



## New World Symphony

## America's Orchestral Academy Michael Tilson Thomas, Artistic Director

# ANNUAL REPORT 2020-21

# DEAR NEW WORLD SYMPHONY FAMILY,

We are so grateful to all of you for sticking with us during the most challenging time in recent memory. This pandemic has forced all of us to dig deep to access our most flexible, creative and resilient selves. Because of your past support and belief in our mission, New World was better positioned than the vast majority of organizations to pivot to a digital-first version of itself.

As you flip through these pages, you'll join us in looking back at the 2020-21 season and reflecting on the strides and successes NWS has made since the early days of the pandemic. You'll discover that many Fellows experienced their fellowship virtually for the first half of the season. Even when all Fellows were called back in January for in-person activities and training, audiences continued to experience our programming almost exclusively online, save for our experiments bringing back outdoor WALLCAST® concerts in SoundScape Park. Even our biggest annual fundraising event, the gala, went virtual. Chairs Judith Rodin and Paul Verkuil led the planning for our "Brave New World" gala, which honored the visionary investments of the John S. and James L. Knight Foundation and its President Alberto Ibargüen.

From a festival featuring global percussion traditions to an exploration of J.S. Bach's solo works with renowned violinist James Ehnes to MTT's American Music Festival and Town Hall Master Classes, there was no shortage of vibrant music making and learning taking place amidst the season's curveballs. And Fellows continued to delight and amaze with their creativity via their NWS BLUE projects, which provide opportunities for leadership and entrepreneurship training combined with hands-on experimentation. In this report, you'll discover more about their projects which ranged from panel discussions on Black artistry in concert music to a video series honoring the pandemic's healthcare and frontline workers.

During this time, NWS deepened its commitment to building an inclusive organization through the continued work of its Equity, Diversity, Inclusion and Belonging (EDIB) committee, comprised of 40 dedicated staff members, Fellows and Trustees, who are helping to drive our EDIB and anti-racism work and enabling us to seek the diverse perspectives we need to become equitable and inclusive in our programs, policies and procedures.

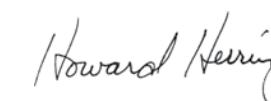
It was also a year of milestones, as we celebrated the 10th anniversary of the New World Center and marked the completion of Edward Manno Shumsky's six-year tenure as Chair of NWS's Board of Trustees. Since his election in 2015, New World Symphony gained financial stability, completed significant facility and technology upgrades, and refined our strategic plan. Edward, as always, was a thoughtful mentor for many Fellows and alumni. We will remain forever indebted to Edward and his wife Sue Kronick for their guidance, leadership and generosity.

We hope you will read with pride all that was made possible thanks to your generous support. We wish you good health and many more transformative musical experiences in the year ahead.

With gratitude



**William M. Osborne III**  
Chair of the Board



**Howard Herring**  
President and CEO





# NEW WORLD SYMPHONY

## MISSION

The mission of the New World Symphony is to prepare 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. Diversity, equity, inclusion and belonging are high priorities for the New World Symphony. It is critical in the preparation of the Fellows for leadership roles in orchestras and ensembles, and an essential part of the future for classical music.

## 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.



Cello Fellow Chava Appiah and Viola Fellow Jacquelyn O'Brien



# 2020-21 NEW WORLD SYMPHONY FELLOWS

## BOARD OF TRUSTEES

### OFFICERS

William M. Osborne, III, Chair  
Adam Carlin, Vice-Chair  
Mario de Armas,  
Vice-Chair/Treasurer  
Dorothy A. Terrell,  
Vice-Chair/Secretary

### BOARD OF TRUSTEES

Sheldon T. Anderson  
Madeleine Arison  
Sarah S. Arison  
Ira M. Birns  
Katherine C. Bormann  
Matthew A. Budd, M.D.

Matthew W. Buttrick  
Adam Carlin  
Bruce E. Clinton  
Mario de Armas  
Ann M. Drake  
Howard Frank\*  
John D. Fumagalli  
Rose Ellen Greene\*  
Akiva Gross  
Matt Haggman  
John J. Haley  
Ray Hand  
Neisen O. Kasdin\*  
Gerald Katcher\*  
Mark Kingdon  
William Kleh  
Richard L. Kohan  
Enrique Lerner

Alan Lieberman  
William L. Morrison  
Robert Moss  
L. Michael Orlove  
William M. Osborne III  
Stephen L. Owens  
Patricia M. Papper  
Tracey Robertson Carter  
Judith Rodin  
Edward Manno Shumsky\*  
Dorothy A. Terrell  
Richard J. Wurtman  
Michael J. Zinner, M.D.

### EX-OFFICIO, NON-VOTING

### TRUSTEES EMERITI

Howard Herring  
Michael Tilson Thomas  
Stanley Cohen  
Harry M. Hersh  
R. Kirk Landon\*  
Sheldon Schneider\*  
Judy Weiser\*  
Sherwood Weiser\* °

° Deceased  
\* Indicates Former Chair

### VIOLIN

Sophia Bernitz  
Sergio Carleo  
Harry Chang  
Christina Choi  
Brendon Elliott  
Ethan Hoppe  
Scott Jackson  
Jung Eun Kang  
Yanki Karataş  
Jesse Kasinger  
Katherine Kobylarz  
Ka-Yeon Lee  
Margeaux Maloney  
Carson Marshall  
Zachary Ragent  
Michael Rau  
Yefim Romanov  
Luis Salazar  
Chelsea Sharpe  
Natsuko Takashima  
Michael Turkell  
Dillon Welch

### CELLO

### BASS

Chava Appiah  
Clare Bradford  
Vivian Chang  
James Churchill  
Ben Fryxell  
Amy Sunyoung Lee  
Emily Yoshimoto  
Douglas Aliano  
• Kathryn Bradley  
Antonio Escobedo  
Levi Jones  
Michael Martin  
Eric Windmeier

### FLUTE

Johanna Gruskin  
Jack Reddick  
• Leah Stevens

### OBOE

• Emily Beare  
Victoria Chung  
Mark Debski  
Joo Bin Yi

### VIOLA

### CLARINET

Peter Ayuso  
Stephanie Block  
Spencer Ingersoll  
Gabe Napoli  
Jacquelyn O'Brien  
Sam Pedersen  
Marlea Simpson  
Ashley Wang

### BASSOON

Justin Cummings  
Amelia del Caño  
Bee Ungar

### HORN

### TRUMPET

Corbin Castro  
• Jessica Elder  
Thea Humphries  
Scott Leger  
Eli Pandolfi

### TROMBONE

Guangwei Fan  
Arno Tri Pramudia

### BASS TROMBONE

Noah Roper

### TUBA

Andrew Abel

### TIMPANI

Matthew Kibort

### PERCUSSION

Kevin Ritenauer  
Charlie Rosmarin  
Marcelina Suchocka

### HARP

Phoebe Powell

### PIANO

Wesley Ducote  
Thomas Steigerwald

### CONDUCTING

Chad Goodman

### LIBRARY

• Matthew Searing

### AUDIO ENGINEERING

• Johnathan Smith

• Fellows who won jobs in  
the 2020-21 season



Safety protocols in action during a rehearsal



MTT mentors Fellows from California



NWS's virtual fellowship



MTT rehearsal via Zoom



# NWS IN TIME OF COVID

At the start of the 2020-21 season, the New World Symphony remained flexible and resilient in the face of the COVID-19 pandemic, continuing to prioritize above all else the safety of Fellows, staff, visitors and vendors.

## RESEARCH AND PROTOCOLS

- In a private study, the New World Center's air flow was comparable to hospital-grade cleanliness, with large spaces like the Performance Hall and Atrium surpassing The American Society of Heating, Refrigerating and Air-Conditioning Engineers' standards for fresh air.
- The New World Center was certified under the MB Standard program that recognizes those businesses and commercial establishments that—in addition to adhering to the criteria required by the State, County and City plans—agrees to implement enhanced safety measures. The purpose of the MB Standard program is to assist customers in making wise choices about which businesses are taking additional safety measures.
- NWS increased its sanitation of high-traffic areas in the New World Center and all those who entered the facility were required to produce a negative test result and wear a mask.
- All NWS performances over the course of the season were virtual with no in-person audiences inside the New World Center.
- NWS partnered with Curative and NomiHealth to administer weekly COVID-19 tests to all staff, musicians and visitors accessing the New World Center.
- NWS participated in the City of Miami Beach's Race to Trace contact-tracing program.

## VIRTUAL FELLOWSHIP

From September to December 2020, Fellows had the option to virtually participate in the fellowship program. They joined NWS activities from Miami Beach, across the U.S. (Seattle, New York City, Chicago, Los Angeles, to name a few), Australia, England, South Korea and Mexico. During that time, Fellows participated in chamber music (if in Miami Beach), online master classes and lessons with visiting faculty, workshops with MTT and Musician Advancement staff, virtual community engagement collaborations with partners in Florida and Colombia, and entrepreneurship workshops plus independently-led projects as part of the NWS BLUE program.. In January 2021, all Fellows returned to Miami Beach to resume in-person activities and training.

## SAFETY FIRST

NWS's Production Team was on the frontlines of all performances and events taking place at the New World Center. They went above and beyond to ensure artistic, visual and auditory excellence with strict protocols in place.

They researched the various manufacturer-recommended disinfecting methods for the hundreds of different equipment items and instruments that could be conceivably cross-contaminated, trained staff on those agents and methods, and compiled all of this data into an app they specially created for access on crew members' phones for easy reference.

