

ANNUAL REPORT 2017-18

— 30th ANNIVERSARY

New World Symphony

America's Orchestral Academy
Michael Tilson Thomas, Artistic Director



"In a world where artistic standards and opportunities are ever more challenged, the New World Symphony program continues to offer young musicians the chance to fully develop a personal approach to their art. I look forward to a future where outstanding musicians will be recognized as living national treasures. And with this recognition, communities and musicians alike will work together to carry forward the rich testimony our music represents. New World Symphony alums are already achieving this mission. By connecting with current NWS Fellows they give us guidance as to how we can all best serve and share the music we love."

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

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



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. Diversity, equity and inclusion is a high priority 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.



DEAR NEW WORLD SYMPHONY FAMILY,

Thirty-one years ago, Michael Tilson Thomas, an orchestra of musicians and Miami leaders came together around a fundamental mission—to train gifted graduates of music schools for leadership in the field of classical music.

This 30th anniversary report summarizes the development of that mission. Our Fellows are finding their own voices within the world of artistic excellence. We are connecting with our broader community at an ever deeper level of relevance. Combining the imaginations of MTT and our Fellows, we are embracing the challenges of innovation. This assumes risk, both personal and institutional.

We pursue our work in the context of digital forces that are constantly disrupting cultural norms, even threatening fundamental cultural truths. In this environment NWS is embracing change:

- We are expanding, you might say democratizing, places of community assembly—concert halls for instance. The reach of our performance hall is extended through our WALLCAST® concerts and webcasts. At this point, 855 individuals from 230 arts organizations have come to NWS to consider their future performance spaces based on our work.
- New World Symphony is committed to sharing values of diversity and inclusion in order to achieve and sustain excellence. Thanks to our recruiting efforts, 20% of our Fellows this year are musicians of color. This inclusivity makes us a better organization.
- Our Fellows are active in the community. Last year they created 21 projects that served a host of audiences including migrant farmworkers in Homestead, the transgender community and a conservation program in the Everglades.
- Integrating multiple artistic disciplines in performances such as video, dance and voice, and driven by expanding digital capabilities, leads us to inventive, unique forms of expression and to new audiences.
- We now have 1,100 alumni, many of them leaders in their ensembles and communities. From their stories, you will see they are making a difference both in their local communities and throughout their world.

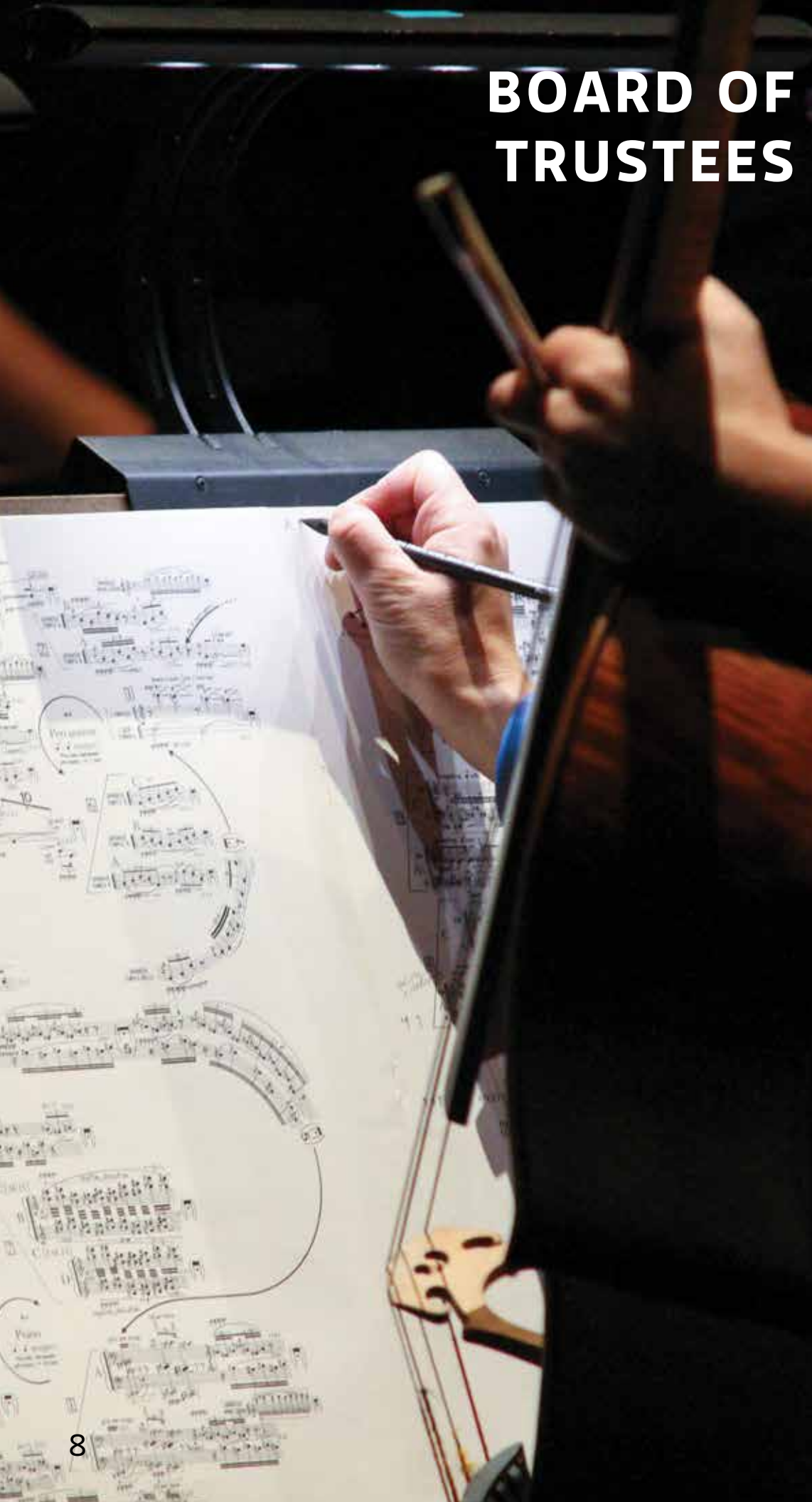
You, our supporters and audience members, have made this possible. Thank you for your enthusiasm, your encouragement and your philanthropy. We are most grateful.

With gratitude,

Edward Manno Shumsky
Chairman of the Board

Howard Herring
President and CEO





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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Howard Herring
Michael Tilson Thomas

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Stanley Cohen
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Woody Weiser* °

° In memory
* Indicates Former Chairman



2017-18 NEW WORLD SYMPHONY FELLOWS

VIOLIN

Cynthia Burton
Gregory Cardi
Kevin Chen
Jonathan Chern
Autumn Chodorowski
Alex Gonzalez
Christen Greer
Hye Jin Koh
Alexander Lee
Yada Lee
Kenneth Liao
Sodam Lim
• Peiming Lin
Margeaux Maloney
• Emerson Millar
George Millsap
• Sarah Peters
Christopher Robinson
• Jessica Ryou
• Rachel Sandman
Chelsea Sharpe
• Ju Hyung Shin
Dillon Welch
Teddy Wiggins
Ludek Wojtkowski
• Roman Yearian

VIOLA

Daniel Fellows
• Andrew François
Erica Gailing
• Helen Hess
• Elizabeth Oka
Jessica Pasternak
Kip Riecken
• Jarrett Threadgill
• Kurt Tseng
• Jesse Yukimura

CELLO

Meredith Bates
• Jennifer Choi
Alexa Ciciretti
Drew Comstock
Michael Frigo
Ian Greenberg
Jacob Hanegan
Blake-Anthony Johnson
Alan Ohkubo

BASS

Douglas Aliano
Andrea Beyer
• Andrew Chilcote
Antonio Escobedo
• Michael Fuller
• Kevin Gobetz
• Jonathan Reed
• Mary Reed
• Kyle Sanborn

FLUTE

Johanna Gruskin
Elizabeth Lu
Masha Popova

OBOE

• Adèle-Marie Buis
• Kristin Kall
James Riggs

CLARINET

Zach Manzi
Jesse McCandless
Daniel Parrette

BASSOON

• Brenton Foster
• Darren Hicks
Francisco Joubert Bernard

HORN

Dominic Brancazio
Nick Castellano
• Josh Cote
Roy Femenella
• David Raschella
Priscilla Rinehart

