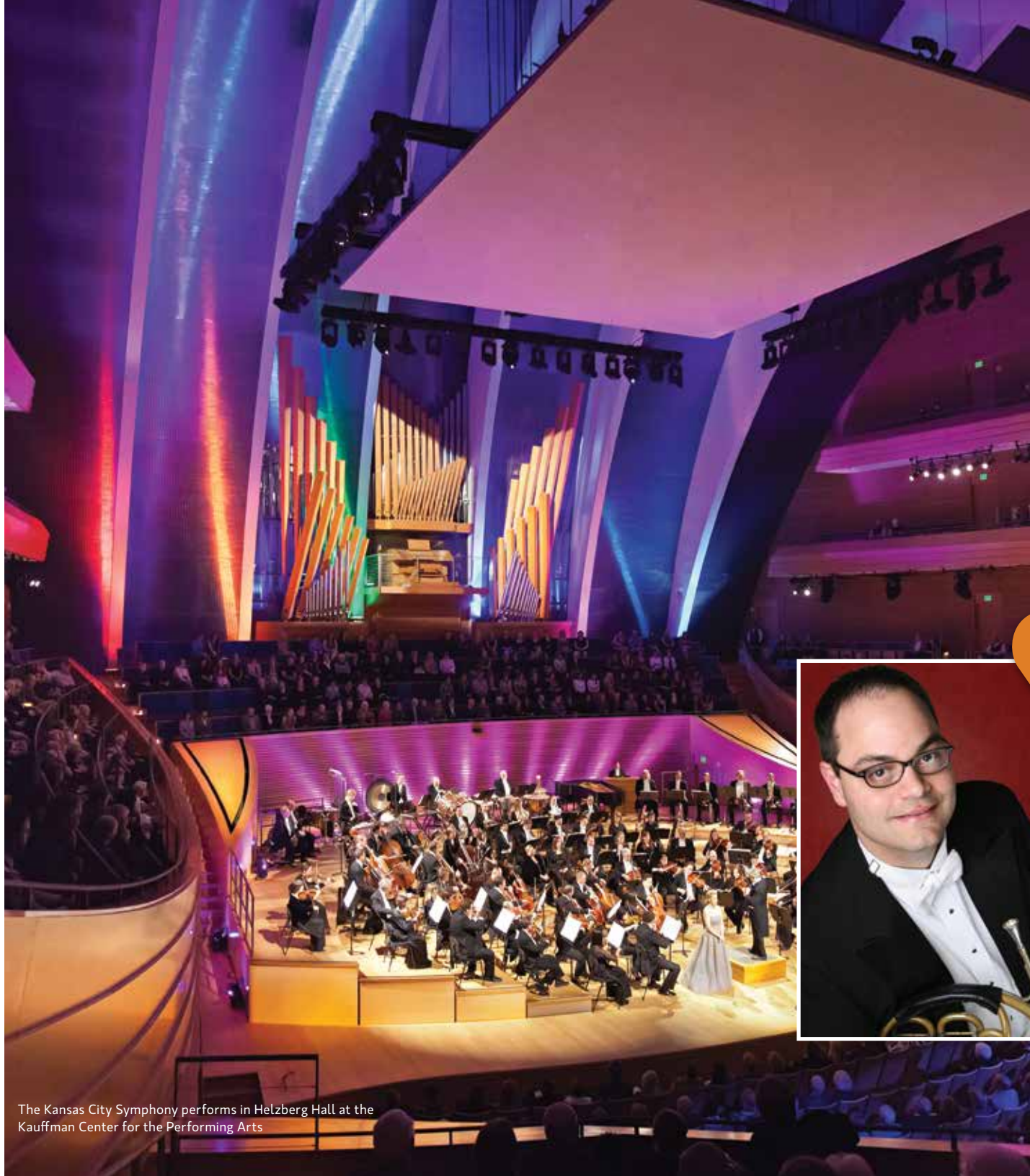


## JORY HERMAN CALIFORNIA DREAMING

Jory Herman (Bass, 2006-09) relied on almost a decade of professional work experience to prepare for and win the Los Angeles Philharmonic's bass audition earlier this year—an opportunity he says is a dream come true. "At each concert at the Hollywood Bowl and Walt Disney Concert Hall there is a palpable energy on stage and in the audience that is addictive as a performer. In my first few weeks with the orchestra I shared the stage with John Williams, David Newman, Tony Bennett, Kobe Bryant, Lady Gaga, Vin Scully and more. It is a very auspicious time to join the orchestra as it is approaching its Centennial Season and I'm excited to see what programs and adventures my new orchestra family in L.A. will bring!"

After leaving South Beach, Jory spent seven seasons with the San Diego Symphony, where he focused on connecting with his new community in a meaningful way. "By expanding my own musical horizons in this manner, I was able to develop my own playing while serving the community." He furthered his community work by partnering with Art of Élan, a group that pioneers unique chamber music events and brings the excitement of classical music to diverse audiences, later becoming its Director of Community Engagement.

*"NWS is a training ground for every aspect of a professional life, on and off the stage. It empowers through its curriculum, by allowing Fellows an open avenue to present their ideas and passions, mentoring them in presentation and program delivery, and providing a stage that is ripe for experimentation. I was able to organize my thoughts and refine how best I might include my own performances in the Southern California cultural scene."*



# KANSAS CITY SYMPHONY

In November NWS staff and trustee leadership visited Kansas City to witness NWS's impact on the Kansas City Symphony (KCS) and community through its alumni. With over 25 former Fellows in the orchestra, KCS boasts the largest number of NWS alumni in any organization.

During their visit, NWS leaders met with KCS staff and trustees; attended a concert at the Kauffman Center for the Performing Arts; and hosted an alumni lunch at the Kemper Museum of Contemporary Art, where many reflected fondly upon their years as NWS Fellows and their many life-changing experiences with MTT.