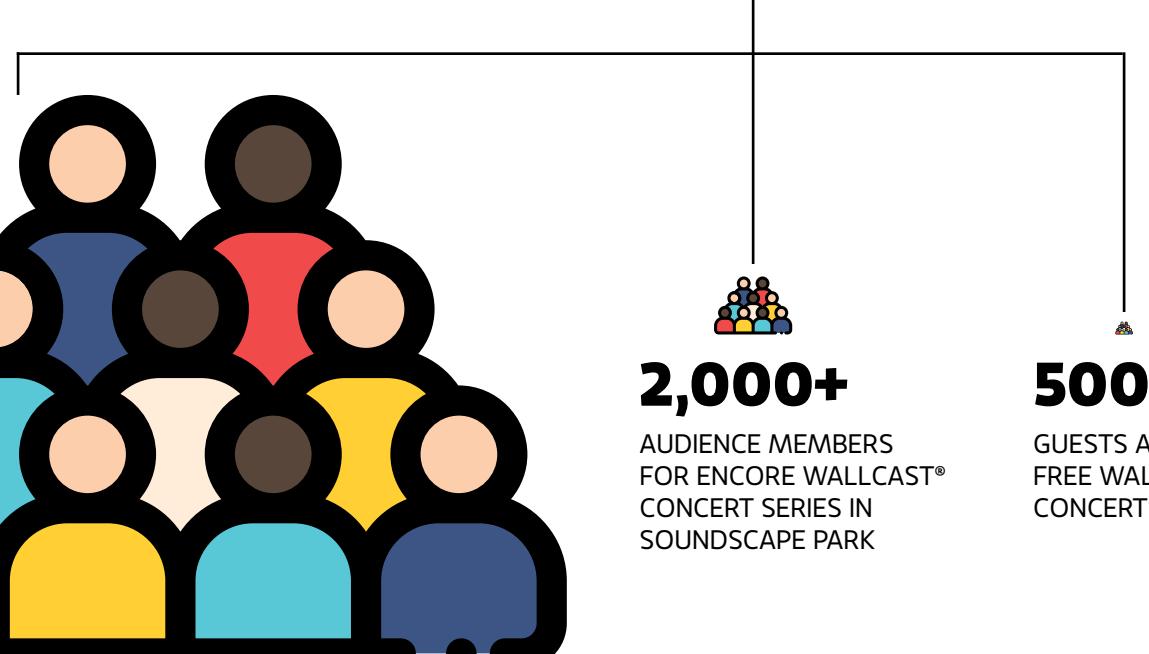
This is a sampling of the safety procedures they enforced:

- 6 to 10 feet of separation between performers
- All non-wind and brass musicians required to wear masks
- Use of plexiglass shields and spit pads for all wind and brass players
- 15- to 30-minute separation periods between rehearsals and performances involving wind, brass or vocal musicians
- 60-minute separation period between practice room use
- Strict social-distancing rules in backstage areas

# 2020-21 SEASON AT A GLANCE

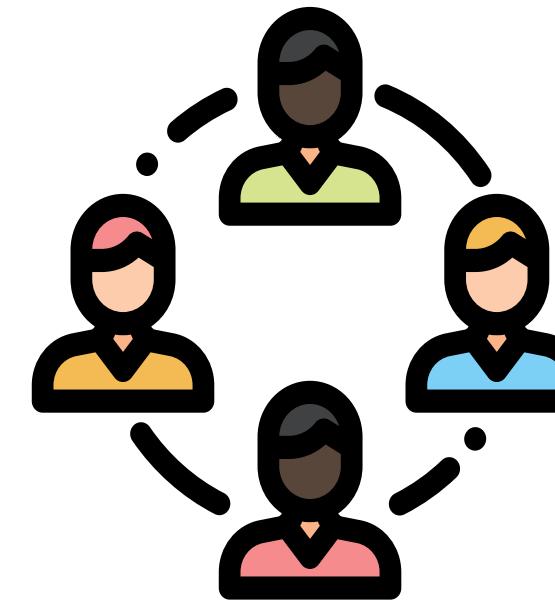
## NWS AUDIENCES BY THE NUMBERS

**22,500+**



**20,000+**

VIEWS OF NWS PROGRAMS ONLINE



## COMMUNITY ENGAGEMENT

**10,000+** COMMUNITY MEMBERS SERVED THROUGH  
IN-PERSON AND DIGITAL INTERACTIONS

**5,000+** HOURS OF CE ACTIVITIES

**500+** HOURS OF TRAINING FOR FELLOWS



## VISITING FACULTY

**1,160** HOURS OF LESSONS/COACHINGS PROVIDED FOR  
THE FELLOWS IN THE 2020-21 SEASON

**259** TOTAL FACULTY

**53** ALUMNI SERVED AS VISITING FACULTY



# 2020-21 SEASON HIGHLIGHTS

## GUEST ARTISTS AND COMPOSERS

NWS Fellows rehearsed and performed with the following artists during the 2020-21 season.

### GUEST CONDUCTORS

John Adams  
Graduate Joshua Gersen  
Edwin Outwater  
Matthias Pintscher  
Robert Spano

### SOLOISTS AND CHAMBER MUSIC ARTISTS

Inon Barnatan, piano  
Michelle Cann, piano  
James Ehnes, violin  
Jonathan Fischer, oboe  
PaviElle French, vocals and piano  
Susan Hellman Spatafora, soprano  
Graduate Billy Hunter, trumpet  
Zakir Hussain, tabla  
Awadagin Pratt, piano

### COMPOSERS

John Adams  
Eleanor Alberga  
Marcos Balter  
Giancarlo Castro D'Addona  
Christopher Cerrone  
Viet Cuong  
Ian Dicke  
PaviElle French  
Adolphus Hailstork  
Joshua Hickin  
Zakir Hussain  
Tania León  
George Lewis  
Graduate Alex Orfaly  
Ileana Perez Velázquez  
Matthias Pintscher  
Enno Poppe  
Nina Šenk  
Caroline Shaw  
Carlos Simon  
Alvin Singleton  
Gabriella Smith  
Daniel Wohl

Graduate NWS alumni

## PERCUSSION PERSPECTIVES

NWS and Michael Tilson Thomas presented Percussion Perspectives—a season-long exploration of global percussion traditions in concerts, master classes and seminars. Highlights of the festival included world premiere performances of two NWS commissions: *Danzón Luna*—a timpani showcase by NWS alumnus Alex Orfaly and Chalan No. 1 in D by preeminent tabla master Zakir Hussain, who performed the work alongside NWS Fellows, alumni and staff. Mr. Hussain's performance was sponsored in part by a gift from The Tandon Family Foundation.

Percussion Perspectives marked the second installment of NWS's annual summit series that immerses participants in the world of a different orchestral instrument each year. Percussion Perspectives was sponsored in part by Art Mentor Foundation Lucerne; NWS Fund for New Ventures and the John S. and James L. Knight Foundation. Knight Foundation and New World Symphony: Reimagining Classical Music in the Digital Age.

▶ **VIDEO:** [nws.edu/percussion](http://nws.edu/percussion)





James Ehnes and Violin Fellow Brendon Elliott

## CORNERSTONES: THE BACH PROJECT

Violinist James Ehnes partnered with NWS Violin Fellows in an exploration of the solo works by J.S. Bach, which Ehnes considers the cornerstones of the violin repertoire. After Ehnes himself revisited them in the early days of the pandemic, he coached NWS Violin Fellows in Bach's six Sonatas and six Partitas, with each Fellow preparing a solo movement or section. Fellows performed in master classes before several joined Ehnes in performance of select movements for NWS audiences.



Photo by Ezequiel Williams



## MTT'S AMERICAN MUSIC FESTIVAL

A two-week festival celebrating composers from the U.S. marked MTT's return to the New World Center podium. Lawrence Budmen of *South Florida Classical Review* called the finale concert a season highlight, saying "Tilson Thomas' deeply musical leadership, consistently excellent playing and strong choice of repertoire produced New World's finest concert of this streaming season." The program included works by Aaron Copland, Charles Ives, William Grant Still and more—all works that hold a personal significance with MTT.

Guest conductor Edwin Outwater returned for *This is America*—a celebration of today's leading voices across the nation, including Gabriella Smith, Christopher Cerrone, Giancarlo Castro D'Addona and Viet Cuong. For its grand finale, singer-songwriter PaviElle French made her NWS debut performing vocals and piano for her own *A Requiem for Zula*—a symphony dedicated to her mother.



Photo by Ezequiel Williams

## WALLCAST® CONCERTS HIT THE ROAD

NWS took the WALLCAST® concert experience to the drive-in and Hard Rock Stadium! The first in-person events of the season had NWS donors, subscribers, Trustees, Fellows and staff gather at Dezerland Park's LED drive-in and Miami's Hard Rock Stadium. Audiences enjoyed highlights from previous seasons, as well as the wildly popular Sounds of the Season holiday concert. Fellows provided the pre-concert entertainment with live chamber music around the venues.

## ENCORE WALLCAST® CONCERT SERIES

In early 2021 NWS celebrated 10 years of WALLCAST® concerts with a series of Encore streams in SoundScape Park. The series of eight pre-recorded concerts featured NWS Fellows past and present on stage at the New World Center with Michael Tilson Thomas and NWS's world-renowned guest artists and conductors. These concerts marked the first in-person events at New World Center since March 2020.



## MTT TOWN HALL MASTER CLASSES

MTT hosted four Town Hall Master Classes over the 2020-21 season. An annual tradition, NWS's Town Hall Master Classes are open forums that use technology to bring students together from around the country. The season's virtual gatherings were instrument-themed for percussion, horn and bass, with the last class dedicated to Side-by-Side Ensemble members. Joining MTT as co-host was Conducting Fellow Chad Goodman. NWS alumni across the country also joined MTT in mentoring the participating musicians and holding Q&A sessions for attendees following each class. The Town Hall Master Classes were made available to the public via Facebook Live.



## A VIRTUAL SIDE-BY-SIDE ENSEMBLE

NWS reimaged its Side-by-Side experience to be exclusively online, cultivating a week of interactive panel discussions with industry leaders in performance and education, master classes with MTT and NWS alumni, one-on-one mentorship with NWS Fellows, performances by NWS Fellows and a closing virtual performance with over 110 musicians together. The 38 Side-by-Side musicians and NWS Fellows completed over 200 personalized recordings for the ensemble's virtual performance of Maurice Ravel's *Boléro*, led by MTT. NWS staff and Fellows provided step-by-step instructional videos and microphones for the participants to use in capturing their performances.