TRUMPET

Mark Grisez
Aaron Norlund
Ansel Norris

TROMBONE

Myles Blakemore
• Kelton Koch
Joseph Peterson

BASS TROMBONE

• Christopher Hernacki
Lisa Stoneham

TUBA

• Jarrett McCourt

TIMPANI

Erich Rieppel

PERCUSSION

Michael Daley
• Andrew Johnson
• Stephen Kehner
• Joseph Kelly

HARP

Chloe Tula

PIANO

• John Wilson
• Dean Zhang

CONDUCTING

Dean Whiteside

LIBRARY

• Matthew Searing

AUDIO ENGINEERING

Cody Engstrom

• Fellows who won jobs in the 2017-18 season



WE HONOR THE PAST AND SHAPE THE FUTURE

New World Symphony

America's Orchestral Academy
Michael Tilson Thomas, Artistic Director

VISITING FACULTY

VIOLIN

- Dan Carlson**, San Francisco Symphony
- Jorja Fleezanis**, Minnesota Orchestra (retired)
- Erin Keefe**, Minnesota Orchestra
- Alexander Kerr**, Dallas Symphony (2)
- Timothy Lees**, Cincinnati Symphony
- Gary Levinson**, Dallas Symphony
- Zoya Leybin**, San Francisco Symphony (retired) (2)
- Amy Oshiro-Morales**, The Philadelphia Orchestra
- Gabriel Pegis**, Cincinnati Symphony
- Stephen Rose**, The Cleveland Orchestra
- Leonid Sigal**, Hartford Symphony
- Kathleen Winkler**, Rice University Shepherd School of Music

VIOLA

- Choong-Jin Chang**, The Philadelphia Orchestra
- Joan DerHovsepian**, Houston Symphony
- Lawrence Dutton**, Emerson String Quartet
- Michael Klotz**, Amernet String Quartet
- Cynthia Phelps**, New York Philharmonic (2)
- Jonathan Vinocour**, San Francisco Symphony

CELLO

- Joseph Johnson**, Toronto Symphony (3)
- Eric Kim**, Indiana University Jacobs School of Music
- Alan Rafferty**, Cincinnati Symphony
- Sharon Robinson**, Concert Artist
- Brinton Averil Smith**, Houston Symphony
- Brant Taylor**, Chicago Symphony
- Ronald Thomas**, The Saint Paul Chamber Orchestra (retired)

BASS

- Kristen Bruya**, Minnesota Orchestra
- Scott Dixon**, The Cleveland Orchestra
- David Allen Moore**, Los Angeles Philharmonic
- Scott Pingel**, San Francisco Symphony
- Timothy Pitts**, Houston Symphony
- Harold Robinson**, The Philadelphia Orchestra

FLUTE/PICCOLO

- Nadine Asin**, Metropolitan Opera Orchestra (retired)
- Timothy Day**, San Francisco Symphony
- Brook Ferguson**, Colorado Symphony
- Jeffrey Khaner**, The Philadelphia Orchestra
- Cynthia Meyers**, Boston Symphony
- Elizabeth Rowe**, Boston Symphony
- Joshua Smith**, The Cleveland Orchestra

OBOE/ENGLISH HORN

- John Ferrillo**, Boston Symphony
- Eugene Izotov**, San Francisco Symphony
- Alex Klein**, Chicago Symphony (retired)
- Kevin Pearl**, Milwaukee Symphony
- Sherry Sylar**, New York Philharmonic
- Robert Walters**, The Cleveland Orchestra

CLARINET

- Todd Levy**, Milwaukee Symphony
- Anthony McGill**, New York Philharmonic
- Ricardo Morales**, The Philadelphia Orchestra
- Michael Rusinek**, Pittsburgh Symphony
- 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
- Richard Ranti**, Boston Symphony

HORN

- Jennifer Montone**, The Philadelphia Orchestra
- William VerMeulen**, Houston Symphony (2)
- Gail Williams**, Chicago Symphony (retired)
- Sarah Willis**, Berlin Philharmonic
- John Zirbel**, Montreal Symphony

TRUMPET

- David Bilger**, The Philadelphia Orchestra
- Barbara Butler**, Rice University Shepherd School of Music
- Thomas Hooten**, Los Angeles Philharmonic
- Mark Inouye**, San Francisco Symphony
- Craig Morris**, University of Miami Frost School of Music
- Michael Sachs**, The Cleveland Orchestra
- Bill Williams**, Concert Artist

TROMBONE/TUBA

- Ian Bousfield**, Vienna Philharmonic (retired)
- Warren Deck**, New York Philharmonic (retired)
- Craig Knox**, Pittsburgh Symphony
- Massimo La Rosa**, The Cleveland Orchestra
- James Markey**, Boston Symphony
- John Rojak**, American Brass Quintet
- Timothy Smith**, Buffalo Philharmonic

PERCUSSION/TIMPANI

- James Babor**, Los Angeles Philharmonic
- David Herbert**, Chicago Symphony
- Jacob Nissly**, San Francisco Symphony (2)
- Alan Pierson**, Alarm Will Sound
- Charles Settle**, Toronto Symphony
- Thomas Sherwood**, The Cleveland Orchestra
- Edward Stephan**, San Francisco Symphony
- Michael Werner**, Seattle Symphony

HARP

- Paula Page**, Houston Symphony (retired)
- Maria Luisa Rayan**, Concert Artist
- Jessica Zhou**, Boston Symphony

PIANO

- Leif Ove Andsnes**, Concert Artist

MASTER CLASSES

- Nicola Benedetti**, violin
- Yo-Yo Ma**, cello
- Johannes Moser**, cello
- Gil Shaham**, violin

INSTRUMENTAL REPAIR

- Joan Balter**, Joan Balter Violins
- Kristin Bertrand**, Woodwind Workshop
- Mitsugu Gomikawa**, Col Legno Violin Shop

WELLNESS

- Mike Domitrz**, Date Safe Project
- Noa Kageyama**, Performance Psychology, The Juilliard School (2)
- Lori Schiff**, Alexander Technique, The Juilliard School (3)
- Nicholas Pallesen**, Mental Performance and Hypnosis
- 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

- Rhett Del Campo**, Seraphic Fire
- Larry Dressler**, Blue Wing Consulting
- Lisa Husseini**, iCadenza
- Gregg Latterman**, Northwestern University Kellogg School of Business (2)
- Jennifer Rosenfeld**, iCadenza
- Kevin Yu**, Coregami

COMMUNITY ENGAGEMENT

- Justin Hines**, New York Philharmonic
- Anthony Parce**, Houston Symphony
- Katie Wyatt**, El Sistema USA

FINANCIAL PLANNING

- Matthew J. Ferrara**, Northwestern Mutual
- Richard Koenigsberg**, Spielman, Koenigsberg, and Parker LLP

alumni



1605 HOURS OF LESSONS/COACHINGS PROVIDED FOR THE FELLOWS IN THE 2017-18 SEASON

KRISTEN BRUYA

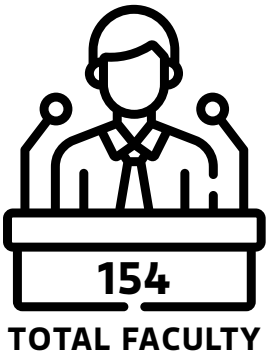
Although it has been 18 years since Kristen Bruya (2000-04) came to Miami Beach as a Bass Fellow, she can remember her fellowship years vividly. “The experience is still palpable. My time with NWS was a powerful and influential part of my development as a musician, colleague and as a person.”

Now the Principal Bass of the Minnesota Orchestra, Kristen frequently returns to NWS as a visiting faculty member, mentoring the current Fellows as other faculty once mentored her. “Returning to NWS is a great honor, and even a bit intimidating. Working with current Fellows inspires me to try my best to serve and help them in whatever capacity they may need, just as I was inspired and encouraged by the many teachers, conductors and visiting musicians who mentored me when I was a Fellow. The opportunity to work with young musicians who demonstrate such a high level of artistry and thoughtful preparation is a privilege.”