*"Our visit to Kansas City demonstrated to me, as nothing else could, the influence of NWS in transforming the world of orchestral music: embracing experimentation, developing new audiences, reaching out into the community and a sense of 'we are all in this together.' This is the future of orchestral music."*

— Neisen Kasdin, Member and Former Chairman, NWS Board of Trustees



*"Being a member of the New World Symphony is a highlight of my professional career. Many Kansas City Symphony musicians are part of the New World Symphony family. Because of our common training and like mindedness we are able to adjust quickly to challenges both on and off stage. Here, NWS alums have taken leadership roles in musician, management and board committees. We are able to communicate and problem solve respectfully with the goal of making the Kansas City Symphony a destination for great music. We are lucky that the Kansas City Symphony has put a strong emphasis on screened auditions. I believe that is why we have the most NWS alumni in our orchestra. I guess we may be called the 'Old' World Symphony."*

— Alberto Suarez, Principal Horn of the Kansas City Symphony and NWS Horn Alumnus 2002-06



### PHILIP PAYTON BROADWAY OR BUST

Philip Payton (Violin, 1998-02) spends his evenings on the Great White Way as concertmaster of *Hello, Dolly!* at the historic Shubert Theater. With an orchestra *The New York Times* calls “gleaming,” the Tony Award-winning revival featuring Bette Midler and David Hyde Pierce opened in April to enthusiastic acclaim.

Philip’s Broadway success includes productions of *West Side Story*, *Kinky Boots*, *Wicked*, *The Phantom of the Opera*, *Harry Connick Jr. in Concert on Broadway*, *Spring Awakening*, *Next to Normal* and *The Gershwin’s Porgy and Bess* featuring Audra McDonald.

“There is an incredible variety of work in New York City, which keeps things interesting and challenging at the same time. NWS prepared me musically for everything I encounter, whether it’s learning to play with different conductors or with different players by rotating within the violin sections. Being able to study with violinists from many of the world’s most prominent ensembles was an enormous help. You take all the common advice from these masters and apply it to playing in whatever situation you’re working in and you have a solid recipe book on how to play well wherever you are.”

Philip’s performance experience in NYC extends far beyond the Broadway lights, from classical work with the American Ballet Theater, New Jersey Symphony and the Walla Walla Chamber Music Festival (founded by NWS alumnus Timothy Christie), to accompanying Billy Joel at Shea Stadium and the Foo Fighters on *The Tonight Show*, and playing as concertmaster for Jay-Z’s Carnegie Hall debut. His outreach activities include teaching at several local music and arts programs, such as the Gray Charter School in Newark, New Jersey.

While life moves at an exciting, break-neck speed in the Big Apple, Philip says his NWS years hold his best memories.

*“My time at NWS not only provided invaluable musical experience, but also unique friends that I will have for life...and it was fun as hell!”*



### KATHERINE BORMANN LEVELS OF LEADERSHIP

After a four-year fellowship at NWS from 2006-10, Katherine Bormann joined the first violin section of The Cleveland Orchestra in 2011, a position she describes as thrilling and challenging in equal measure. “NWS prepared me for auditions and for orchestral life in so many ways. A fellowship means having the opportunity to learn from MTT, with his tremendous artistry and musical knowledge. Fellows delve into the orchestral literature, work with guest artists in lesson and master class settings, and are able to spend the critical, essential hours of personal practice to prepare for auditions. NWS’s training in speaking to the media, communicating with audiences and donors, and designing education concerts for specific demographics have been skill sets I’ve used repeatedly in Cleveland.”

This year, Katherine joined NWS’s Board of Trustees as its first alumni member. “It has been a tremendous honor to join the Board of Trustees of the New World Symphony! An arts organization doesn’t survive unless it has generous and intelligent stewardship, and it has been fascinating to see NWS from this perspective. There is so much to learn from the Trustees and NWS administrators, and they have all been kind and welcoming. One of the interesting things I’ve observed so far is the constant balancing of long-term and short-term goals: providing security for the extended growth and mission of the New World Symphony while remaining fluid, relevant and creative. Many of the projects a Board tackles—be it in the diverse fiscal arenas of management, or in studying needs of Fellows, or in exploring technological initiatives, or in development of audiences—require one eye on the future and one in the present.”



### ROBERT KNOPPER GOING FOR THE GOLD

Percussionist Robert Knopper spent just one year at NWS (2010-11) before winning the audition for Principal Percussion of the Metropolitan Opera Orchestra, but he calls it the greatest year of his professional development. “While at NWS, my epic string of 42-ish daily mock auditions in the percussion rooms, SunTrust Pavilion, performance hall and playing for an orchestra and management full of incredible musicians helped me hone my musicality and precision in order to be ready for the Met audition.”

perseverance and preparation, he believes anyone can win an orchestra job. “I want to make the best material and audition preparation resources widely available so that students are not held back by their means or geographical location, but only by their own work ethic.” Robert hosts over 4,400 members in his auditionhacker and percussionhacker communities, frequently supplying blogs posts, videos and training courses.

Since then, he continues to pay it forward with auditionhacker, an online hub where Robert uses his expertise to help students currently going through often grueling audition processes. Robert calls auditions the Olympics of classical music, but with

In 2014 Robert recorded his first solo album at the New World Center featuring Jacques Delécluse’s *Douze Études*, one of the most elaborate compositions for snare drum. Notoriously demanding, the etudes had never been recorded, and, with his album, Robert created companion resources for students, such as videos showing 11 different angles, click tracks, stickings and interviews with scholars, percussionists and Delécluse himself.