VIDEO: [nws.edu/bolero](https://nws.edu/bolero)

# DIGITAL AND REMOTE VISITING FACULTY

“ *Much of my life has been connected to New World Symphony—first as a Fellow, and then as a visiting faculty member over the past 25 years. It is so meaningful for me to know that throughout many challenges and uncertainties of musical life, New World Symphony has always remained a unique place where young musicians could grow, experiment and receive the necessary experience, guidance and courage to follow their dreams without fear.*”

— **Eugene Izotov**, Principal Oboe, San Francisco Symphony 



### VIOLIN

David Alberman, London Symphony  
 Alexander Barantschik, San Francisco Symphony  
 Benjamin Beilman, Concert Artist  
 Aaron Berofsky, University of Michigan School of Music  
 David Bowlin, Oberlin College and Conservatory  
 David Chan, The Metropolitan Opera Orchestra  
 Nathan Cole, Los Angeles Philharmonic  
 Sylvia Danburg Volpe, The Metropolitan Opera Orchestra  
 Karla Donehew Perez, Catalyst Quartet  
 Clare Duckworth, London Symphony  
 Tatyana Dyer Smith, Fort Worth Symphony  
 MuChen Hsieh, Houston Symphony  
 Jun Iwasaki, Nashville Symphony  
 Kimberly Kaloyanides Kennedy, Detroit Symphony  
 Erin Keefe, Minnesota Orchestra  
 Alexander Kerr, Dallas Symphony  
 David Kim, The Philadelphia Orchestra  
 Lisa Kim, New York Philharmonic  
 Sunho Kim, Kansas City Symphony  
 Christoph Koncz, Vienna Philharmonic  
 Joan Kwon, Colburn Conservatory of Music  
 Gary Levinson, Dallas Symphony  
 Zoya Leybin, San Francisco Symphony (retired)  
 Chi Li, Milwaukee Symphony  
 Stefani Matsuo, Cincinnati Symphony  
 Peter Otto, The Cleveland Orchestra  
 Gabriel Pegis, Cincinnati Symphony  
 Stephen Rose, The Cleveland Orchestra  
 Marc Rovetti, The Philadelphia Orchestra  
 Sheryl Staples, New York Philharmonic  
 Arnaud Sussmann, Violin Concert Artist

### CELLO

Isabel Trautwein, The Cleveland Orchestra  
 Bing Wang, Los Angeles Philharmonic  
 Mirabai Weismehl, Dubrovnik Symphony  
 Kathleen Winkler, Rice University—Shepherd School of Music  
 Audrey Wright, Baltimore Symphony  
 Nancy Wu, The Metropolitan Opera Orchestra  
 Scott Yoo, Mexico City Philharmonic  
 Yuan-Qing Yu, Chicago Symphony  
 Igor Yuzefovich, BBC Symphony  
 Chen Zhao, San Francisco Symphony

### VIOLA

Sheila Browne, The Tianjin Juilliard School  
 Li-Kuo Chang, Chicago Symphony  
 Caroline Coade, University of Michigan  
 Wesley Collins, The Cleveland Orchestra  
 Joan DerHovsepian, Houston Symphony  
 Edward Gazouleas, Indiana University—Jacobs School of Music  
 Caroline Gilbert, Buffalo Philharmonic

Mark Jacobs, The Cleveland Orchestra  
 Katie Kadarauch, San Francisco Symphony  
 Michael Klotz, Amernet String Quartet  
 Cynthia Phelps, New York Philharmonic

Lynne Ramsey, The Cleveland Orchestra  
 Kathryn Sievers, Boston Symphony  
 Ivo-Jan van der Werff, Rice University—Shepherd School of Music

Edward Vanderspar, London Symphony  
 Lembi Veskimets, The Cleveland Orchestra  
 Jonathan Vinocour, San Francisco Symphony

Matthew Young, San Francisco Symphony  
 Kristen Bruya, Minnesota Orchestra  
 Scott Dixon, The Cleveland Orchestra

Ira Gold, National Symphony  
 Alexander Hanna, Chicago Symphony  
 Jory Herman, Los Angeles Philharmonic

Robin Kesselman, Houston Symphony  
 Jeremy Kurtz-Harris, San Diego Symphony  
 Anthony Manzo, New Century Chamber Orchestra

Joseph Melvin, London Symphony  
 David Allen Moore, Los Angeles Philharmonic  
 Timothy Pitts, Rice University—Shepherd School of Music  
 Andrew Raciti, Milwaukee Symphony

### BASS

Jeffrey Beecher, Toronto Symphony  
 Kristen Bruya, Minnesota Orchestra  
 Scott Dixon, The Cleveland Orchestra  
 Ira Gold, National Symphony  
 Alexander Hanna, Chicago Symphony  
 Jory Herman, Los Angeles Philharmonic  
 Robin Kesselman, Houston Symphony  
 Jeremy Kurtz-Harris, San Diego Symphony  
 Anthony Manzo, New Century Chamber Orchestra  
 Joseph Melvin, London Symphony  
 David Allen Moore, Los Angeles Philharmonic  
 Timothy Pitts, Rice University—Shepherd School of Music  
 Andrew Raciti, Milwaukee Symphony

## FLUTE / PICCOLO

Katherine Baker, Royal Opera House  
Juliette Bausor, London Philharmonic  
Leone Buyse,  
Rice University—Shepherd School of Music  
Gareth Davies, London Symphony  
Emma Gerstein, Chicago Symphony  
Aaron Goldman, National Symphony  
Karen Jones, London Chamber Orchestra  
Helen Keen,  
English National Ballet Philharmonic  
Martha Long, Oregon Symphony  
Lorna McGhee, Pittsburgh Symphony  
Cynthia Meyers, Boston Symphony  
Erica Peel, The Philadelphia Orchestra  
Mark Sparks, Saint Louis Symphony  
James Walker,  
Los Angeles Philharmonic (retired)

## OBOE / ENGLISH HORN

Monica Fosnaugh, Detroit Symphony  
Anne Marie Gabriele,  
Los Angeles Philharmonic  
Erin Hannigan, Dallas Symphony  
Melissa Hooper, Baltimore Symphony  
Nathan Hughes,  
The Metropolitan Opera Orchestra  
Eugene Izotov, San Francisco Symphony  
Debra Nagy,  
Handel and Haydn Society (Boston)  
Emily Pailthorpe, Concert Artist  
Lora Schaefer, Chicago Symphony  
Olivier Stankiewicz, London Symphony  
Linda Strommen,  
Indiana University—Jacobs School of Music  
Robert Walters, The Cleveland Orchestra

## CLARINET

Diana Haskell, Saint Louis Symphony  
Richard Hawkins,  
Oberlin College and Conservatory  
Todd Levy, Milwaukee Symphony  
Andrew Marriner, London Symphony (retired)  
Anthony McGill, New York Philharmonic  
Michael Wayne, Boston Symphony

## BASSOON

Richard Beene, Colburn Conservatory of Music  
Joost Bosdijk, London Symphony  
William Buchman, Chicago Symphony  
Whitney Crockett, Los Angeles Philharmonic  
Nancy Goeres, Pittsburgh Symphony  
Kim Laskowski, New York Philharmonic  
David McGill, Chicago Symphony (retired)  
Stephen Paulson, San Francisco Symphony  
Richard Ranti, Boston Symphony  
Michael Sweeney, Toronto Symphony

Kristin Wolfe Jensen,  
University of Texas at Austin—  
Butler School of Music

## HORN

Mark Almond, San Francisco Symphony  
Andrew Bain, Los Angeles Philharmonic  
Angela Barnes, London Symphony  
Tod Bowermaster, Saint Louis Symphony  
Stefan Dohr, Berlin Philharmonic  
W. Peter Kurau, Eastman School of Music  
Jennifer Montone, The Philadelphia Orchestra  
Jaclyn Rainey, Atlanta Symphony  
Erik Ralske, The Metropolitan Opera Orchestra  
Richard Sebring, Boston Symphony  
Leelanee Sterrett, New York Philharmonic  
Alberto Suarez, Kansas City Symphony  
Hugo Valverde,  
The Metropolitan Opera Orchestra  
William VerMeulen, Houston Symphony  
Gail Williams, Chicago Symphony (retired)  
Katherine Woolley,  
Royal Concertgebouw Orchestra

## TRUMPET

David Bilger, The Philadelphia Orchestra  
Christopher Coletti,  
Ithaca College School of Music  
David Elton, London Symphony  
Thomas Hooten, Los Angeles Philharmonic  
Billy R. Hunter, Jr.,  
The Metropolitan Opera Orchestra  
David Krauss,  
The Metropolitan Opera Orchestra  
Adam Luftman, San Francisco Symphony  
Thomas Rolfs, Boston Symphony  
Michael Sachs, The Cleveland Orchestra  
Thomas Siders, Boston Symphony  
James Wilt, Los Angeles Philharmonic  
Benjamin Wright, Boston Symphony

## TROMBONE / TUBA

Ian Bousfield, Vienna Philharmonic (retired)  
John DiCesare, Seattle Symphony  
Nitzan Haroz, The Philadelphia Orchestra  
Timothy Higgins, San Francisco Symphony  
Shachar Israel, The Cleveland Orchestra  
Megumi Kanda, Milwaukee Symphony  
Craig Knox, Pittsburgh Symphony  
Ohtae Kwon, Los Angeles Brass Academy  
James Markey, Boston Symphony  
Ilan Morgenstern, Vancouver Symphony  
Christopher Olka, Cincinnati Symphony  
Denson Paul Pollard,  
The Metropolitan Opera Orchestra  
Martin Schippers,  
Royal Concertgebouw Orchestra

Yasuhito Sugiyama, The Cleveland Orchestra  
Ben Thomson, London Symphony  
Ko-ichiro Yamamoto, Seattle Symphony  
Nathan Zgonc, Atlanta Symphony

## PERCUSSION / TIMPANI

Daniel Bauch, Detroit Symphony  
Joseph Becker, Detroit Symphony  
Rajesh Bhandari, Freelance Tabla  
Wade Culbreath,  
Los Angeles Chamber Orchestra  
Marc Damoulakis, The Cleveland Orchestra  
Matthew Decker, Seattle Symphony  
Jeremy Epp, Detroit Symphony  
Thomas Freer, The Cleveland Orchestra  
David Herbert, Chicago Symphony  
Zakir Hussain, Freelance Tabla  
Michael Israelievitch,  
SWR Stuttgart Radio Symphony  
David Jackson, London Symphony  
Robert Klieger, Milwaukee Symphony  
Christopher Lamb, New York Philharmonic  
Eric Millstein, Lyric Opera of Chicago  
Jacob Nissly, San Francisco Symphony  
Alex Orfaly, Sun Valley Music Festival  
Joseph Petrasek, Atlanta Symphony  
Manuel Rangel, Freelance Venezuelan Maracas  
Thomas Sherwood, The Cleveland Orchestra  
She-e Wu, Northwestern University—  
Bienen School of Music

## HARP

Grace Browning, Rochester Philharmonic  
Judith Loman, Toronto Symphony (retired)

## PIANO

Craig Terry, Lyric Opera of Chicago

## AUDIO

Theresa Leonard,  
Aspen Music Festival and School

## LIBRARY

Lisa Dempsey Kane, The Juilliard School  
Justin Vibbard, Sarasota Orchestra

## MASTER CLASSES

James Ehnes, violin

## WELLNESS

Mark Almond, Pulmonology & Virology/Immunology,  
San Francisco Symphony  
Renée-Paule Gauthier, Performance Psychology, Mind Over Finger  
Don Greene, Performance Psychology, Winning on Stage  
Noa Kageyama, Performance Psychology,  
The Juilliard School/Bulletproof Musician  
Heather Malyuk, Soundcheck Audiology  
Jarrett McCourt, Crisis Intervention  
Nicole Newman, Yoga for the Arts  
Nicholas Pallesen, Mental Performance  
Carrie Schafer, Whole Heart Wisdom  
Anna Schaum, Dramatic Changes Center for Sound Relationships  
Lori Schiff, Alexander Technique, The Juilliard School  
Claire Stefani, Body-Mapping for Strings, Volute Service International  
Jeffrey Steiger, Florida International University AWED Theater  
Hagit Vardi, Feldenkrais Method, University of Wisconsin-Madison  
Uri Vardi, Feldenkrais Method, University of Wisconsin-Madison