Kristen credits one of her own NWS coaches as being instrumental to her success. “Working with Don Greene, one of NWS’s performance-psychology faculty members, was paramount to my career successes. I wouldn’t be where I am today without Greene’s wisdom, guidance and the opportunity to work with him one-on-one at NWS. And, musically speaking, the opportunity to work regularly with Michael Tilson Thomas and the variety of first-rate guest conductors, soloists and faculty was and IS the best exposure any aspiring musician could ask for.”

“NWS provided invaluable tools that were essential to realizing my goals in the professional field of music, which led to positions with the Nashville and Toronto symphonies, and eventually to my current position with the Minnesota Orchestra. I learned so much, gained confidence, skill and determination from my time as a Fellow. It’s hard to know where to start with expressing my gratitude for having had that opportunity. New World influenced so many aspects of my life!”

Photo by Joel Larson



111 FACULTY
TAUGHT IN PERSON



43 FACULTY
TAUGHT DIGITALLY



24 ALUMNI SERVED
AS VISITING FACULTY



"I am always very excited to fly to Miami and work with NWS Fellows. I feel like we have a special relationship because it is based on musical pride and mutual respect. I love the leaders and staff members as well for making NWS one of the best organizations I know."

— **Choong-Jin (C.J.) Chang**
Principal Viola, The Philadelphia Orchestra

DIGITAL & REMOTE COACHING FACULTY

Dan Carlson, violin, San Francisco Symphony
Alexander Kerr, violin, Dallas Symphony
Andrew Wan, violin, Montreal Symphony Orchestra
Li-Kuo Chang, viola, Chicago Symphony
Joy Fellows, viola, San Francisco Opera
Edward Gazouleas, viola, Indiana University Jacobs School of Music
Mara Gearman, viola, Seattle Symphony
Mark Jackobs, viola, The Cleveland Orchestra
Michael Klotz, viola, Amernet String Quartet
Stephen Wyrzynski, viola, Indiana University Jacobs School of Music
Melissa Kraut, cello, Cleveland Institute of Music
Alan Rafferty, cello, Cincinnati Symphony
Kristen Bruya, bass, Minnesota Orchestra
Joseph McFadden, bass, Atlanta Symphony
Leigh Mesh, bass, Metropolitan Opera Orchestra
Andrew Raciti, bass, Milwaukee Symphony
Robert Langevin, flute, New York Philharmonic
Cynthia Meyers, flute, Boston Symphony
Elizabeth Rowe, flute, Boston Symphony
Denise Tryon, horn, The Philadelphia Orchestra
Adam Unsworth, horn, University of Michigan School of Music
William VerMeulen, horn, Houston Symphony

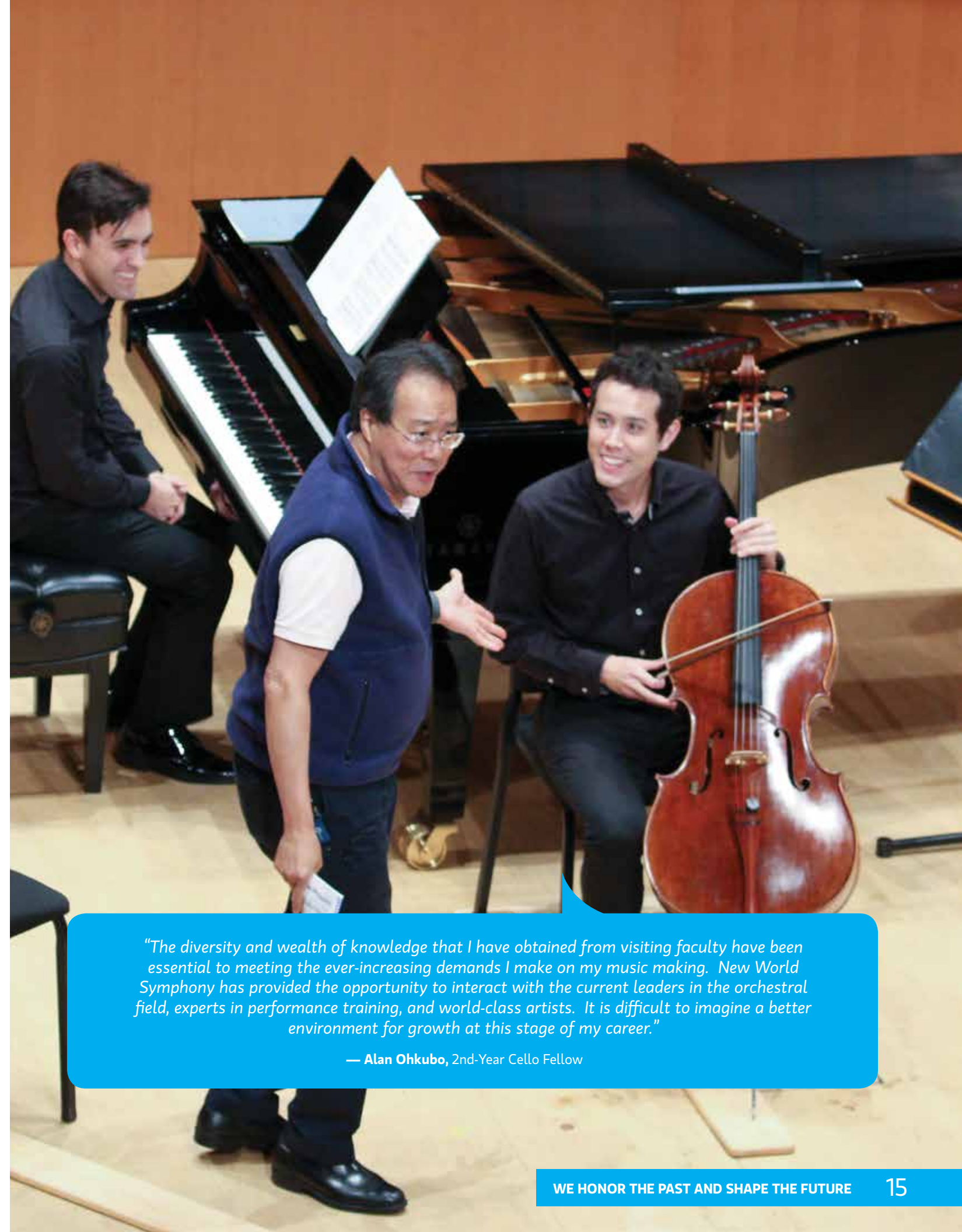
Stuart Stephenson, trumpet, Atlanta Symphony
Timothy Higgins, trombone, San Francisco Symphony
James Markey, trombone, Boston Symphony
Douglas Rosenthal, trombone, Washington National Opera
Brian Santero, trombone, New York City Ballet Orchestra
Jesper Busk Sørensen, trombone, Berlin Philharmonic
Weston Sprott, trombone, Metropolitan Opera Orchestra
Aubrey Foard, tuba, Charlotte Symphony
Craig Knox, tuba, Pittsburgh Symphony
Tom McCaslin, tuba, Calgary Philharmonic
Christopher Olka, tuba, Cincinnati Symphony
Yasuhito Sugiyama, tuba, The Cleveland Orchestra
Aaron Tindall, tuba, Sarasota Orchestra
Eric Hopkins, percussion, Utah Symphony
Matthew McKay, percussion, Boston Symphony
Maria Luisa Rayan, harp, Concert Artist
Enrique Graf, piano, Concert Artist
Jon Nakamatsu, piano, Concert Artist
Anton Nel, piano, Concert Artist
Barry Snyder, piano, Eastman School of Music (retired)
Marty Burlingame, librarian, Boston Symphony (retired)

alumni
taught both digitally and in-person



"The NWS Fellows are fully committed to their path of becoming a professional musician. My responsibility when teaching them is not just how to win their job, but how to become a leader in their field, how to find their iconic voice and to practice the skills right now that will lead to a long and happy career."

— **Barbara Butler**
Professor of Trumpet, Rice University's Shepherd School of Music



"The diversity and wealth of knowledge that I have obtained from visiting faculty have been essential to meeting the ever-increasing demands I make on my music making. New World Symphony has provided the opportunity to interact with the current leaders in the orchestral field, experts in performance training, and world-class artists. It is difficult to imagine a better environment for growth at this stage of my career."

— **Alan Ohkubo**, 2nd-Year Cello Fellow



Pulse: Late Night at the New World Symphony



Maurice Ravel: A Musical Journey featuring actor Scott Lowell



NWS Percussion Consort's Alien Jungle



"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, NWS Executive Vice President for Artistic Planning and Programs

PERFORMANCE ACTIVITIES

Over the course of the 35-week academic season, NWS presented some 60 concerts. Here is a summary of much of the 2017-18 season's programming.