## TEDDY ABRAMS FROM PRODIGY TO PIONEER

Teddy Abrams (Conducting, 2008-11) returned to NWS to lead *An American Musical Journey*, a three-hour extravaganza featuring a variety of works from Aaron Copland and Leonard Bernstein to Herbie Hancock and Teddy's own composition. The *South Florida Classical Review* called him "a multitasking bundle of musical energy," as he performed on the podium, at a keyboard, on clarinet and as composer of *Overture in Sonata Form*.

As Music Director of the Louisville Orchestra since 2014, Teddy continues to gain widespread acclaim for his reinventing a legacy orchestra and changing how audiences experience classical music. The orchestra recently released its first CD album in almost 30 years, featuring Teddy's own *Unified Field* and Copland's *Clarinet Concerto* with him as soloist. Teddy was also named as *21CM's* Pop Person of 2016, honoring inspiring people, organizations and projects in music.

This year Louisville Orchestra presented its second annual Festival of American Music, where Teddy invited his mentor Michael Tilson Thomas to co-conduct a concert featuring music by MTT's own mentors. Teddy shared the following with *San Francisco Classical Voice*: "Music is one of the remaining professions where the master/pupil relationship still thrives. Outside my own immediate family, there aren't that many people I've had such a steady relationship with for two decades. This world has a lot of very talented and attractive personalities, but the number of visionaries really willing to put themselves out for what they believe, is a very small number and Michael is one of them. His experiments are part of the reason we have symphony orchestras around at all these days. In my own way, I'm trying to do the same thing. I owe everything to Michael and to New World Symphony because they took crazy risks and had a lot of faith in what I would be able to absorb."



Photo by Siggie Bachmann



Photos provided by Louisville Orchestra/ Frankie Steele



## DENNIS NULTY THE POWER OF ONE

Very few sections in an orchestra require only one player, which results in fewer auditions and job vacancies than most other instruments. And if the number of opportunities is lower, the bar of excellence is much higher. Dennis Nulty (Tuba, 2003-06) shattered that bar when he was named Principal Tuba of the Detroit Symphony (DSO), a position he's held since 2009. In his tenure there, he has witnessed an amazing re-birth and revitalization of both city and symphony.

Dennis is inspiring the next generation by teaching at Oberlin Conservatory and volunteering as much as possible to the DSO's outreach programs. "I love working with

our youth orchestra program. I remember so clearly my earliest influences and idolizing these people that worked in the business, thinking they must be super human! It's fun to re-live those early memories and make music just for music's sake. In a lot of ways, it reminds me of NWS. Young musicians giving their all, learning and growing together. The communal sharing of ideas and community musicians with high ideals always feeds the soul."

Dennis credits NWS's high standards and ideals for helping him prepare for his role at the DSO. "It was eye-opening to me to be that young—I was 22 when I moved to South Beach—and surrounded by other Fellows playing at such a high level, and matching my love for orchestral music. To see the caliber of conductors that we worked with every week is something you find nowhere else."

## MARGUERITE LYNN WILLIAMS CONNECTING AROUND THE WORLD

Principal Harpist of the Lyric Opera of Chicago Lynn Williams (Harp, 2006-08) experienced a whirlwind summer as her Chicago Harp Quartet (CHQ) traveled to Havana, Cuba by an invitation from the Cuban Ministry of Culture. Working with the Cuban Music Institute, the CHQ led performance master classes and several performances, including collaborations with local Cuban harpists and the Youth Orchestra. The CHQ also raised funds to bring four instruments to the Institute to bolster harp education resources throughout Cuba.

In June Lynn joined NWS President and CEO Howard Herring at the Kellogg Innovation Network (KIN) to perform for its *Etudes for Innovation*, sharing the stage with KIN Creative Director Peter Ernstoff.

As Founder and Executive Director of CHQ, Founder and Director of the Chicago Harp Ensemble and Head of the Harp Department of Chicago College of Performing Arts at Roosevelt University, Lynn is a passionate pedagogue, as well as an avid arranger and composer of harp music having published over 100 original and arranged compositions.

"My time spent with the New World Symphony not only raised my performance level and gave me valuable experience, but also opened my eyes to what could be possible if I really focused on being innovative, connecting with audiences and expanding a musician's impact on society in a creative way."



Marguerite Lynn Williams with Chicago Harp Quartet



New World Symphony  
America's Orchestral Academy  
Michael Tilson Thomas, Artistic Director

COME BE  
INSPIRED

CITI LOUNGE  
Holiday  
Lounge  
Coffee

citi

SUPPORT

Photo by Eduardo Delgado



## FINANCIAL PROGRESS: FIVE YEARS MAKES A DIFFERENCE

### Total Endowment (\$000's)



### ANNUAL FUND

### Fundraising (\$000's)



### TOTAL RAISED



### Reserve Fund (\$000's)



### Operating Budget (\$000's)



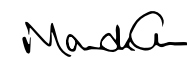
# TREASURER'S REPORT

Each fiscal year brings its own unique challenges and opportunities and the year ending June 30, 2017 (FY17) was no different. While NWS's operating budget grew by 3.3% over the previous year to \$16.4 million, core fundraising remained flat for most of the year before ending at a high point due to receipt of a significant bequest. It is interesting to note that this donor made the bequest based on the strength of NWS's programming and prior to the transition from the Lincoln Theatre to the New World Center. Revenues from third-party use of the New World Center increased by 7.5% and the annual gala generated the highest gross and net income for NWS since the grand opening gala for New World Center in 2011.