## LEADERSHIP AND PROFESSIONAL DEVELOPMENT

Rafael Baldwin, New World Symphony  
Tamika Bickham, TB Media Group LLC  
Katherine Bormann, The Cleveland Orchestra  
Barbara Butler, Rice University—Shepherd School of Music  
Rebekah Diaz, Diaz Inclusion Consulting  
Karla Donehew Perez, Catalyst Quartet  
Larry Dressler, Blue Wing Consulting  
Kathleen Drohan, New World Symphony  
Mark Grizez, Columbus Symphony  
Angelica Hairston, Challenge the Stats  
Lisa Husseini, Lisa Husseini LLC  
Blake-Anthony Johnson, Chicago Sinfonietta  
Francisco Joubert Bernard, Louisville Orchestra  
Noa Kageyama, The Juilliard School/Bulletproof Musician  
John Kieser, New World Symphony/IDAGIO  
Alexander Laing, Phoenix Symphony  
Martha Levine, New World Symphony  
Zachary Manzi, Conduit  
Amelia Nagoski, Western New England University  
Nicole Newman-Brown, Yoga for the Arts  
Maureen O'Brien, New World Symphony  
Joy Payton-Stevens, Seattle Symphony  
Bryan Rider, New World Symphony  
Elizabeth Rowe, Boston Symphony  
Charlotte Schou, New World Symphony  
Edward Shumsky, New World Symphony Board of Trustees  
Marte Siebenhar, Cultured Innovations  
Rochelle Skolnick, American Federation of Musicians  
John Michael Smith,  
Regional Orchestra Players Association/Minnesota Opera Orchestra  
Meredith Snow, International Conference of Symphony and  
Opera Musicians/Los Angeles Philharmonic  
Weston Sprott, The Metropolitan Opera Orchestra/The Juilliard School  
Roberto Toledo, New World Symphony  
Titus Underwood, Nashville Symphony

## COMMUNITY ENGAGEMENT

Felice Doynov, Ithaca College  
Justin Hines, New York Philharmonic  
Noa Kageyama, The Juilliard School/Bulletproof Musician  
Megumi Kanda, Milwaukee Symphony  
Susanna Loewy, Project 440  
Tina Menendez, HistoryMiami Museum  
Mark Nuccio, Houston Symphony  
Anthony Parce, Nashville Symphony  
Philip Payton, Freelance Violin  
Elizabeth Rowe, Boston Symphony  
Jennifer Snyder Kozoroz, Brevard Music Center

## FINANCIAL PLANNING

Matthew J. Ferrara, Northwestern Mutual

 **NWS alumni**

 **Taught in person**



# EQUITY, DIVERSITY, INCLUSION AND BELONGING

The New World Symphony is committed to building an inclusive organization so that people of all races, ethnicities, nationalities, sexual orientations, gender identities and expressions, abilities, religions and backgrounds are welcomed and respected within our fellowship, Board of Trustees, staff and volunteer groups; and that all are provided with the opportunity and resources to thrive. We pledge that our educational and artistic programming, presentations, community collaborations and communications will reflect our commitment to equity, diversity, inclusion and belonging (EDIB).

## NWS'S EDIB COMMITTEE

The New World Symphony's EDIB Committee—a volunteer group comprised of 40 staff, Fellows and Trustees—helps to drive NWS's EDIB and anti-racism work and enables us to seek the diverse perspectives we need to become equitable and inclusive in our programs, policies and procedures. This committee functions as a valued thought partner for leadership, providing feedback and guidance as organizers and facilitators working to maintain accountability as an institution to its EDIB commitment. Our ongoing work will benefit from organization, guidance and commitment from a key group of internal constituents.

The five EDIB sub-committees are:

- Governance and Steering
- Recruitment, Retention and Advancement
- Repertoire and Programming
- Education, Research and Institutional Convenings
- Communications

## NWS'S STATEMENT AGAINST ASIAN HATE

As we pass the one-year anniversary of closing the New World Center to the public due to the COVID-19 pandemic, we want to acknowledge the troubling and tragic rise in violence against Asians and Pacific Islanders in the United States and around the world over the past year and as a direct consequence of the pandemic.

New World Symphony stands in solidarity with our Asian, Asian American and Pacific Islander Fellows and staff and with the API community worldwide. We condemn this violence and pledge that our artistic programming, presentations and community engagement activities will reflect our commitment to anti-racism, equity, diversity, inclusion and belonging.

— March 2021



Midic Winds perform in Kansas

# NWS BLUE PROJECTS

NWS BLUE Projects are a combination of leadership and entrepreneurship training and hands-on experimentation for Fellows to gain a comprehensive skill set, alongside their artistic training and orchestral experience. NWS is on the cutting edge of training orchestral and community leaders of the future by providing essential learning experiences within the fellowship curriculum. NWS BLUE Projects allow Fellows an opportunity to explore passion projects that are relevant to their goals as classical musicians. Many of the NWS BLUE Projects purposefully reach and engage new audiences or deepen the attachment to existing audiences. NWS is the place for Fellows to lead the industry in new audience engagement and innovative programming. The 2020-21 NWS BLUE Projects were sponsored in part by the Maxine and Stuart Frankel Foundation.

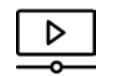
## 2020-21 NWS BLUE PROJECTS BY THE NUMBERS



PROJECTS: 34



FACULTY: 22



ONLINE STREAMS: 18



COMMUNITY  
PARTNERS: 8



## BLACK REFLECTIONS

### A JUST FUTURE FOR BLACK ARTISTS



Bass Fellow Michael Martin



Midic Winds



Horn Fellow Scott Leger



Cello Fellow Clare Bradford



Violin Fellow Sophia Bernitz

## NWS BLUE PROJECT HIGHLIGHTS

### BLACK REFLECTIONS

As his NWS BLUE Project, Bass Fellow Michael Martin created Black Reflections—a three-part panel discussion on Black artistry in music, in partnership with Oberlin Conservatory. Michael assembled Black artists, activists, scholars and executives in classical music and jazz for online conversations that covered the historical and social context of Black musicians' participation in concert music, the personal experiences of Black musicians, and reimagining a just and equitable future for Black artists in concert music. Over the three sessions, over 6,700 viewers tuned in live to join the discussion and many have viewed the archived videos.

"I couldn't allow a moment when our whole industry was asking 'how we can further racial equity' to go unanswered," said Michael. "I also found that what I needed most was to hear from other Black colleagues, mentors and family members; if only to know there were other people who shared the same thoughts and feelings, and understood them. I felt this was the moment to bind both of those needs together. I created Black Reflections with the intention to show a path forward for our industry, but most importantly, for young Black musicians like me to hear from the greatest Black musicians of our field, and see themselves in them."

VIDEO: [nws.edu/BlackReflections](https://nws.edu/BlackReflections)

### MIDIC WINDS

In summer 2020, Flute Fellow Johanna Gruskin, Bassoon Fellow Justin Cummings and Horn Fellow alumnus Russel Rybicki had a musical reunion in an unexpected place: the plains of western Kansas. Their woodwind quintet, Midic Winds, reunited for a series of socially-distanced outdoor concerts, pop-up concerts around town and educational presentations. They also commissioned a new piece, *Epitaph*, by composer Nick Davies, which is dedicated to the city of Goodland and Johanna's grandmother. The work is based on the world's largest easel and replica of Van Gogh's *Sunflowers* located in Goodland.

READ MORE: [nws.edu/midic](https://nws.edu/midic)

### SPECTRAL SOUNDS

Horn Fellow Scott Leger curated a series of free, streamed performances that he partnered with an interactive online concert museum. The three-part series featured concerts inspired by Birds and Animals, Water and Technology. The final concert featured Scott as soloist in Tristan Murail's *Mémoire/Erosion*.

READ MORE: [spectralsounds.org](https://spectralsounds.org)

**Spectral Sounds**

**Birds and Animals**  
A series of free, streamed performances, curated by Horn Fellow Scott Leger and partnered with an interactive online concert museum, that allows the audience to engage with music and sounds featured on the program. Part I focuses on music inspired by bird calls. Part II on May 15 will feature music that is inspired by nature water. Part III on May 22 will focus on the world's "unnatural" sounds.

**Water**

**Technology**

### ENCORE FOR HEROES WITH BAPTIST HEALTH

During the 2020-21 season, NWS Fellows partnered with NWS Community Partner Baptist Health to launch Encore for Heroes—a video series to honor the pandemic's healthcare and frontline workers. Each video in the #EncoreForHeroes series shares a message and performance by NWS Fellows.

"Music has always been a great vehicle when it comes to healing and bringing people together," said team leader and Violin Fellow Harry Chang. "I decided to make these short videos as a way of expressing my appreciation for healthcare heroes, letting them know that the world is grateful for their work. People who work at hospitals may not have the luxury of free time to sit through full concerts and that's the reason why I keep these videos short. Nonetheless, these videos contain the most personal and beautiful melodies that have brought us serenity and joy in the past, and I hope they do the same for all the healthcare and frontline heroes out there."