Orchestra concerts included performances of Barber's Symphony No. 1; the overture to Berlioz' *Benvenuto Cellini*; Brahms' Symphony No. 3; Guillaume Connesson's *E chiaro nella valle il fiume appare* (U.S. premiere); the suite from Copland's *Appalachian Spring*; Debussy's *Prelude to the Afternoon of a Faun*; Elgar's Symphony No. 1; Gershwin's *Cuban Overture*; Ted Hearne's *Miami in Movements* (NWS commission; world premiere); György Ligeti's *Lontano* and *Romanian Concerto*; Liszt's *Les Préludes*; Mahler's Symphony No. 9; Mendelssohn's Symphony No. 4, "Italian"; Mozart's Symphony No. 41, "Jupiter"; Kevin Puts' *Network*; a suite from Prokofiev's *Romeo and Juliet*; Respighi's *The Pines of Rome*; Rimsky-Korsakov's *Capriccio espagnol*; Schoenberg's Five Pieces for Orchestra; the overture to Schubert's *Rosamunde*; Shostakovich's Symphony No. 5; Sibelius' Symphony No. 4; Stravinsky's *Scènes de ballet*, *The Firebird* and Symphonies of Wind Instruments and Tchaikovsky's Symphony No. 4.

These concerts also featured **works with soloists**, including Barber's Violin Concerto; Bartók's Violin Concerto No. 2; Beethoven's Piano Concerto No. 3; Britten's *Les Illuminations*; Debussy's *Fantaisie* for Piano and Orchestra; Glière's Harp Concerto; Hummel's Trumpet Concerto; Rachmaninoff's Piano Concerto No. 4; Prokofiev's Piano Concerto No. 5; Saint-Saëns' Cello Concerto No. 1; Richard Strauss' *Don Quixote*; Syzmanowski's Violin Concerto No. 2 and Weber's Bassoon Concerto.

Contemporary music concerts included music for orchestra or large ensemble by John Adams, Samuel Carl Adams, Timo Andres, David Lang, Magnus Lindberg, Steven Mackey (NWS commission; East Coast premiere) and Ingram Marshall (East Coast premiere).

A program of **Baroque music for orchestra**, performed in period style, included works by J.S. Bach, Telemann and Vivaldi.

Maurice Ravel: A Musical Journey was a three-part, highly theatricalized concert of the composer's music.

The **chamber music** series included performances of works by John Luther Adams, Britten, Brahms, André Caplet, Chausson, Carlos Chávez, Paul Chihara, Copland, Brett Dean, Ginastera, Haydn, Mozart, Poulenc, Einojuhani Rautavaara, John Rutter, Saint-Saëns, Shostakovich, Johann Strauss, Jr., Michael Torke, Schubert, Joan Tower and Tchaikovsky.

Performances by the **NWS Percussion Consort** included percussion-centric works by Luciano Berio, George Crumb, István Márta and Steve Reich, as well as one co-composed by John Cage and Lou Harrison.

Two late-evening events intended for young adults, **Pulse: Late Night at the New World Symphony**, included brief works for orchestra and ensembles by J.S. Bach, Bernstein, Dukas, Danny Elfman, Enescu, Gershwin, Michael Giacchino, Hummel, Mancini, Mozart, Danny Newman, Monty Norman, Jules Pégam, Prokofiev, Ravel, Nino Rota, Shostakovich, Johann Strauss, Jr., Richard Strauss, Stravinsky, Tchaikovsky, Weber, John Williams and Hans Zimmer. Both these events also featured commissioned works by NWS alumnus Sam Hyken that combined the orchestra with the evening's DJ.

Concerts for Kids, designed for young children and their parents, were on the themes of "Star Wars Spectacular" and "Bernstein's Birthday Bash."

Four **Education Concerts**, for middle and high school students, included music by John Cage, Copland, Gershwin, Ives, Saint-Saëns and John Williams.

The **Side-by-Side Concert**, combining the New World Symphony with middle and high school music students from South Florida, Colombia and Brazil, included works by Dvořák, Ginastera and Tchaikovsky.



Yo-Yo Ma



Jeannette Sorrell



Jonathan Biss, Timo Andres and John Adams



Stéphane Denève and Kyu Yeon Kim



Michelle Bradley



"To hear a brilliant performance of the NWS is to see only the tip of an iceberg. American orchestras are peopled by alumni of this remarkable program, musicians who are not only trained to the highest standards, but who carry with them the values of musical citizenship everywhere they go. Musicians who are engaged in their communities and in society, inspired by Michael Tilson Thomas' vision for what we can achieve when we never stop seeking."

— Yo-Yo Ma, Concert Artist

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 2017-18 season.

GUEST CONDUCTORS

🎓 Kazem Abdullah
John Adams
Stéphane Denève, Music Director, Brussels Philharmonic
James Gaffigan, Chief Conductor, Lucerne Symphony Orchestra
Pablo Heras-Casado, Principal Guest Conductor, Teatro Real, Madrid
Jeffrey Milarsky, Music Director, Columbia University Orchestra
Jeannette Sorrell, Artistic Director, Apollo's Fire
Robert Spano, Music Director, Atlanta Symphony Orchestra
Mark Wigglesworth, Principal Guest Conductor, Adelaide Symphony Orchestra

SOLOISTS AND CHAMBER MUSIC ARTISTS

Timo Andres, piano
Leif Ove Andsnes, piano
Nicola Benedetti, violin
Jamie Bernstein, narrator
Jonathan Biss, piano
Michelle Bradley, soprano
Yefim Bronfman, piano
Daniel Ching, violin, Miró String Quartet
Lawrence Dutton, viola, Emerson String Quartet
🎓 Brooke Ferguson, Principal Flute, Colorado Symphony
Alexander Kerr, Concertmaster, Dallas Symphony
Kyu Yeon Kim, piano
Yo-Yo Ma, cello
Johannes Moser, cello
Kelley O'Connor, mezzo-soprano

COMPOSERS

John Adams
Samuel Carl Adams
Timo Andres
🌐 Guillaume Connesson
🌐 Brett Dean
Ted Hearne
🎓 Sam Hyken
Steven Mackey
Ingram Marshall
Jules Pegrarn
Steve Reich
Michael Tilson Thomas

🎓 NWS alumni
🌐 Online interaction



"I'll always fondly remember my time at New World. I'm grateful for the opportunity to have been part of such a dynamic, purposeful organization that is dedicated to perpetuating and reinvigorating an artform I've loved since childhood; to have served and collaborated on innumerable distinctive projects with the creative force that is MTT; to have participated in the imagination and realization of the New World Center and, in its initial years, helped bring its potential to life; to have led a team of outstanding professionals whose commitment to production excellence is unwavering; to have experienced the collective talent of hundreds of gifted and forward-looking young musicians; and to have come to know and work with the wonderful artists and many others who are New World's extended family."

DOUGLAS MERILATT

On August 31, 2018, Douglas Merilatt retired as Executive Vice President of Artistic Planning and Programs after 23 years at the New World Symphony. Dedicated to NWS's artistic excellence, he led a talented team of over 20 members who design, produce and execute NWS's over 60 concerts each season. Before coming to NWS, Doug spent 13 years between the Houston Symphony and League of American Orchestras.

"Doug Merilatt joined the New World Symphony in the period when the organization was beginning to define its educational curriculum and artistic expression," said NWS President and CEO Howard Herring. "During his 23 years, the pace and scope of reinvention was relentless. In this ever-changing environment, Doug held the institution to the highest artistic standards. He did so with grace and elegance. Going forward, we build on the artistic expectations he established. We are grateful."

"For over 20 years Doug Merilatt has been my constant partner in the planning and the doing of the New World Symphony's ever-expanding endeavors. His knowledge, imagination, steel trap mind and sense of humor have been essential for what we have achieved. We have become colleagues who complete one another's sentences. I am grateful for the amazing time we have shared and wishing him well in the adventure of his 'retirement.'"