On a number of key metrics, FY17 produced continued and significant progress on long-term financial goals. After weathering flat to negative results in 2015 and 2016, NWS's endowment returned 10% for the fiscal year; the endowment is 14% higher than five years ago in absolute terms while providing over \$21 million in support of operating and capital budgets over the same period. The operating budget grew 8% in five years and the annual fund is 17% higher. Total funds raised in FY17—which, in addition to what was raised during the year for the core operating budget, includes funded bequests, restricted gifts, new endowment gifts and pledges, the future portion of new multi-year gifts, and in-kind donations—has risen by 29% over the last five years. Over this period NWS has raised an annual average of 30% over and above the annual fund to support long-term stability. **The importance of bequests, multi-year pledges, and endowment growth cannot be overstated.** A milestone was achieved at the end of FY17 when NWS's Reserve Fund reached a long-sought target of \$5.5 million, providing meaningful contingency support for unanticipated expenses.

Summarized annual consolidated results from NWS's audited financial statements for the last five years are presented with this report. In addition to the core operating budget, these figures include pledges and gifts received for future fiscal years, capital improvements and the endowment; investment gains and/or losses; and depreciation and other non-operating income and expenses. For more information, please request a copy of NWS's audited financial statements or visit our website at [www.nws.edu/financials](http://www.nws.edu/financials).

On behalf of the Board of Trustees, the administrative staff and most especially the Fellows, I thank all of NWS's donors, patrons and other supporters for their deep generosity and commitment to this unique and vibrant institution as we collaborate to ensure the future of classical music.



**Mario de Armas**  
Treasurer and Vice Chairman of the Board of Trustees

# 5 YEARS

## FINANCIAL HIGHLIGHTS (in thousands of dollars)

### REVENUE, GAINS AND OTHER SUPPORT

	FY13	FY14	FY15	FY16	FY17
<b>Operating Activity</b>					
Contributions	\$10,646	\$12,450	\$7,964	\$8,236	\$14,789
Program Revenue	2,334	1,656	2,192	1,889	1,638
Special Events and Gala	1,924	1,563	1,328	1,250	1,470
Business Development (Rentals) and Misc Income	1,258	1,584	1,722	1,467	1,570
<b>Subtotal</b>	<b>16,162</b>	<b>17,253</b>	<b>13,206</b>	<b>12,842</b>	<b>19,467</b>
<b>Investments and Special Items</b>					
Income and Gains on Investments	10,029	14,080	-274	-4,075	10,493
Gain on Sale of Property	16,549	0	0	0	0
<b>Subtotal</b>	<b>26,578</b>	<b>14,080</b>	<b>-274</b>	<b>-4,075</b>	<b>10,493</b>
<b>Total Revenue, Gains and Other Support</b>	<b>42,740</b>	<b>31,333</b>	<b>12,932</b>	<b>8,767</b>	<b>29,960</b>
<b>EXPENSES</b>					
<b>Operating Activity</b>					
Program Services	10,125	10,112	10,817	11,155	11,522
Marketing and Fundraising	2,978	2,942	2,721	2,624	2,870
General and Administrative	2,065	1,916	2,351	2,049	1,983
<b>Subtotal</b>	<b>15,168</b>	<b>14,970</b>	<b>15,889</b>	<b>15,828</b>	<b>16,375</b>
Depreciation and Non-Operating Activity	7,717	7,088	7,533	6,137	5,774
<b>Total Expenses</b>	<b>22,885</b>	<b>22,058</b>	<b>23,422</b>	<b>21,965</b>	<b>22,149</b>
<b>CHANGE IN NET ASSETS</b>	<b>\$19,855</b>	<b>\$9,275</b>	<b>-\$10,490</b>	<b>-\$13,198</b>	<b>\$7,811</b>

## BALANCE SHEET AT JUNE 30, 2017

### ASSETS

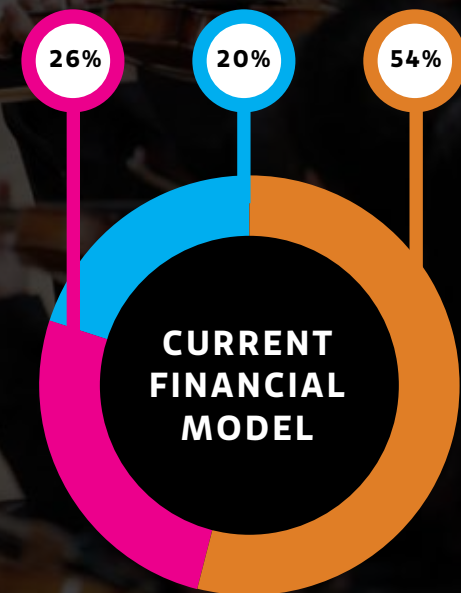
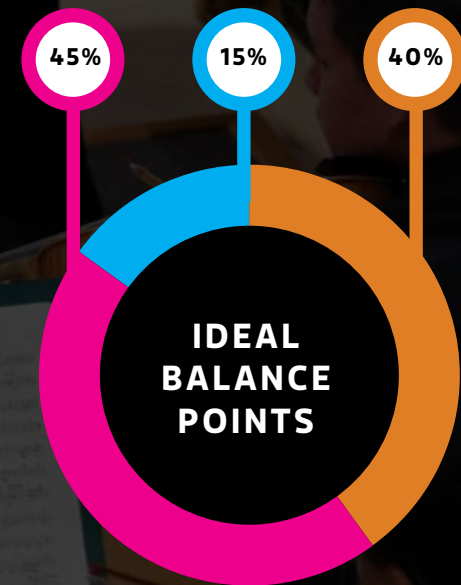
(in thousands of dollars)

Cash	\$104
Endowment	
Restricted (Corpus)	79,685
Temporarily Restricted (Gains)	20,156
<b>Total Endowment</b>	<b>99,841</b>
Accounts and Contributions Receivable	6,772
Prepaid Expenses and Deposits	1,239
Property and Equipment, Net of Depreciation	153,763
<b>Total Assets</b>	<b>\$261,719</b>

### LIABILITIES AND NET ASSETS

(in thousands of dollars)