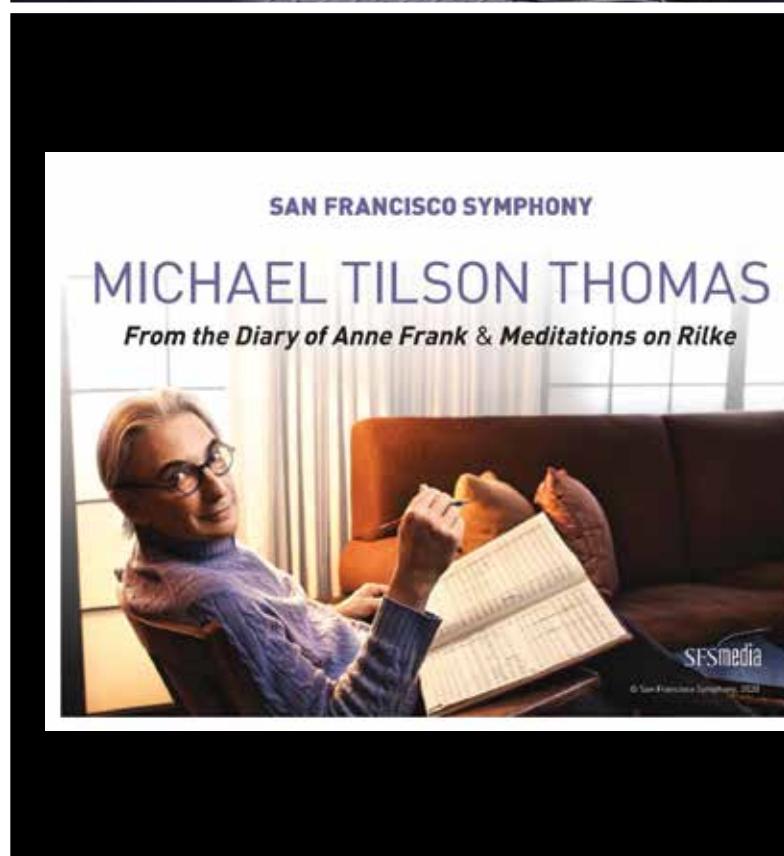
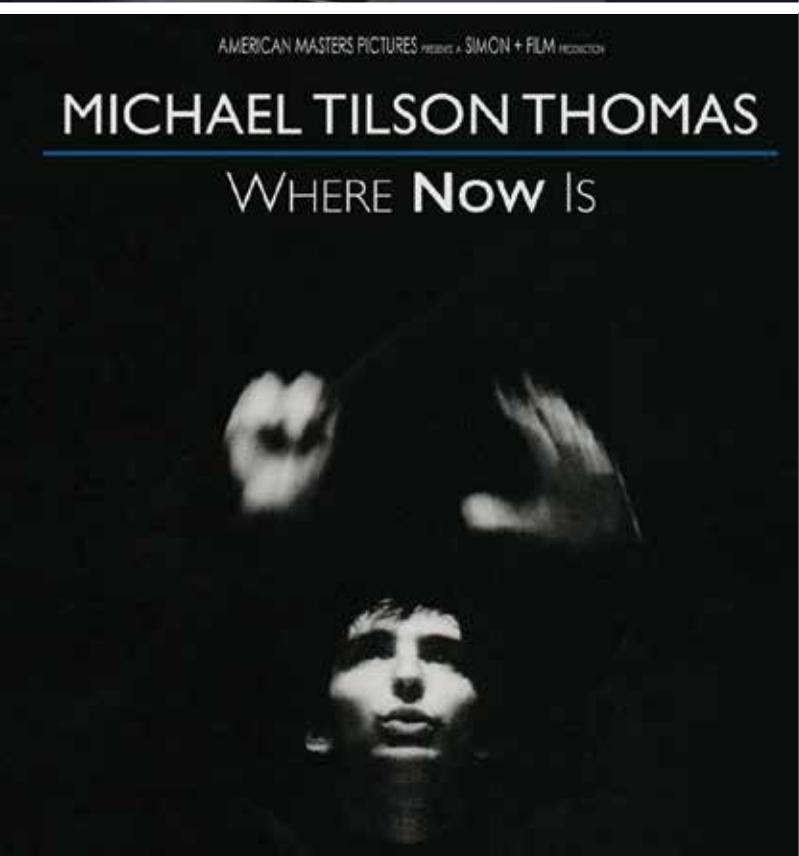
VIDEO: [nws.edu/heroes](https://nws.edu/heroes)

 **Baptist Health**



## AMERICAN MASTERS PICTURES PRESENT • SIMON + FILM PRODUCTION MICHAEL TILSON THOMAS

WHERE Now Is



# MTT'S SEASON TO REMEMBER

The 2020-21 season for Michael Tilson Thomas included everything from one-on-one connections with Fellows on Zoom to his 12th Grammy Award win. Here are the highlights:

## AMERICAN MASTERS DOCUMENTARY

On October 23, 2020, PBS's award-winning American Masters series presented the nationwide premiere of *Michael Tilson Thomas: Where Now Is*, a documentary that chronicles MTT's life and career, from his childhood in California to his ascension to the world stage and leadership roles with the New World and San Francisco symphonies. The film, which first debuted at the Miami Film Festival in March 2020, highlights NWS throughout the documentary in concert and rehearsal footage, archival materials and footage of MTT's day-to-day life while in Miami. The film also features interviews with MTT and NWS alumni, and commentary from world-renowned architect Frank Gehry, with whom MTT collaborated in designing the New World Center.

 [READ MORE: nws.edu/now](https://nws.edu/now)

## PBS NEWS HOUR

In February 2021, PBS News Hour aired a piece on MTT and the New World Symphony. The piece begins with MTT's description of NWS as a bridge between academic work and professional life. He explains, and Fellows demonstrate, our use of online learning to keep musical energy flowing during the pandemic. The interview shows MTT in coast-to-coast mentoring sessions with Fellows from his home in California.

 [VIDEO: nws.edu/NewsHour](https://nws.edu/NewsHour)

## A GRAMMY DOZEN

In March 2021, MTT won his 12th Grammy Award as the live concert recording of his own *From the Diary of Anne Frank and Meditations on Rilke* with the San Francisco Symphony (SFS) was named Best Classical Compendium. Recorded live at Davies Symphony Hall in November 2018 and January 2020, respectively, this album represents the first SFS Media release of MTT's original compositions, juxtaposing his earliest orchestral work with his most recent one. MTT and SFS are joined on the winning recording by vocalists Isabel Leonard, Sasha Cooke and Ryan McKinny. MTT and SFS were also nominated for Best Orchestral Performance for their live recording of Copland's Third Symphony.



Face Off: Battle of the Instruments,  
produced by NWS Media  
Photo by Dan Sletz



Face Off host, DJ Fly Guy



Luis Fonsi and Kelsea Ballerini



# NWS MEDIA

A new department took shape in the 2020-21 season: NWS Media. Led by John Kieser, NWS Media is the media producing, publishing and broadcasting arm of NWS, overseeing webcasts, recordings and other programming designed for broadcast.

Though it presented many challenges, the COVID-19 pandemic created an opportunity to strengthen NWS's media offerings, engage new and existing audiences through digital products and extend NWS's global reach with a systematic and coordinated approach to distribute digital products that are both artistic and educational.

While overseeing NWS's ticketed and free digital products like concert webcasts, MUSAIC, Live from our Living Room and more, the NWS Media team also secured distribution partnerships with classical music media companies, including IDAGIO and medici.tv, to amplify the organization's reach and develop a national and global audience network.

## NWS MEDIA BY THE NUMBERS

**NUMBER OF VIRTUAL PROGRAMS:** 53

**NUMBER OF VIEWS:** 20,000+

**NUMBER OF CONTINENTS WITH NWS MEDIA VIEWERS:** 6

### IDAGIO CONCERT STREAMS

**NUMBER OF VIEWS:** 400+

**COUNTRIES REPRESENTED IN DIGITAL AUDIENCES:** 20



### MEDICI.TV CONCERT STREAMS AND MASTER CLASSES

**NUMBER OF VIEWS:** 18,000+

**COUNTRIES REPRESENTED IN DIGITAL AUDIENCES:** 20+

# NEW WORLD CENTER EVENTS

In the 2020-21 season, the Business Development team executed a number of public and private events. A highlight of the season was the CBS special *Essential Heroes: A Momento Latino Event*. The New World Center served as one of three filming locations for the event, which recognized America's diversity and honored the contributions of the Latinx community to our country and their importance to its future. The one-hour special brought joy, awareness and aid to a community that has played a vital role in fighting COVID-19 while also being deeply impacted by it.

Many of the event's musical guests were filmed in the New World Center's Performance Hall, including Juanes, Luis Fonsi, Kelsea Ballerini, Pitbull and Gloria Estefan, as well as commentator Ana Navarro. Produced and hosted by Eva Longoria, joined by co-hosts Gloria Estefan and Ricky Martin, the night explored the Latinx experience—as told by Latinx voices. This engagement provided the largest gross income amount from a single-client event since the New World Center's inception.



Pitbull



Michael Tilson Thomas  
Photo by Barbara P. Fernandez



Photo by Rui Dias-Aidos, REDAV, Inc.



Neisen Kasdin, Frank Gehry, MTT and Howard Herring  
Photo by Rui Dias-Aidos, REDAV, Inc.



28 Photo by Claudia Uribe



2010 Fellows at New World Center construction site  
Photo by Rui Dias-Aidos, REDAV, Inc.



Howard Herring, MTT and Neisen Kasdin  
Photo by Barbara P. Fernandez

# NEW WORLD CENTER AT 10

January 2021 marked the 10th anniversary of the New World Center's opening—a six-day extravaganza that put the Frank Gehry-designed campus on full display. The New World Center was built at the intersection of music, technology, education and community and in its first 10 years has served as a cultural and social centerpiece of Miami Beach. When the campus opened in 2011, former City of Miami Beach Mayor Neisen Kasdin predicted that "no building in recent years will have as profound an effect on so many fields of endeavor and so many aspects of society and culture as this." Today, current Mayor Dan Gelber calls the New World Center one of Miami Beach's cultural crown jewels. NWS celebrated the 10-year mark with a blog series dedicated to how the New World Center came to be, how NWS uses it to explore the future of classical music and the building's impact over the last decade.



*"I'm very proud of this project and what we've done together. The best thing an architect can do is help realize someone's dream and then take them somewhere else. Somewhere they have never been or thought of going. I think that this building will last beyond all of us as a place to inspire young musicians, including future ones, to find new ways to explore the relationship between themselves, their audience and their community."*

— Frank Gehry

**READ MORE:** [nws.edu/NWCat10](http://nws.edu/NWCat10)



# 2020-21 FELLOW AND ALUMNI SUCCESSES

■ **Emily Beare**, Second Oboe, Cincinnati Symphony

■ **Kathryn Bradley**, Bass, San Diego Symphony (one-year)

**Julia Coronelli**, Faculty (harp), DePaul University

■ **Jessica Elder**, Principal Horn, Utah Symphony

**Brook Ferguson**, Faculty (flute), Utah State University

**Michael Ferraguto**, Head Librarian, The Cleveland Orchestra

**Alex Gonzalez**, Future of Music Faculty Fellow (violin), Cleveland Institute of Music

**Allyson Goodman**, Faculty (viola), Catholic University

**Micah Hayes**, Assistant Professor (music technology) and Director of Music Production, Seattle Pacific University

**Christopher Hernacki**, Visiting Assistant Professor (trombone), Crane School of Music at SUNY Potsdam

**Daniel Jordan**, Director of Artistic Programs, Artist Series Concerts of Sarasota

**Si-Yan Darren Li**, Faculty (cello/chamber music), Kent State University

■ **Aaron Ney**, Trumpet, The U.S. Army Band "Pershing's Own"