— MTT, NWS Co-Founder and Artistic Director



MTT'S RED-LETTER YEAR

Highlights from NWS Artistic Director and Co-Founder Michael Tilson Thomas's newsworthy season:

OCTOBER 2017: MTT announced his retirement as San Francisco Symphony's Music Director after 25 seasons in 2020. He will continue to lead the orchestra as Music Director Laureate as he looks forward to devoting more time to composing, writing and continuing his leadership of NWS. "Looking back over these decades I am filled with gratitude for the extraordinary artistic partnership I have had with the members of the Orchestra and for the warm and generous style of music making we have shared with all of our audiences," said MTT. "Fortunately, my new and unique relationship as Music Director Laureate will allow me to continue to work with my esteemed colleagues for years to come on projects close to my heart."

DECEMBER 2017: MTT was inducted into the California Hall of Fame. He was awarded the Spirit of California medal from Governor Edmund G. Brown in an official state ceremony at the California Museum in Sacramento and his achievements were made permanent record in the California State Archives. Fellow inductees included filmmaker Steven Spielberg; actress, comedienne and studio executive Lucille Ball; bioscientist and philanthropist Dr. Susan Desmond-Hellmen; native artist and activist Mabel McKay; atmospheric chemist Dr. Mario J. Molina; athlete Jim Plunkett; poet and environmentalist Gary Snyder and vintner Warren Winiarski.

JANUARY 2018: MTT was chosen as a Carnegie Hall Perspectives Artist for the 2018-19 season. The seven-concert series began in July with the National Youth Orchestra and continue through NWS's two performances at Carnegie Hall in May 2019 with Measha Brueggengosman and fellow Perspectives Artist Yuja Wang. Other performances include the San Francisco Symphony with Renée Fleming, Audra McDonald and violinist Leonidas Kavakos, and the Vienna Philharmonic with pianist Igor Levit. The series reflects MTT's multifaceted career and commitment to shaping the future of music. Preview the series at nws.edu/perspectives.

APRIL 2018: MTT announced a new three-year partnership with Music Academy of the West and the London Symphony, where he is Conductor Laureate. MTT and other key personnel associated with the Symphony will be performing and teaching at the academy.

MAY 2018: MTT was inducted as an American Honorary Member into the American Academy of Arts and Letters. The Academy—founded in 1898 as a society of the country's leading architects, artists, composers, and writers—seeks to foster and sustain an interest in literature, music, and the fine arts. Honorary Membership was established in 1983 to include Americans of great distinction in the arts whose work falls outside the traditional departments of Art, Literature, and Music. Other Honorary Members include Thomas Adès, Bob Dylan, Yo-Yo Ma, Leontyne Price, Martin Scorsese, Meryl Streep, Paul B. Taylor and Twyla Tharp.



"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 create d just for that night, so it's one of first showings or world premieres."

— MTT, NWS Co-Founder and Artistic Director

NEW WORK

MTT hosted the annual New Work event on February 3, bringing three world premieres to the New World Center, including selections from his own *Glimpse of the Big Picture*. Spanning almost his entire life, *Glimpse of the Big Picture* is what MTT calls a "lifelong collection of remembrances." The premiere of three selections featured MTT as both conductor and reader, Piano Fellow John Wilson as soloist and Shaun Wright as projection designer. New York playwright Christopher Wall created a micro-play that was directed by Kel Haney. *The Inherent Sadness of Low-Lying Areas* featured actors and five Fellows, who performed both musically and theatrically, in portraying a couple navigating the world of PTSD. Ted Hearne and Jonathan David Kane revealed their revised version of *Miami in Movements* after the work's Project 305 debut in October 2017. A reflection on, and a love song to, contemporary Miami, this symphonic and cinematic work integrates footage from personal interviews, as well as recorded audio and video content captured by hundreds of Miamians.

The works by Christopher Wall, Ted Hearne and Johnathan David Kane 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 the John S. and James L. Knight Foundation and the League of American Orchestras.

"On Feb. 3, I caught the seventh of the NWS' New Work programs... and I don't think I have ever seen this combination of music, theater, video, lighting, projections, travelogue, autobiography, and social relevance rolled up into one package."

— Rich Ginell, *Classical Voice North America*

"New World Symphony's 'New Work' shatters genres."

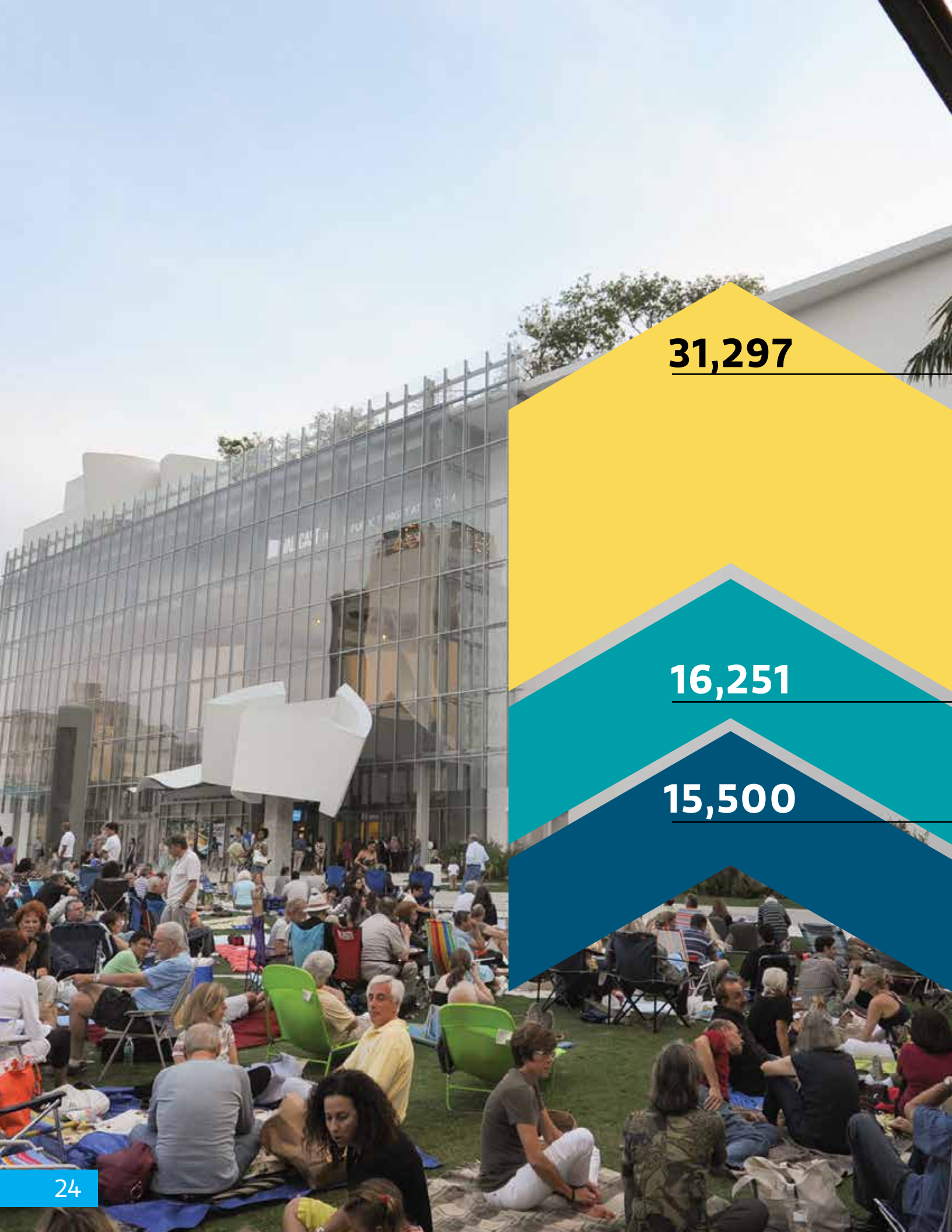
— Sean Erwin, *Artburst Miami*

"Adventurous was an understatement for an out-of-the-box evening where music contended for pride of place with poetry, theater and cinema."

— Sean Erwin, *Artburst Miami*

"No other professional symphony would dare mount such an evening."