Accounts Payable and Accrued Expenses	\$956
Deferred Revenues	799
Loans and Lines of Credit	22,589
<b>Total Liabilities</b>	<b>24,344</b>
Unrestricted Net Assets	129,832
Temporarily Restricted Net Assets	26,962
Permanently Restricted Net Assets	80,581
<b>Total Net Assets</b>	<b>237,375</b>
<b>Total Liabilities and Net Assets</b>	<b>\$261,719</b>



● ENDOWMENT SPEND  
● EARNED INCOME  
● CONTRIBUTED INCOME

# SUSTAINABILITY STATEMENT

## NWS SEEKS A STRONGER FINANCIAL PLATFORM TO SUPPORT EXPERIMENTATION

Prior to the opening of the New World Center, one of NWS's key strengths was an endowment that was roughly 10 times the size of the annual operating budget and that provided nearly half of NWS's operating support. The endowment supported our experiential program while ticket sales and the annual fund kept us in touch with our core constituencies. Today, with an operating budget that has doubled since 2010, NWS finds itself with a significantly different revenue profile. While earned and contributed income have both more than doubled over the last seven years, the endowment supports only 26% of the current annual budget.

NWS is pleased with the substantial increases in earned revenue on an absolute basis and with the ability to raise a much larger annual fund. However, relying too heavily on annual contributions to sustain long-term experimentation and flexibility is a challenge. As NWS's budget grows, a lower relative level of reliance on annual giving will enable NWS to better withstand normal donor turnover and continue to invest in core program growth and innovation. A larger endowment will reduce proportional reliance on annual giving and bring financial balance points closer to historical levels that make more sense for NWS. Of greater importance, it will allow NWS to continue to take the programmatic risks that benefit our fellows and shape the future of classical music.

To put this into perspective, if the actual operating budget for FY17 were supported by the "ideal" balance points, the endowment would need to be \$70 million higher. Looking at this a different way, if the actual FY17 annual fund represented 40% of revenue, it would support an operating budget of \$21 million and require an endowment, generating 4-5% of operating support, nearly \$100 million more than the current balance. A significantly larger endowment will also help fund major capital improvements. Current estimates indicate that NWS will require over \$25 million for replacements and upgrades over the next 20 years as facilities, equipment and systems age. Finally, a larger endowment will also open the door for a decrease in the endowment spend rate from its current 5% to better insulate the institution from future extreme market volatility and preserve more long-term purchasing power of invested assets.

### CAROLINA PIÑA FRIENDS AND FAMILY

Carolina Piña first witnessed the New World Symphony at the Lincoln Theatre in 2005. Twelve years later, she sits on NWS's Board of Trustees, leading the way to its third decade.

Her years of supporting NWS began as a member of Friends of NWS, where she ultimately joined its Executive Committee. Carolina credits her fellow Friends members, as well as NWS's sense of community and culture of innovation as sources of endless inspiration, and hopes she can inspire younger philanthropists to fan the flames of NWS's global reach.

*"I consider the New World Symphony a family. It's a place where I feel my contribution is tangible and that my time helps move its mission and vision forward. We are developing leaders, innovators, musicians that go out to lead or be part of orchestras or create new ventures. Without a doubt, we are bringing tremendous impact to those around us by leveraging the power of music."*



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## ZACH MANZI EXPLORING NEW DIMENSIONS

Zach Manzi (second-year Clarinet Fellow) believes classical music has reached an exciting turning point. "I envision a future for classical music where we design experiences that empower audience members to choose their own adventure. The possibilities for this shift are boundless." Thanks to Zach, the future is now.

In March Zach presented "Dimensions," a program he created and presented to disrupt the traditional barriers in the concert hall. Six Fellows shared their favorite music, asking the audience to dig deeper and discover their own connections. "I invited the audience to engage with classical music in ways they probably hadn't been invited to explore before—doodling, writing messages and other creative responses. By empowering

the audience to connect and voice their responses, I created an experience where all audience members can find a bit of themselves in this music."

This year also saw Zach at the Classical:NEXT conference in Rotterdam, where he co-hosted a discussion on Building the Exponential Orchestra with NWS's Executive Vice President and Provost John Kieser, and, in Coconut Grove presenting his own TEDx talk titled "I'm Not Talking about Classical Music."

With Tuba Fellow Jarrett McCourt, Zach created NWS Offstage, a webisode series that gives high-school musicians a behind-the-scenes peek at the lives of Fellows, including their inspiring and embarrassing moments, warm-up routines and instrument hacks. "I want people to know there's a lot going on inside our minds and hearts. Music is most inspiring when the performers are really invested in it—and that's exactly how we feel."

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Many Fellows participate in NWS's Trustee-Fellow Mentorship Program, where they are thoughtfully paired with a Trustee that shares common interests. The program offers a unique opportunity for Fellows to engage with Board members as they share their musician's perspective and NWS experience. Trustees provide social and worldly guidance, offering broad outlooks from their own careers and community involvement. "I especially enjoy meeting our creative, achieving Fellows and learning the role NWS is playing in their professional development and their understanding of the issues confronting classical music," says longtime Trustee Rose Ellen Green, shown here with her mentee Viola Fellow Jarrett Threadgill. Fellows and Board members often develop friendships that carry on long after a Fellow has left NWS. Many alumni express the profound impact Trustees have had on them, both personally and professionally.

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## HILARY GLEN TASTE OF SUCCESS

In the final year of her fellowship, Dr. Hilary Glen (Cello, 2014-17) created and presented "Heard It Through the Grapevine" in January. The program explored the various connections that exist between wine and music and was co-hosted by Hilary and master sommelier Virginia Philip. The New World Center's performance hall was transformed into a tasting room, complete with special, customized tables that rested over seats.

"Heard It Through the Grapevine" is the result of the Fellows' entrepreneurial curriculum, where Fellows submit proposals for innovative new concert formats of their own design, aimed to reach new audiences. Selected Fellows work with NWS staff to bring their creative concepts to reality.