**Jared Rex**, Curator of Music, Boston Public Library

■ **Matthew Searing**, Assistant Librarian, The Florida Orchestra

■ **Johnathan Smith**, Audio/Video Engineer, New England Conservatory

■ **Leah Stevens**, Second/Piccolo/Assistant Principal Flute, Owensboro Symphony

**Ebonee Thomas**, Assistant Professor (flute), University of Missouri—Kansas City Conservatory

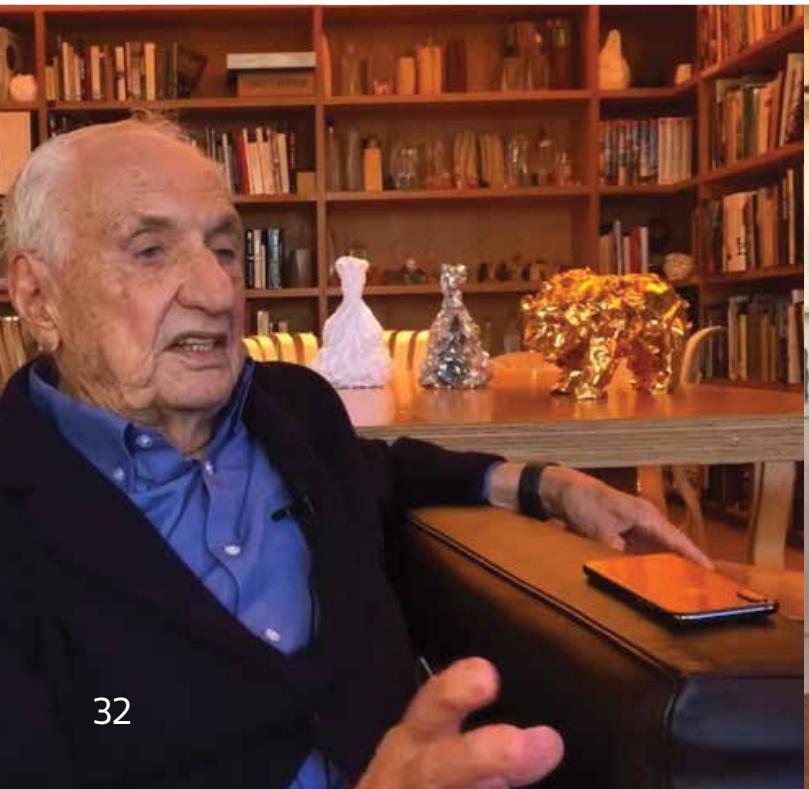
**Jarrett Threadgill**, Beckman LA Phil Resident Fellow (viola), Los Angeles Philharmonic

**Larry Williams**, Adjunct Professor (horn), Washington Adventist University; Associate Director and

Chief Operating Officer, DMV Music Academy

**Katie Wyatt**, Executive Director, Weymouth Center for the Arts and Humanities

■ *Started the 2020-21 season as a Fellow*



# BRAVE NEW WORLD GALA

On February 20, 2021 NWS hosted Brave New World, A Celebration of Resilience. The 33rd Anniversary Gala was NWS's first to take place entirely online. It was a fitting location for Gala Chairs Judith Rodin and Paul Verkuil, MTT and attendees to honor the visionary investments of the John S. and James L. Knight Foundation and its President Alberto Ibargüen, as they have partnered with NWS to reimagine classical music in the digital age.

The evening's main event was the world premiere of *Anything is Possible, A New World Story*—a 45-minute film produced by MTT that shared archival footage and performance clips from across NWS's 33 years and new interviews with MTT, Frank Gehry and NWS alumni.

Over 200 guests participated in a VIP reception before the film premiered. Each table host and their guests enjoyed pre-recorded performances by NWS Fellows and alumni, as well as a special guest artist who has a strong connection to NWS. The artists, including Yo-Yo Ma, Renee Fleming, Gil Shaham, Emanuel Ax, Measha Brueggergosman, Anthony and Demarre McGill, Jean-Yves Thibaudet, Sasha Cooke, Nicola Benedetti and more, participated in conversations with MTT or guests following their performances.

The event raised nearly \$1.7 million for the NWS Resilience Fund, which was seeded by Judith Rodin and Paul Verkuil in July 2020 to address the complex challenges of our time.





Wende Weber and Darrell Windle, photo by Ezequiel Williams

## VOLUNTEERS

THE  OF NWS

Karina Brunenieks  
Herb Cohen  
Marilyn Cohen  
Annette Fromm  
Lyndon Godsall  
Jerome Jordan  
Nelly Lopez  
Karen Moody  
Karen Paige  
Marie Pelissier  
Suzanna Sanders  
Darrell Windle

## TREASURER'S REPORT

**“** NWS is a dynamic, unique and Fellow-centric educational program that prepares musicians for a challenging future. NWS is resilient, strategically honing its ability to bounce back from crises, learn from them, and achieve transformation as a result. Never have these tenets been tested so thoroughly than in ... the pandemic ... major changes in how NWS programs are executed and experienced by Fellows, audiences and patrons ... NWS is extraordinarily fortunate to be addressing this challenging future from a strong financial base ... NWS's resilience is demonstrated in its ability to quickly leverage its human, physical and financial assets to reinvent its programs ...

I wrote these words in late 2020 as NWS—and the world—were still coming to terms with the pandemic and before vaccines were available. Last year's annual report outlined several major decisions and steps that were taken to reduce expenses, shore up critical infrastructure, and increase liquidity. There was absolutely no certainty or visibility as to how the year would progress.

The entire institution worked together. Donors and Trustees stepped up with early and meaningful levels of support; audiences stayed with us, if only virtually; staff sustained furloughs, pay cuts and reassignments; and our Fellows rolled with all the punches and ever-changing safety protocols to deliver artistically important and superbly executed programs.

It is immensely gratifying to look back at the last year and celebrate important artistic and educational accomplishments. A combination of strategic focus, generous support and financial discipline combined to get NWS through the year in stronger financial shape than anyone had a right to expect at the start of the pandemic. The fiscal year ended with a balanced operating budget, staff and Fellows headcount and compensation cuts were gradually restored, the annual gala went fully virtual and was an enormous artistic and financial success, capital investments were made, endowment and reserve fund assets recovered to reach their highest valuations in NWS's history, and sustainable new online programs were created and explored more in FY22.

For more information, you may request a copy of NWS's audited financial statements or visit our website at [nws.edu/financials](http://nws.edu/financials).

On behalf of the Board of Trustees, the administrative staff and the Fellows, I thank all our 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 and embrace an unpredictable future with resilience.



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

## FIVE-YEAR FINANCIAL HIGHLIGHTS\*

(in thousands of dollars)

### REVENUE, GAINS AND OTHER SUPPORT

Operating Activity	FY17	FY18	FY19	FY20	FY21
Contributions	\$12,489	\$6,860	\$11,605	\$21,659	\$7,080
Bequests	2,300	248	13	1	792
Program Revenue	1,638	1,709	1,982	1,362	270
Special Events and Gala (net)	1,470	2,628	2,029	1,594	1,527
Business Development (Rentals) and Misc. Income	1,570	1,216	1,426	1,048	692
<b>Subtotal</b>	<b>19,467</b>	<b>12,661</b>	<b>17,055</b>	<b>25,664</b>	<b>10,361</b>
<b>Income and Gains on Investments</b>	<b>10,493</b>	<b>7,671</b>	<b>5,860</b>	<b>1,957</b>	<b>25,748</b>
<b>Total Revenue, Gains and Other Support</b>	<b>\$29,960</b>	<b>\$20,332</b>	<b>\$22,915</b>	<b>\$27,621</b>	<b>\$36,109</b>

### EXPENSES

Operating Activity	FY17	FY18	FY19	FY20	FY21
Program Services	\$10,838	\$10,900	\$10,795	\$10,728	\$9,522
Marketing and Fundraising	2,990	3,187	3,129	2,988	2,502
General and Administrative	1,883	1,833	1,971	2,027	1,996
Facilities Rentals	664	719	736	641	599
<b>Subtotal</b>	<b>16,375</b>	<b>16,639</b>	<b>16,631</b>	<b>16,384</b>	<b>14,619</b>
<b>Depreciation and Non-Operating Activity</b>	<b>5,774</b>	<b>6,049</b>	<b>6,682</b>	<b>6,167</b>	<b>6,787</b>
<b>Total Expenses</b>	<b>\$22,149</b>	<b>\$22,688</b>	<b>\$23,313</b>	<b>\$22,551</b>	<b>\$21,406</b>
<b>CHANGE IN NET ASSETS</b>	<b>\$7,811</b>	<b>-\$2,356</b>	<b>-\$398</b>	<b>\$5,070</b>	<b>\$14,703</b>

\* Summarized consolidated data from audited financial statements. Per GAAP requirements, contributions include new multi-year pledges secured in each fiscal year.

## STATEMENT OF FINANCIAL POSITION AT JUNE 30, 2021

### ASSETS

(in thousands of dollars)

Cash	\$67
Investments	
Endowment Gifts	80,896
Investment Gains	41,978
Total Investments	122,874
Accounts and Contributions Receivable	11,210
Prepaid Expenses and Deposits	2,907
Property and Equipment, Net of Depreciation	139,799
<b>Total Assets</b>	<b>\$276,857</b>

### LIABILITIES AND NET ASSETS

(in thousands of dollars)

Accounts Payable and Accrued Expenses	\$1,013
Deferred Revenues	623
Loans and Lines of Credit	20,826
Total Liabilities	22,462
Net Assets Without Donor Restrictions	132,177
Net Assets With Donor Restrictions	122,218
Total Net Assets	254,395
<b>Total Liabilities and Net Assets</b>	<b>\$276,857</b>

# SUSTAINABILITY STATEMENT

## A STRONGER FINANCIAL PLATFORM TO GROW CORE PROGRAMS AND SUPPORT INNOVATION AND EXPERIMENTATION BECOMES MORE URGENT

As discussed in previous annual reports, NWS's endowment fund needs to grow significantly with new support. While the annual fund continues to grow in absolute terms, its share of operating revenue—as much as 61% in recent years—needs to be reduced. Raising more than half of the budget annually is a high bar to achieve consistently. Last year would have been a very different situation had investment markets not recovered so swiftly from their pandemic lows. Multi-year commitments from donors become even more important in times of uncertainty.

Operating expenses have increased an average of 1% annually for the last eight years, excluding FY21. Opportunities for funding program expansion exceed our ability to redirect existing resources. As NWS works to shape the future of classical music, many programs can grow faster, and new programs will be developed that need to be funded. NWS certainly hopes a pandemic-induced reduction of 11% in its total operating budget for FY21 will be an aberration in the long term.