— Keith Powers, *WBUR's The Artery*



NWS BY THE NUMBERS

IN THE 2017-18 SEASON

OVER 63,000 GUESTS ATTENDED EVENTS AT THE NEW WORLD CENTER AND SOUNDSCAPE PARK THIS SEASON:

31,297

31,297 GUESTS AT NWS CONCERTS AND EVENTS, INCLUDING:

21,143 GUESTS AT PAID PERFORMANCES

7,298 GUESTS AT FREE PERFORMANCES

2,573 GUESTS AT TOURS AND NWS-SPONSORED EVENTS

283 GUESTS AT FREE YOGA MORNINGS

16,251

16,251 GUESTS AT PRIVATE RENTAL EVENTS AND CONCERTS

15,500

OVER 15,500 GUESTS AT FREE WALLCAST® AND ENCORE WALLCAST® CONCERTS



NWS is tech-forward both in and out of the performance hall. Here are some of the ways we engaged audiences online in the 2017-18 season.

14 FELLOW TAKEOVERS

(11 Instagram, 1 Facebook, 1 Twitter, 1 Snapchat) generated more than **120 posts** across NWS social channels and more than **15K likes** and comments from online audiences

15 FACEBOOK LIVE TRANSMISSIONS with **42.3K views**

TOP LIVE BROADCASTS:

Side-by-Side Concert: **11.9K views**

Project 305: **7.8K views**

Town Hall Master Class with MTT: **5.6K views**

WALLCAST® CONCERT SERIES

Over 15,500 guests enjoyed free WALLCAST® concerts and Encore WALLCAST® concerts in SoundScape Park this season. Developed in the Knight New Media Center, WALLCAST® concerts, Presented by Citi, foster a sense of community and expose people to live classical music performance. NWS's experimentation with this concert format has garnered international attention, with orchestras and presenting organizations following in NWS's footsteps in replicating the simulcast format in public spaces around the globe. Organizations, some of which have directly consulted with NWS, that are developing their own format include the Minnesota Orchestra, Vienna State Opera, The Kennedy Center, Louisville Orchestra, Detroit Symphony, Pacific Symphony, Salzburg Festival, University of Michigan, Oklahoma State University and more.



For a behind-the-scenes look at how our WALLCAST® concerts come together, visit nws.edu/wallcasts.

DIVERSITY, EQUITY AND INCLUSION

NWS continues to search for ways to bring diversity to orchestras and ensembles. Besides increasing the diversity of the Fellowship, NWS partnered with The Sphinx Organization and the League of American Orchestras to create the National Alliance for Audition Support (NAAS), a field-wide initiative with the long-term goal of increasing diversity in American orchestras.

Supported by a four-year, \$1.8 million grant from The Andrew W. Mellon Foundation, along with additional financial and programmatic contributions from America’s orchestras, the Alliance will offer a holistic and personalized array of support to Black and Latinx musicians to develop their audition skills, increase their participation in auditions, and ultimately, increase their representation in orchestras.

“New World Symphony envisions a strong and secure future for classical music,” said NWS President Howard Herring. “We believe that is possible only if the orchestras of this country are representative of their communities. New World is committed to diversifying its Fellowship with the support of our alumni, who have won positions in orchestras and ensembles around the world. We are honored now to partner with Sphinx and the League in forming this new Alliance dedicated to making equity and inclusion part of the future for American orchestras.”

“I’m grateful that Sphinx, New World Symphony, and the League are collaborating to offer this special initiative,” said Anthony McGill, Principal Clarinet, New York Philharmonic and a member of the League’s Board of Directors. “We need a national, comprehensive approach to overcoming the barriers that face Black and Latinx orchestral musicians. I know that these are the kinds of resources that can make a real difference.”

“Orchestras are among America’s least racially diverse institutions. African-American musicians accounted for only 1.8 percent of the nation’s orchestra players in 2014, according to an industry study, which found that the figure had not grown in over a decade. Three national organizations aim to change that.”

— Michael Cooper, *The New York Times*

NAAS AUDITION INTENSIVE

NWS hosted 18 Black and Latinx string players at the New World Center for a three-day Audition Intensive in June. It was the first activity of NAAS and gave participants the opportunity to work in group and individual settings with professional musicians who understand the audition process and performance psychologist Noa Kageyama. Other faculty included Dallas Symphony Concertmaster Alex Kerr, Indiana University Viola Professor Edward Gazouleas and NWS alumna and Seattle Symphony cellist Joy Payton-Stevens. Read more about Joy on page 61.

Ismar Gomes, a cellist participant, said “The opportunity to work intensely with outstanding coaches who regularly sit on audition committees for major orchestras will be extremely valuable, not to mention the benefits of exploring the psychological dimension of the audition process. My hope is that this Audition Intensive will help propel me to greater successes on the audition circuit and more broadly as a performer.”

 The NAAS Audition Intensive was covered by NBC’s *Nightly News*. To watch the segment, visit nws.edu/nbc.

“NAAS, however, represents the first industry-wide attempt seriously to address a gap that is increasingly seen as a major barrier to classical music establishing its relevance to 20th-century audiences, with serious collaboration between the leading players in the field. It will take many years to see concrete results — the years it takes for young artists to make their ways through the training and auditioning process and, one hopes, into orchestras. But at least it moves beyond lip service and actually devotes some money and resources to trying to figure out a solution to a problem that badly needs solving.”

— Anne Midgette, *The Washington Post*

NYO2 PARTNERSHIP

NWS marked the start of a new partnership with Carnegie Hall’s NYO2 with a six-day residency at the New World Center in July. NYO2 musicians worked closely with over 20 NWS Fellows and alumni, as well as other professional players from top orchestras around the country, in both New York and Miami. Their July 21 performance at the New World Center was led by conductor Carlos Miguel Prieto and featured violinist Gil Shaham. Meanwhile, NWS Co-Founder and Artistic Director MTT led Carnegie Hall’s NYO-USA orchestra in performances at Carnegie Hall and on tour throughout Asia.

Created by Carnegie Hall’s Weill Music Institute in 2016, NYO2 is an intensive orchestral program for outstanding American instrumentalists between ages 14-17 that aims to bring greater diversity to the field of classical music.

“We are thrilled to work with the New World Symphony, an organization dedicated to artist training and education at the highest level. The opportunity to work with NWS Fellows and conductor Carlos Miguel Prieto will be inspiring for these students, giving them a chance to learn from innovative and talented young artists who are redefining what it means to be a professional musician in the 21st century.”

— Clive Gillinson, Carnegie Hall’s Executive and Artistic Director

“Initiatives like NYO2 are invaluable for helping to ensure the artistic excellence of the next generation of orchestral musicians. This is a goal we share at the New World Symphony as we prepare our Fellows to be leaders in the world of music.”

— MTT, NWS Co-Founder and Artistic Director



Photo by Jennifer Taylor courtesy of Carnegie Hall



1987 - 2018

30TH

ANNIVERSARY

TIMELINE



87-88

MAY, 1987: Michael Tilson Thomas named NWS Artistic Advisor, after collaborating with Ted and Lin Arison on the idea to create a unique orchestral academy



FEBRUARY 4, 1988: NWS's first concert and gala at Miami's Gusman Center



88-89

JANUARY, 1989: Composer/conductor Leonard Bernstein visits MTT and NWS rehearsal



OCTOBER, 1989: Ted Arison and MTT at Grand Opening of Lincoln Theatre



88-89

DECEMBER, 1989: NWS's Carnegie Hall Debut

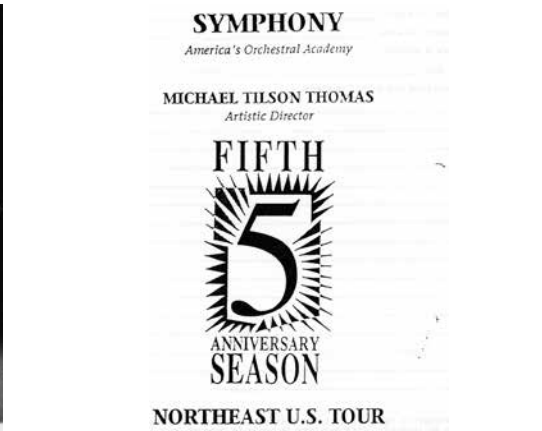


91-92

DECEMBER, 1991 AND JANUARY, 1992: Tours to Japan and the United Kingdom



MARCH, 1992: Benefit Concert with Gloria Estefan in the Miami Arena broadcast on Spanish-language television Univision



92-93

OCTOBER, 1992: Northeastern U.S. Tour that includes NWS's debut at Lincoln Center's Avery Fisher Hall



93-94

MARCH, 1994: "An Evening Among Friends" Gala featuring actor Dudley Moore



94-95

NOVEMBER, 1994: South American Tour with performances in Brazil and Argentina



95-96

JANUARY, 1996: Precursor to modern-day WALLCAST® concerts is born with South Florida's first live closed-circuit concert telecast on Lincoln Road in front of the Lincoln Theatre.