*"These projects provide Fellows with valuable experiences. NWS carefully selects well-rounded musicians to become part of the orchestra, but it is easy to get tunnel-visioned and become limited to the bubble in which you exist. This project presents challenges and forces you outside of your comfort zone. I think, especially in a time when big changes are being made in the classical music industry, the more communication between the administration and performers, the better. This project forces that communication and understanding on both sides. From my perspective, I was able to take life skills we learn as musicians (teamwork, conflict management, etc.) and translate and adapt them into the language of the administrative world."*

Hilary now resides in Atlanta, performing as Assistant Principal of Atlanta Opera, Acting Principal of the Columbus Symphony and teaching for the Atlanta Music Project.



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## RITA GREEN WALLACH

NWS patron Rita Green Wallach passed away on September 4, 2016. Mrs. Wallach was a singer and teacher who loved classical music and opera. An early subscriber to NWS concerts and a loyal, but modest, donor to the annual

fund, she was a frequent attendee at concerts in NWS's former home, the Lincoln Theatre. While her extended illness unfortunately prevented her from ever attending performances at the New World Center, her legacy will live on thanks to her commitment to the arts in her estate plan. Mrs. Wallach's estate was divided between five causes that were meaningful to her, including the New World Symphony. We were grateful to receive an incredibly generous gift of \$2.3M from Mrs. Wallach's estate, which will strengthen our ability to provide artistic and educational programs that benefit our Fellows and this community. We will be forever grateful to Mrs. Wallach for making provisions for our future in her estate planning.

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## BENJAMIN HEIN ACCESS AND APPRECIATION

When the New World Center opened in 2011, Benjamin Hein made the most of his short walk to the campus by attending more and more events, eventually subscribing to as many series as possible and becoming a dedicated donor. "Being a Patron of NWS allows me to engage with Fellows beyond the concert experience and to fully understand the scope of NWS's mission. I now have a much deeper understanding of what the Fellows are going through in terms of preparing for auditions, working with visiting faculty and their community engagement commitments. There is this other side of the Symphony you cannot comprehend if you only engage as a concertgoer."

Running companies in the Bahamas and Miami, Benjamin connects with the Fellows' entrepreneurial spirit, enjoying fruitful friendships with many as they exchange ideas and recommendations for books and music. "This year a Percussion Fellow invited me and a friend to participate in a mock audition, explaining the preparation process and allowing me to act as judge. It was enlightening to witness how hard he was working. I find their dedication and talent so inspiring."

Benjamin credits his early study of piano, clarinet and oboe with successes in his academic and professional life. "I feel strongly about music, specifically classical music, in education and society. It is heartwarming to watch the annual Side-by-Side Concert, knowing how meaningful that experience is to every child on stage. I am always so moved by the caliber of the young local musicians and share their excitement in being able to play in such an amazing venue alongside NWS Fellows. It's something we'll all never forget."



## FRANCINELEE HAND A LIFE-CHANGING INVITATION

It was a friend's invitation that brought Francinelee to her first NWS concert, an experience she said had her on the edge of her seat and applauding between movements. She simply could not contain her excitement. Her husband exclaimed, "Just look at you; your eyes are shining! Why are we not involved here?"

Since then Francinelee has been a devoted Patron and Legacy Society member, ensuring that the needs of NWS Fellows are met through a generous inclusion in her estate plan. Her enduring devotion to the arts extends to her 22-year tenure as a Trustee for Miami City Ballet.

*"Music is the most ancient artform. Because it is based on heartbeat, it has the most universally profound effect on the human spirit, causing it to rise with elation and joy. Music makes us love more deeply, work more devotedly, forgive more freely, share more willingly and become the finest person we are created to be. This is the reason the nourishment music provides is essential to humankind. It is the responsibility of every human being to contribute to the world we share. May the gift of beautiful music continue to be an inspiration to every soul."*

**If we have inadvertently omitted or misspelled your name, please contact Yvette Loynaz at [yvette.loynaz@nws.edu](mailto:yvette.loynaz@nws.edu) or 305.428.6729.**

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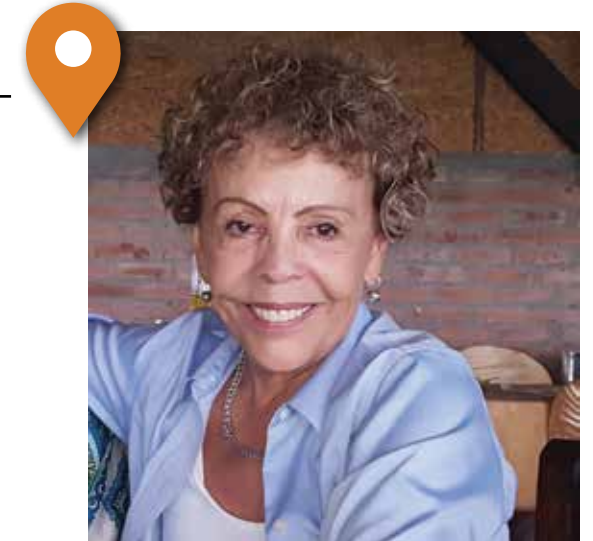
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| Jazmin Ceballos  | Steven Galen                       | Barbara Lang       | Carol Nesker       | Wende Weber        |
| Shon Ceballos    | Larry Gamble                       | Rosa Lang          | Maria Nordlund     | Estelle Weinstein  |
| Michal Cieslik   | Elizabeth Genova                   | Alix Langer        | Karen Paige        | Bonita Whytehead   |
| Nancy Cigno      | Jim Glickman                       | Gabriela Leme      | Marie Pelissier    | Darrell Windle     |
| Herb Cohen       | Nancy Glickman                     | Hanzel Lepe        | Kathrin Peters     | Jean Yzer          |
| Marilyn Cohen    | Lyndon Godsall                     | Rosa Mary Lerner   | Pepper Prigal      |                    |
| Doris Combs      | Lucia Goncalves                    | Barbara Limond     | Sira Ramesh        |                    |
| Ivan Contreras   | Itziar Gonzalez                    | Richard Limond     | Sebastian Rojas    |                    |
| Brittany Cooke   | Judy Goodwin                       | Hsiwen Lin         | Allan Rosier       |                    |
| Aisha Cruz       | Florence Graff                     | Nelly Lopez        | Vivian Saffer      |                    |
| Chloe DaSilva    | Malcolm Graff                      | Florian Louis      | Suzanna Sanders    |                    |