As the New World Center enters its second decade, critical technical systems have reached their natural end of life, while annual maintenance needs continue to grow into necessary capital improvements. NWS estimates that capital investment over the next 20 years will cost at least \$30 million over and above the annual operating budget. More than 60% of this is for replacing and upgrading elements of NWS's groundbreaking video infrastructure every 7-10 years, increasing local and cloud-based storage capacity for digital assets, and next-stage distance learning and IT infrastructure. Other needs include new musical instruments and all the usual building improvements that will keep New World Center and the Fellows' housing in excellent condition. NWS must also consider rising seas and other anticipated impacts of climate change on its facilities and make necessary changes and improvements.

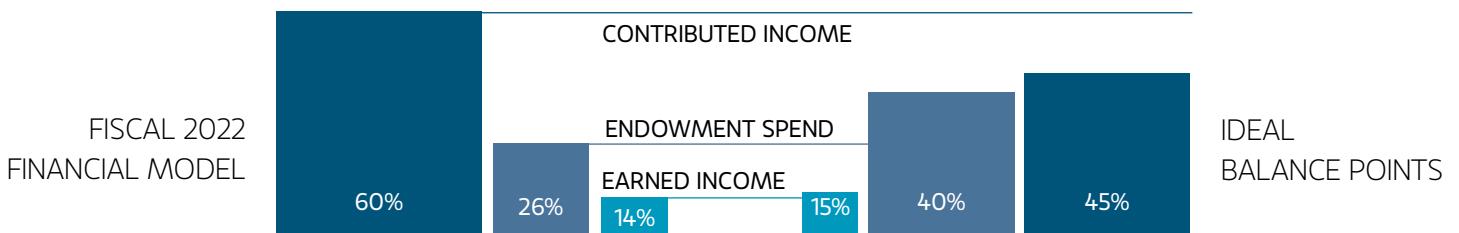
Since 2011 the endowment has generated about 25% of annual operating support. A larger endowment that supports at least 40% of the operating budget is our goal to fund the institution's future growth and programs. An increasing share of the annual budget supported by the endowment will provide a more stable base upon which to plan for these developments and ensure the innovative and experimental nature of NWS programs.

In the meantime, NWS has lengthened the smoothing period in calculating the amount of annual endowment spend to better insulate the institution from extreme market volatility.

The approved operating budget for FY22 is \$18.3 million. If this were to grow at an average annual rate of 3% the budget in 2030 could look as follows:

Contributed income (45%) \$10,350,000	Endowment spend (40%) \$9,200,000	Earned income (15%) \$3,450,000	Total budget \$23,000,000
--	--------------------------------------	------------------------------------	------------------------------

If the current investment pool can grow at an average annual rate of 3% after distributions to support the budget, then new paid-in gifts to the endowment will need to be at least \$50 million to bring the total endowment to just over \$200 million to support 40% of the operating budget in 2030. This is in addition to what is required to fund capital improvements.





# WE THANK OUR DONORS

*We are pleased to recognize the following donations made between July 1, 2020 and June 30, 2021.*

## MAESTRO'S CIRCLE DIAMOND TIER \$250,000+

Anonymous (2)  
Maxine and Stuart Frankel Foundation  
John S. and James L. Knight Foundation  
Kleh Family Foundation,  
Mr. and Mrs. William Kleh  
The Kovner Foundation  
Miami-Dade County Department of  
Cultural Affairs\*

## MAESTRO'S CIRCLE GOLD TIER \$100,000-\$249,999

Cassie Arison and Niv Alexander  
The Micky and  
Madeleine Arison Family Foundation  
Sarah Arison and Thomas Wilhelm  
Art Mentor Foundation Lucerne  
Mr. and Mrs. Adam Carlin  
City of Miami Beach, Cultural Affairs  
Program, Cultural Arts Council  
Estate of Kirk Landon  
The Lynn and  
Louis Wolfson II Family Foundation  
Helena Rubinstein Philanthropic Fund at  
The Miami Foundation,  
Diane and Robert Moss  
Karen Bechtel and William Osborne  
Judith Rodin and Paul Verkuil  
Susan D. Kronick and  
Edward Manno Shumsky  
Bill Strong

## MAESTRO'S CIRCLE SILVER TIER \$50,000-\$99,999

Anonymous (2)  
Baptist Health  
Bruce and Martha Clinton,  
The Clinton Family Fund  
Crankstart Foundation  
Dan J. Epstein Family Foundation  
Dr. M. Lee Pearce Foundation, Inc.  
AMD Family Fund  
Frank Family Charitable Foundation,  
Mary and Howard S. Frank  
Rose Ellen Greene  
John and Jana Haley  
Mr. and Mrs. Harry M. Hersh  
Hitachi Kokusai Electric America, Ltd.  
Mr. and Mrs. William L. Morrison  
National Endowment for the Arts  
Northern Trust Bank, John Fumagalli  
The Samuel Freeman Charitable Trust  
Sol Taplin Charitable Foundation  
State of Florida, Department of State,  
Division of Cultural Affairs  
Ms. Dorothy A. Terrell  
Michael Tilson Thomas and  
Joshua Robison  
Truist | Beth and John Geraghty  
The Wege Foundation

## CONCERTMASTER'S CIRCLE \$5,000-\$14,999

Sari and Arthur Agatston  
Mr. and Mrs. Jeffrey Akin  
JoAnne and Michael A. Bander Family  
Fund at The Miami Foundation  
Helene Berger\*  
Alan and Jusicia Bernstein  
Mr. and Mrs. James Bodnar  
Mr. and Mrs. Ernest Bogen  
Mr. Robert R. Brinker and  
Ms. Nancy S. Fleischman  
Stephen Brint and Mark Brown  
Mr. Douglas S. Cramer\* and  
Mr. Hubert S. Bush  
Jennifer Stearns Buttrick and  
Matthew W. Buttrick  
Trudy and Paul Cejas  
Mr. Richard Cole Esq.

## CONDUCTOR'S CIRCLE \$25,000-\$49,999

Anonymous  
Florence and Sheldon Anderson  
Wallis Annenberg and the  
Annenberg Foundation  
Louise Austin  
The Batchelor Foundation  
Mr. and Mrs. Francisco L. Borges  
Dr. Matthew Budd and  
Ms. Rosalind E. Gorin  
Mr. and Mrs. Michael Carpenter  
Mr. and Mrs. John Dasburg  
Dr. and Mrs. David F. Frankel  
Goldman Sachs Group  
Ms. Francine Lee Hand and  
Mr. David Siegel  
Jackson Health System  
Jane and Gerald Katcher  
The Kirk Foundation  
League of American Orchestras  
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Photo by Kristin Pulido



Edward with Howard Herring and Maureen O'Brien

## EDWARD MANNO SHUMSKY UNPARALLELED LEADERSHIP

On June 30, 2021, Edward Manno Shumsky completed his six-year tenure as Chairman of NWS's Board of Trustees. Edward and his wife Susan D. Kronick are stalwart supporters of NWS and, in this role, embraced NWS's mission and vision to lead the institution through challenges and celebrations, from the global pandemic and Hurricane Irma to artistic triumphs and technological feats.

Since his election as Chairman in 2015, Edward oversaw financial stability and strategic growth, including a 38% increase in operating revenues and substantial increases in NWS's reserve fund and endowment. Through Edward's leadership, NWS's Board expanded to welcome 15 new Trustees, including the first Alumna Trustee, and he oversaw significant facilities upgrades at the New World Center, including our recent multi-year upgrade to 4K UHD technology. At the heart of Edward and Sue's passion for NWS are the many Fellows and alumni they have mentored. As Chairman, Edward fostered Fellows' growth by serving as a fellowship curriculum coach, establishing NWS's first Alumni Advisory Committee and the Alumni-Fellow mentoring program, and creating an additional mentoring program between Trustees and Fellows.

Thank you, Edward and Sue, for your guidance, governance and consummate commitment to ensuring NWS prospers as we honor the past and shape the future of classical music.



Edward and Sue  
Photo by Gregory Reed



Edward and Sue with MTT, Joshua Robison and NWS supporters, staff and alumni at 2019 Kennedy Center Honors, photo by Elman Studio

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**If we have inadvertently omitted  
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[emily.greene@nws.edu](mailto:emily.greene@nws.edu) or  
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## NWS COLLABORATIONS FUND

### FORGING PARTNERSHIPS IN A NEW WORLD

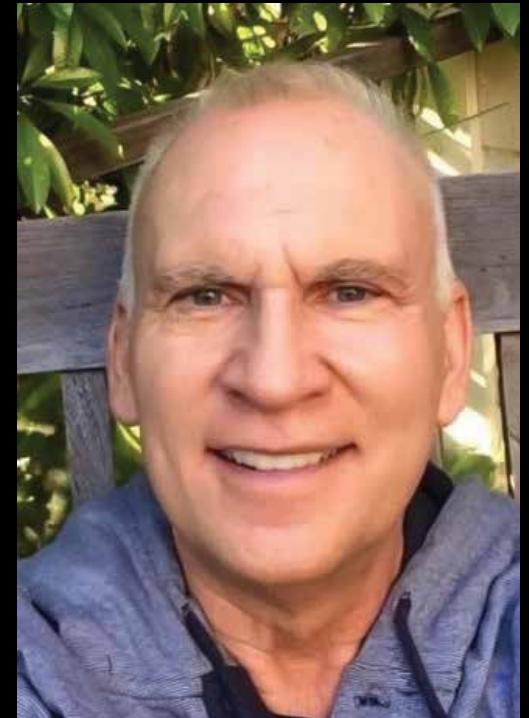
The New World Symphony established the NWS Collaborations Fund in March 2021 to support partnerships with like-minded organizations from Miami's arts community and other non-profit groups whose mission and values complement those of NWS. This Fund was seeded with a \$500,000 lead gift over five years from NWS Trustee William Kleh and his wife Patricia Kleh.

The Fund supported a collaboration with Human Rights Watch and pianist Awadagin Pratt in April 2021. Being Black in America: An Evening of Music, Storytelling and Real Talk about Racial Inequality and Policing in the U.S. was a live, one-of-a-kind musical storytelling performance and discussion.

The Collaborations Fund is one of a series of major funding initiatives established by members of the NWS Board of Trustees, with the goal of driving innovation at the New World Symphony and, as a result, within the greater classical music landscape. In 2018 Robert and Diane Moss created the Fund for New Ventures to underwrite innovative projects and programs. Dr. Judith Rodin established the Resilience Fund in 2020 to help NWS respond quickly and creatively to the pandemic and other external challenges.

 **READ MORE:** [nws.edu/collaborations](http://nws.edu/collaborations)

## JAMES CHACE LEAVING A LEGACY



James R. Chace, a resident of San Francisco, first encountered Michael Tilson Thomas during performances of the San Francisco Symphony. After retiring from the Pacific Gas & Electric Pacific Energy Center, Jim became a part-time resident of Miami Beach and an enormous fan of the New World Symphony.