96-97

JANUARY, 1996: Jazz'n the Classic concert simulcast on Lincoln Road



97-98

FEBRUARY, 1998: NWS's Tenth Anniversary European Tour with performances in London, Warwick, Paris, Amsterdam and Vienna



98-99

SEPTEMBER, 1998: NWS releases fifth recording, *New World Jazz* featuring MTT as piano soloist



99-00

OCTOBER, 1999: NWS Co-Founder and benefactor Ted Arison passes away at age 75 in Tel Aviv, Israel





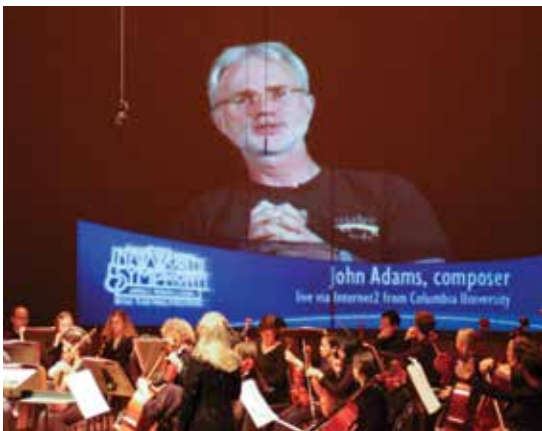
99-00

APRIL, 2000: World Premiere of Steven Mackey's *Tuck and Roll*, a concerto for electric guitar and orchestra, commissioned by NWS with the composer as soloist



01-02

SEPTEMBER, 2001: The National Endowment for the Arts awards NWS funds to support Internet2 distance learning project



02-03

SEPTEMBER, 2002: NWS is first to use Internet2 in a live public performance as composers John Adams and Aaron Jay Kernis address the Lincoln Theatre audience and discuss their music with conductor Gesele Ben-Dor



MARCH, 2003: Pritzker Prize-winning architect Frank Gehry hired to develop new NWS campus, his first commission in Florida



04-05

MAY, 2005: NWS's Chamber Music Tour of Italy's Umbria region with MTT, sponsored and arranged by Lin Arison



06-07

OCTOBER, 2006: Rehearsal for Grand Opening Concert of Carnival Center (now the Adrienne Arsht Center for the Performing Arts of Miami-Dade County)



07-08

JANUARY, 2008: NWS breaks ground for its new campus



10-11

DECEMBER 2010: Final NWS Concerts held at the Lincoln Theatre



10-11

JANUARY 25, 2011: Grand Opening of the New World Center and first WALLCAST® concert, inviting audiences to experience classical music as never before



10-11

FEBRUARY, 2011: First Pulse: Late Night at the New World Symphony



11-12

SEPTEMBER, 2011: NWS forges collaboration with the Iberacademy in Medellín, Colombia, launching its long-distance mentoring program



12-13

FEBRUARY, 2013: With major support from the John S. and James L. Knight Foundation, NWS presents and records multimedia festival "Making the Right Choices: A John Cage Centennial Celebration"



14-15

NOVEMBER, 2014: With major support from The Rockefeller Foundation, NWS Connect launches first Virtual Hangout



15-16

FEBRUARY, 2016: NWS reaches milestone of 1,000 alumni, who are making a difference in institutions and communities around the globe



16-17

SEPTEMBER, 2016: NWS's hosts first Open House at the New World Center



16-17

JANUARY, 2017: Heard It Through The Grapevine – Fellows engage with new audiences by creating unique events as part of their entrepreneurial curriculum



17-18

OCTOBER, 2017: NWS debuted Project 305's *Miami in Movements*, the first crowdsourced symphony and film by and for Miamians. This project was supported with major funding from the John S. and James L. Knight Foundation.



FEBRUARY, 2018: NWS celebrates its 30th Anniversary with a record-breaking *Passing It On* gala chaired by Sarah Arison, granddaughter to Co-Founders Lin and Ted Arison, and her husband Thomas Wilhelm



WE ARE A LABORATORY

New World Symphony

America's Orchestral Academy
Michael Tilson Thomas, Artistic Director



"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 makes it such a rich place. After this project, I see Miamians as a people who are focused on hope and possibility, which is really inspiring."

— Joy Lampkin Foster, Project 305 Project Manager

PROJECT 305



League
of American
Orchestras

On October 21 Miamians gathered at the New World Center and in SoundScape Park for the world premiere of *Miami in Movements*, the crowd-sourced work of music and film that is the culmination of Project 305.

Project 305 invited our fellow citizens to capture and upload digital audio and video samples of their Miami. More than 1,000 submissions were gathered in just over 100 days from distinct neighborhoods all over South Florida, resulting in a final work that's reflective of our city as seen through the eyes of its people.

The collaborative project—a partnership between the New World Symphony, MIT Media Lab, Miami-Dade County and the John S. and James L. Knight Foundation—invited all of Miami's communities and cultures to work alongside composer Ted Hearne and filmmaker Jonathan David Kane through community events, workshops and gatherings.

The premiere of *Miami in Movements* was preceded by performances by local artists Picadillo, The Barry Bucaneiros and a special gospel choir with vocalists from three local choirs under the direction of Dr. Nelson Hall. The entire performance was simultaneously viewed outside as a WALLCAST® concert in SoundScape Park, and online by audiences around the world via Facebook Live. In addition, immersive 360-degree videos transported the viewer to eight distinct Miami neighborhoods. These videos were experienced firsthand by audiences attending the premiere, and are also viewable on the project website.

Miami in Movements is an artistic work, but it goes well beyond. It embraces issues of race, class, ethnicity, sea level rise, natural disasters and community well-being. *Miami in Movements* is a controversial representation of our city – everyone sees something different.

Project 305 was a shortlist nominee for Classical: NEXT's 2018 Innovation Award. Learn more at project305.org.

"Music has been written about geographic locations. This is different. It's not just celebration, it's documentation. In fact, we made a symphonic documentary. This is a piece that stimulated the imaginations of Miamians, making them think hard about who they are in relation to the city in which we live."

— Howard Herring, NWS President and CEO



"Long on the cutting edge of multi-media presentation, the New World Symphony took music-video fusion to a whole new level Saturday night with the premiere of Miami in Movements at the New World Center in Miami Beach."

— South Florida Classical Review



Miami in Movements



Jonathan David Kane, MIT's Tod Machover, and Ted Hearne



Project 305's Virtual Reality experience



Picadillo

KNIGHT NEW MEDIA CENTER

With a \$5 million endowment grant in 2008, New World Symphony established the Knight New Media Center. Using a well-defined educational and artistic program, Frank Gehry designed the New World Center. With its extraordinary flexibility, it has become a laboratory for generating new ideas about the way music is taught, presented and experienced. The facility is a natural home for the Knight New Media Center.

Working within the Knight New Media Center and guided by founding Artistic Director Michael Tilson Thomas, NWS staff and partners have followed their imaginations into the digital future. Always forward-facing, they have created multi-genre artistic content, educational dialogue and distribution concepts that are only possible in a digital environment. Examples include WALLCAST® concerts, Making the Right Choices: A John Cage Celebration, Project 305, New Work and the teaching platforms MUSAIC and NWS Connect. The Knight New Media Center is beyond a physical space. It is a state of mind, fueled by ingenuity. It has made the Knight Foundation synonymous with inventive applications of digital technology.

THE INDEPENDENT MUSICIAN

Each season Fellows participate in The Independent Musician—a series of seminars and workshops designed to equip them with music business, collaboration, innovation and leadership skills taught by experts from the field. These sessions provide 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.

This year’s sessions included discussions on careers in orchestras led by visiting faculty, Board governance led by NWS’s Chairman of the Board Edward Shumsky, a design thinking workshop with NWS Creative Director Siggie Bachmann, and explorations of finance, fundraising, production and marketing by NWS staff.

The Independent Musician 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 welcomes 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.”