*\*Value of volunteer hours calculated by IndependentSector.org*

**NELLY LOPEZ**  
*NWS volunteer since 2009*

“Growing up as a young girl in Cali, Colombia, I was always passionate about classical music. I fell in love volunteering with the New World Symphony eight years ago and look forward to every season. As a volunteer who has the privilege working alongside a great staff and group of young musicians, I feel like I get to experience the exhilaration and the beauty of the Frank Gehry design over and over again. Being Colombian, I also enjoy meeting and interacting with the visiting young musicians from the Iberacademy in Medellin when they are here, and continue to communicate with the musicians throughout their journey. As a retired Commodity Specialist and Logistic Coordinator, I am happy that I am able to share my passion for this great institution and the arts with both patrons and other volunteers.”





Gala Chairs Stephen and Sabine Bittel



## NEW WORLD SYMPHONY GALA: MAKING THE CONNECTION

NWS celebrated its 29-year commitment to community engagement for its annual gala, Making the Connection. The event highlighted three of NWS's community engagement programs and four alumni who have made community work a priority in their careers. It also featured a performance with NWS's visionary Co-Founder and Artistic Director Michael Tilson Thomas with a special appearance by six-time Tony Award-winner and recent National Medal of Arts honoree, Audra McDonald. Over 440 guests, led by Gala Chairs Stephen and Sabine Bittel, paid tribute to NWS's mission to provide meaningful cultural programs to the South Florida community and beyond, while preparing young musicians for careers in the world of classical music. Sponsored by Volvo, Bacardi and Total Wine and More, the evening raised over \$1.7 million.

Save the date for the 30th Anniversary Gala on February 10, 2018!



# CORPORATE PARTNERSHIPS

In 2016-17 NWS significantly increased its collaborations with corporate partners, who in turn enjoyed unprecedented access and exposure to the New World Symphony's Fellows and audiences.

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



Citi continued its support in the 2016-17 season as NWS's Community Sponsor and the Presenting Sponsor of the WALLCAST® Concert Series and the WALLCAST® Concert Club for a third year. Citi exemplifies its commitment to Miami Beach and the arts by helping bring the WALLCAST™ concert experience to over 21,000 people in SoundScape Park. This season, Citi added many exciting new elements for the WALLCAST® concert crowds to enjoy, including CitiBike promotions, fruit-infused water in special bottles and providing a digital caricature artist that delighted people with unique, customized caricatures. Citi also added to the ambiance of SoundScape Park by placing special blue lighting throughout the park, including illuminating the pathways to the outside restrooms.

In addition to its support of the WALLCAST® Concert Series and Concert Club, Citi supported the annual Sounds of the Season holiday concert, Pulse: Dance Music and the Side-by-Side Concert. Citi also hosted a Town Hall at the New World Center in May that was broadcast to Citi employees nationwide and featured a keynote address by NWS Artistic Director and Co-Founder Michael Tilson Thomas.

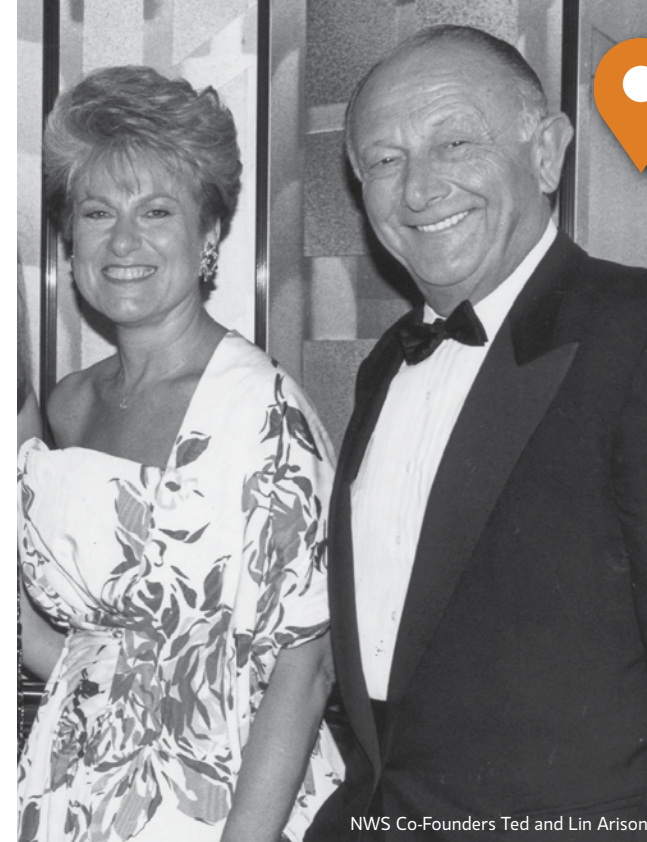
Citi and NWS once again joined together to bring holiday cheer to shoppers at Aventura Mall at the Citi® Lounge located in the mall's Center Court with two popular performances by NWS Brass Fellows that delighted shoppers and online audiences alike with the two, one-hour surprise performances during the height of the holiday shopping season.