Jim loved interacting with NWS Fellows and learning about their studies, travels and goals. He frequently shared that he preferred attending rehearsals to concerts because watching the conductor work on what seemed to be the smallest details made him even more aware of what contributed to the concert performance. As an engineer, he knew well the values of the smallest details.

Upon his death in March 2020, Jim's estate was divided between NWS, Planned Parenthood and National Public Radio. A humble and low-key philanthropist, his estate will continue to fund programs that enriched his communities and his life. The New World Symphony family mourns his passing and is deeply grateful for his generosity.

The New World Symphony Legacy Society serves to recognize those individuals who have included NWS in their estate plans. An estate gift is much more than a financial decision. It's a personal statement about who you are, what you care about, and what your legacy will be. For information on the Legacy Society, please contact Paul Woehrle, Vice President for Capital and Planned Giving at 305.428.6731.



Awadagin Pratt and Violin Fellow Chelsea Sharpe for Human Rights Watch, supported by the NWS Collaborations Fund



Alfresco Earth Day Dinner at PAMM, photo by World Red Eye - Daniel Rodriguez



2 Korean Girls Cooking Demonstration



Gangnam Style



44

Alfresco Earth Day Dinner at PAMM, photo by World Red Eye - Daniel Rodriguez

# FRIENDS OF NWS

In the 2020-21 season Friends of New World Symphony hosted over 15 online and in-person events. Each event was hosted by Friends of NWS members and staff, and exposed members to a broad range of programming.

*"I've enjoyed the challenge of leading Friends of NWS during such an unusual year. Hosting a virtual season meant it was possible for us to have guest speakers and an audience from all over the world. We've had people tuning in from New York, Canada and Jamaica, to name a few. Although our members (and everyone else in the world) have missed seeing each other in person, we have been able to get creative and turn a potentially negative situation into a positive."*

— Jennifer Weinberg, President, Friends of NWS

**Some of the season's highlights included:**

## SEOUL-FUL NIGHT: KOREAN EATS AND K-POP

On April 7 Friends of New World Symphony hosted Seoul-ful Night: Korean Eats and K-pop—a virtual event that celebrated Korean culture through food and music. The evening's cook-along demonstration was led by 2 Korean Girls co-owners Michele and Jennifer Kaminski and Chef Allen Susser, who walked the audience through making chicken bulgogi and kimchi fried rice. Streaming live from the New World Center, Fellows Jung Eun Kang (violin), Amy Sunyoung Lee (cello) and Wesley Ducote (piano) performed covers of popular Korean artists like PSY (Gangnam Style) and BTS—the first and only K-pop group to earn a Grammy Award nomination. The event welcomed guests from across the U.S. and a portion of the event's proceeds benefitted the Asian American Legal Defense and Education Fund and Stop AAPI Hate.

## ALFRESCO EARTH DAY DINNER

Friends of NWS's first in-person event in over a year was an Alfresco Earth Day Dinner at Verde at Pérez Art Museum Miami on April 22. The meal highlighted sustainable fruits and vegetables from Hungry Harvest, which works directly with farmers to rescue produce. NWS Harp Fellow Phoebe Powell performed throughout the event, which supported not only Friends of NWS, but also FoodEASE, whose mission is to fight food waste while reducing hunger in our community.

## CONDUCTING A SYMPHONY

Conducting Fellow Chad Goodman led Friends of NWS members through conducting basics, sharing what it's like to be in the driver's seat on stage and introducing works he has composed.

## 2020-21 BOARD

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Violin Fellow Sophia Bernitz and Piano Fellow Wesley Ducote



Eduardo Delgado and Terell Johnson, back right and center, with their Sphinx LEAD cohort, photo by Nan Melville

# FELLOW, ALUMNI AND STAFF PROFILES

## LIVE FROM OUR LIVING ROOM SERIES CONTINUES FROM NEW WORLD CENTER

Once returning to the New World Center in fall 2020, Fellows launched the second season of their free online concert series Live from our Living Room. The weekly performances moved to the New World Center's performance hall and intimate Truist Pavilion to incorporate the spaces' advanced technological capabilities into the broadcasts. "Our mission with this project was to remain committed to our craft, celebrate the art form, thank our critical healthcare workers, and bring joy and comfort to people during this challenging time," said NWS Piano Fellow Wesley Ducote.

### SPHINX LEAD NWS STAFF JOIN THIRD COHORT

Among the Sphinx Organization's third Sphinx LEAD program cohort are two members of the New World Symphony staff: Eduardo Delgado, Director of Corporate Partnerships, and Terell Johnson, Director of Business Development and Interim Director of Community Engagement. Standing for Leaders in Excellence, Arts and Diversity, the two-year program is designed to evolve the industry landscape by empowering the next generation of executive leaders. Each cohort is comprised of Black and Latinx arts leaders selected from around the country. Through in-person and remote learning opportunities, Sphinx LEAD will provide the skill sets, professional networks, career mentorship and inspiration needed to develop and support these future leaders.

*Exciting Update: Terell Johnson has moved to Chicago to serve as the Executive Director of the Chicago Philharmonic!*

 [READ MORE: nws.edu/Sphinx3](https://nws.edu/Sphinx3)



## KALLIE SUGATSKI

### MARKING TIME WITH VIGOROUS TENDERNESS

When the pandemic halted audiences from experiencing live music together, NWS viola alumna Kallie (Ciechomski) Sugatski saw a unique situation that cried for music. She founded Vigorous Tenderness—an outdoor music series that centers on queer and BIPOC composers, voices that have been creating fantastic art for a long time, but have been excluded from the canon.

Vigorous Tenderness is a musical offering rooted in nature with performances responsive to conditions in her home state of Maine. The quarterly series is based on the calendar's equinoxes and solstices. "So many of the ways we've traditionally observed the passage of time have been compromised during the pandemic," said Kallie. "This series is an earthly and grounded way of marking time and connecting with each other through listening. To create a tiny thing that reimagines how people listen to new music, whose music they're hearing and how acoustic music can happen safely is my best attempt at engaging with our current circumstances."

 [READ MORE: nws.edu/tenderness](https://nws.edu/tenderness)

# MIAMI ART STRONG

## MIAMI ART STRONG

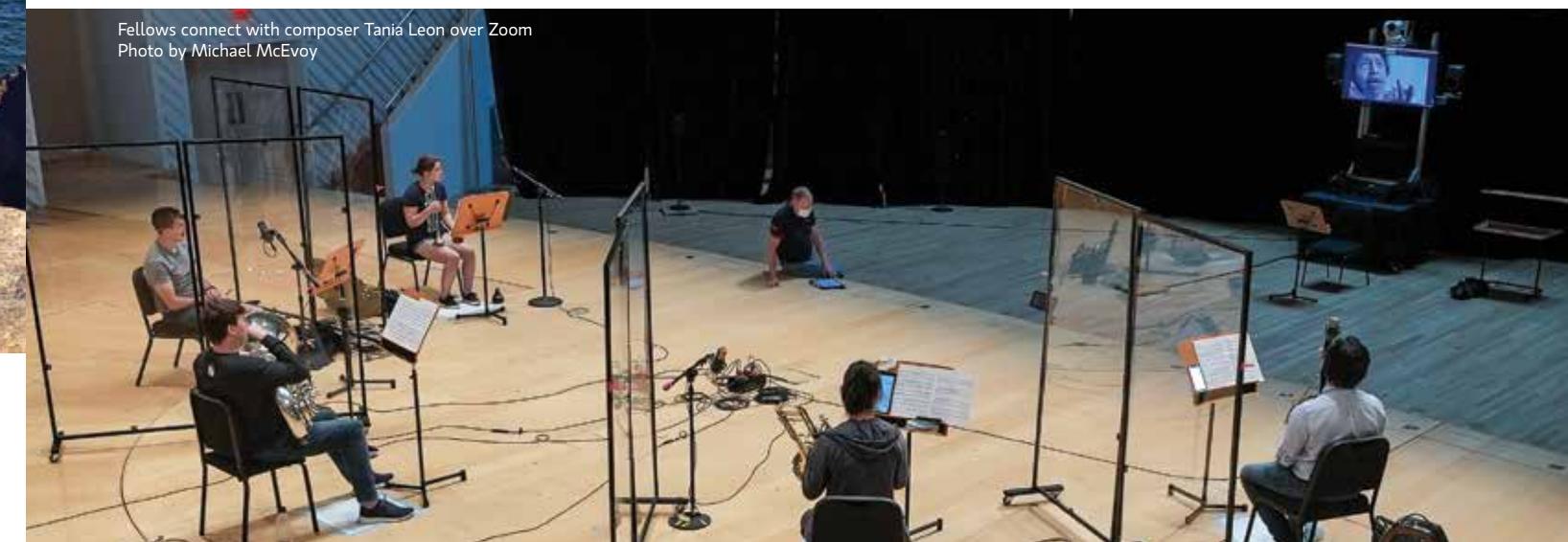
### BETTER TOGETHER

New World Symphony joined other Miami-Dade County cultural institutions to announce Miami Art Strong, an ongoing partnership to strengthen the impact and ensure the longevity of the arts in Miami. Kathleen Drohan, NWS's Vice President of Communications and Public Relations, is the founder and spokesperson for Miami Art Strong, which boasts over 60 partner organizations from across Miami-Dade County.

Beyond creating a partnership between Miami's flourishing arts community, the collaboration empowered residents of South Florida to share how local art experiences inspire them and keep them hopeful about the future using the hashtag #MiamiArtStrong.

 [READ MORE: nws.edu/MAS](https://nws.edu/MAS)

Fellows connect with composer Tania Leon over Zoom  
Photo by Michael McEvoy



## ZOOM UPGRADES

### CAN YOU HEAR US NOW?

In anticipation of the distance learning needs posed by the COVID-19 pandemic, New World Symphony joined music schools around the world to request upgrades to Zoom's cloud-based conferencing platform that would allow teachers with students of all ages to better facilitate live instruction online.

Led by staff and faculty at Yale University with colleagues from over 30 institutions in the U.S., Canada, Japan, Australia and Europe, the group wrote to Zoom to request a "music mode" that would include increased audio quality; prioritization of audio bandwidth, rather than video; the ability to disable echo cancellation to accommodate music's broad dynamic ranges; and an intuitive user interface. The schools of music were successful in engaging with Zoom and a new "high fidelity" mode was released for all Zoom licensees on all platforms in September 2020.





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**Alan Miller\***  
Production Technician  
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\* Indicates 10+ years of service  
to NWS

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

\*\*\* Indicates 30+ years of service  
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