Volvo joined forces with NWS this year, becoming the largest automotive sponsor in NWS history. The comprehensive partnership included activations at the Annual Gala in February, and the Pulse: Late Night at the New World Symphony concert in March, complete with chauffeured rides in top-of-the line Volvo cars for the most generous NWS supporters. Donors also had the opportunity to schedule curated test drives, and even borrow a Volvo S90 for a weekend. NWS's Artistic Director and Co-Founder Michael Tilson Thomas used a Volvo S90 for the duration of his latest residency in Miami. The partnership proved to be a great fit for NWS in many ways, as exemplified by the unique Gothenberg Concert Hall setting featured in premium Volvo vehicles, with the purpose of recreating perfect acoustics.



Volvo's sponsor activation during Pulse: Late Night at the New World Symphony on March 3, 2017



NWS Co-Founders Ted and Lin Arison

**CARNIVAL CORPORATION**  
A LASTING, VISIONARY LEGACY  
*Courtesy of Carnival Corporation*



Carnival's Founder, the late Ted Arison, and his wife Lin co-founded the New World Symphony (NWS) with Michael Tilson Thomas in 1987. Over the past three decades, Carnival Corporation has been a staunch supporter of the organization's mission of providing a training ground for young talented musicians, building upon Arison's belief that "the arts are the soul of our nation."

Beyond enriching the lives of musical talent from around the world, the New World Symphony through its performances and outreach initiatives for students and families has exposed the world of classical music to tens of thousands of individuals of all ages, ultimately developing not only future fans of this amazing art form but future artists, as well. For 29 years, the New World Symphony has played a key role in South Florida's cultural renaissance and remains one of the most important arts organizations in our community. Carnival Corporation is extremely proud to continue its support of NWS, its Fellows, and its continued contribution to the cultural landscape of Miami.

The success of the New World Symphony, combined with Carnival's support of a diverse group of local cultural and arts-related organizations, has brought national exposure to the South Florida arts scene, helping to propel the region into one of the country's most vibrant and active arts communities.

The creation of the New World Symphony embodies Carnival's desire to be a good corporate citizen by supporting the arts and charities in the communities where its employees live, work and play. Arison's vision of creating a nurturing and engaging environment to train young musicians for leadership roles in orchestras and ensembles throughout the U.S. and beyond is a wonderful and lasting legacy that is carried on today, three decades later by Carnival Corporation.

*"The vision of the New World Symphony belongs to all who love music and want the United States to excel in developing world-class musicians for our country's leading orchestras and ensembles."*

— **Ted Arison**, Co-Founder of New World Symphony

MTT arriving to the 29th Annual Gala in a Volvo S90



MTT addressing Citi's National Town Hall meeting on May 4, 2017





Symphony After Hours Season Finale at Ora Nightclub, April, 2017 (Photo by David Ramos)



Friends of NWS leadership in Medellín, Colombia, November, 2016



Rooftop Yoga with Friends of NWS, April, 2017



Friends of NWS Rooftop Cocktails before Pulse: Late Night at the New World Symphony, November, 2016 (Photo by David Ramos)

# FRIENDS OF NWS

Friends of New World Symphony has engaged Miami's cultural community for over ten years, inviting young music lovers and philanthropists to make a difference. Through chic social events and carefully curated concert subscriptions, Friends offers its members opportunities to channel their passion for music, while cultivating friendships and professional contacts. The program builds a strong foundation of leaders and ambassadors who champion NWS's mission through education and community efforts while increasing its pipeline of donors and corporate partners.

In the 2016-17 season, Friends presented more than 15 events and concerts, exposing its over 450 members to a broad range of programming both on and off the stage.

Some of the highlights included:

- Cultural Exchange Trip to Medellín, Colombia in November 2016
- Two Young Patron Dinner Salons complete with chamber music performances
- Two Yoga classes on the rooftop of the New World Center with live classical music accompaniment
- NWS concert featuring Renée Fleming at the Adrienne Arsht Center, followed by an elegant masquerade after-party at the Moore Building Rooftop in October 2016
- Beaus, Belles & Bossa Nova: An Auction of Experiences in February 2017
- Up Close and Personal with MTT at Forte dei Marmi Arts Club in May 2017

To learn more or to join, visit [www.nws.edu/friends](http://www.nws.edu/friends).

## CULTURAL EXCHANGE TRIP TO MEDELLÍN

Friends of NWS leadership traveled to Medellín, Colombia on a special cultural mission to assist Iberacademy leadership in forming a group of young, dedicated patrons to support its symphony. The trip included meetings with the city leaders—where Friends learned how Medellín was rehabilitated through arts and culture—rehearsal observations and a private dinner with a performance by Iberacademy students.

*"The opportunity to experience what has been a transformational exchange between the NWS Fellows and Medellín students for so many years gave us a greater appreciation for NWS's mission and impact. These experiences and its members are what makes Friends of NWS a unique and special community."*

- **Juan Diego Henao**, Vice President of Friends of NWS

## BEAUS, BELLES AND BOSSA NOVA: AN AUCTION OF EXPERIENCES

To raise funds for the New World Symphony's Brazil Initiative, Friends of NWS organized a special live auction which raised close to \$10,000.

## UP CLOSE AND PERSONAL WITH MTT

Friends of NWS's top supporters gathered for an intimate evening of conversation and music with MTT. Guests were treated to a special Q & A session that covered the 11-time Grammy Award winner's creative process, his views on the future of classical music, his long history of collaborating with musical legends from Igor Stravinsky to Leonard Bernstein, and more. The event was hosted at the Forte Dei Marmi Arts Club in keeping with the club's goal to promote the art of intelligent conversation.



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\* Indicates 10+ years of  
service to NWS

\*\* Indicates 20+ years of service to NWS



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