“Putting together Double Take was a very challenging, yet rewarding experience. I am pretty happy that I could combine my culture, its music and my personality to have an end result which I feel proud of.”

— Francisco Joubert Bernard, 1st-Year Bassoon Fellow



“Music is a powerful tool. It can transport you to the past, heighten the present and invite you to fantasize about the future. Debussy’s Prelude to the Afternoon of a Faun is a very special piece to me, as it weaves my childhood, my time living abroad in France and dreams of my future into one piece.”

— Blake-Anthony Johnson, 1st-Year Cello Fellow

DOUBLE TAKE: THE IMAGINATIVE SYMPHONY

On March 2 four first-year Fellows presented Double Take—an interactive concert experience they designed, produced and executed with mentorship from MTT and support from NWS staff.

Recognizing that people digest and reflect on music in different ways for different reasons, Chloe Tula (harp), Francisco Joubert Bernard (bassoon), Dominic Brancazio (horn) and Blake-Anthony Johnson (cello) chose music for the concert that inspires them.

As hosts, the Fellows introduced their works, sharing their take on them, while at the same time encouraging the audience to reflect on their own impressions. Audience members were invited to share their take through activities like creative writing, drawing and associating colors with instruments. The four Fellows hosted a post-concert chat for further reflections and questions.

Fellow-driven concerts and events build on the leadership development and entrepreneurship component of NWS’s fellowship program. Double Take was made possible with support from the Maxine and Stuart Frankel Foundation and the American Orchestras’ Futures Fund, a program of the League of American Orchestras made possible by funding from the Ann & Gordon Getty Foundation..



COMMUNITY PROJECTS

Music as a tool for social action and impact

The NWS Fellows participated in the first Community Projects as part of the curriculum of their fellowship. Community Projects allowed all Fellows to pursue musical activism based on their personal interests with their own original initiatives, from concept to execution. These special projects guide their continued development, building on their entrepreneurial curriculum with Northwestern University's Kellogg School of Management, while demonstrating music's ability to have a positive impact on the community, and benefitting South Florida programs and businesses.

This season's **21 Community Projects** fell into three main categories: audience and community engagement, education, and media, and reached diverse audiences, from at-risk youth and restaurant goers, to the internet and senior citizens.

NWS's Community Projects were made possible with support from the Maxine and Stuart Frankel Foundation and the American Orchestras' Futures Fund, a program of the League of American Orchestras made possible by funding from the Ann & Gordon Getty Foundation.

For an interactive video about these projects, visit nws.edu/CommunityProjects.



"I wanted to learn more about the farmworkers, as well as share something we love to do. I saw classical music as a platform and vehicle for this conversation. One of the most striking things I learned is that these farmworkers are so much like me. There is so much common ground that I wouldn't have known if not for this project."

— Kip Riecken

FARM TO STAGE

Project Leader: Kip Riecken, 1st-Year Viola Fellow

Farm to Stage highlighted one of South Florida's most underserved and yet important communities: the migrant farmworkers. Kip and his team hosted farmworkers' families associated with the Farmworkers Associations of Florida (FWAF) at the New World Center for a day of interactive musical exploration and an opportunity to engage and express their work and life challenges while listening to classical music. They also traveled to the Association's office in Homestead for a presentation, community meal and live performances. The goal was to bring awareness to the Farmworkers Association of Florida and the issues facing South Florida farmworkers.



THE CURIOUS MUSICIAN

Project Leader: Mark Grisez, 2nd-Year Trumpet Fellow

Mark created an online web series and resource that examines musical video submissions and provides creative feedback and practice options through responsive videos. The goal was to show that any material can be endlessly unpacked and lead to deeper musical understanding and discovery of one's own voice, no matter how repetitive practice has felt up to that point.

The Curious Musician has over 1,800 followers at Facebook.com/TheCuriousMusician.



"The Everglades are an important part of South Florida's identity and we wanted to encourage audiences to celebrate the local geography through music and listening."

— Roman Yearian

BACH IN THE WILD

Project Leader: Roman Yearian, 1st-Year Violin Fellow

NWS Fellows traveled to Everglades National Park to engage visitors in a listening experiment and to raise awareness for conservation efforts. Five Fellows reimaged the listening experience by performing classical music in a wilderness environment followed by periods of silence where visitors could reflect on the sounds of the Everglades. The performances were accompanied by an interpretive ranger from the park.





"Our goal became to create a musical experience that would celebrate trans people in an effort to uplift and strengthen their community. Our general concept was to host a performance through which we could feature stories told by individual trans voices and music selections that would amplify the impact of their words."

— Zach Manzi

TRANSMUSE

Project Leader: Zach Manzi, 3rd-Year Clarinet Fellow

A team of Fellows, led by Zach, collaborated with TransSOCIAL and Pridelines to create a musical event that celebrated the trans community of South Florida. With this event, the Fellows elevated stories about the trans experience through the emotional gravity of music, by fusing reflections told by trans people with pre-existing and newly-composed music. Zach also commissioned a new work by a transgender composer, which they premiered at the event. The goal was to create a space for the trans community (and allies) to interact and reflect using the unique power of music. For more on Zach's project, visit nws.edu/transmuse.



FEEDBACK FROM THE FELLOWS:

"I learned that empathizing with audience members in the process of creating a performance does make a difference in the impact you can make on them. I also learned that having solid partner organizations is an essential part of creating a successful performance."



"I wanted to combine my two passions of music and animals because I believe both can bring us joy and provide therapeutic benefit. This project reminded me why I got into music in the first place. I think it is important that music can be taken outside of the concert hall and to impact the community."

— Kristin Kall

MUSIC FOR ANIMALS

Project Leader: Kristin Kall, 3rd-Year Oboe Fellow

Kristin and her team partnered with Miami-Dade County Animal Services for a three-part collaboration. The shelter plays classical music in their kennels to soothe the animals and make them more adoptable. The first part of the project had Fellows performing in the lobby for staff, visitors and pets, before returning to perform for their Volunteer Appreciation Day. The project culminated in an adoption drive with the shelter's Hope Express parked in SoundScape Park before NWS's Side-by-Side WALLCAST® concert on April 28.



FEEDBACK FROM THE FELLOWS:

"I learned a lot about flexibility and resilience when it comes to planning."

"These projects required us as Fellows to think outside the box and be creative, but also understand limitations in terms of production, programming, logistics, etc."



BLINK, BURN



Alien Jungle



BLINK, BURN

ARTISTIC PARTNERSHIPS

This season Fellows teamed up with two of the country's most revolutionary design schools to develop one-of-a-kind concert experiences at the New World Center. Leading these collaborations was Michael Linville, NWS's Dean of Chamber Music and Fellow Development, who was once a Fellow himself. He first came to NWS in 1993 as a Piano Fellow and has since served administratively in several capacities, including Director of Admissions and Dean of Musicians.

"These projects represent a new direction for the NWS Fellows' creative output: the opportunity to make new art with other young people who share their same passion and dedication," said Michael Linville. "The experiences have opened their minds to all kinds of possibilities and deepened understanding of the relationship of music to other art forms. It allows for their expression to be validated and expanded upon by other artists who look at the world from slightly different perspectives."



ALIEN JUNGLE: Tasked with turning the traditional concert experience on its head, students from the **University of Southern California's Iovine and Young Academy for Arts, Technology, and the Business of Innovation** worked closely with NWS Fellows to create the October 1st Percussion Consort program Alien Jungle. The experimental afternoon was a three-part immersive, interactive and innovative environment. Before the concert, audience members could try out their percussive skills on instruments they would hear in the concert, as projections on the instruments guided participants in a "Simon-says" style activity. The performance hall was transformed into an intimate sensory playground with floor cushions surrounding the performers, vivid projections and glowing costumed performers. Afterwards, guests mingled with the artists at a post-concert reception.

"When my class project team first learned we would be working with the New World Symphony to put on a concert, we didn't know how a bunch of juniors in college would be able to help already one of the most innovative, forward-thinking orchestral academies in the world. We spoke to NWS staff and learned about the hall's technical capabilities that separate it from other symphonies. It didn't take long to realize we had all the tools at our fingertips to create a truly immersive experience for our audience. We hope the Alien Jungle experience transported our audience to an unexplored world, full of opportunity and curiosity."

— Nate Stranzl, USC student

BLINK, BURN: During Art Basel week in December, Fellows presented BLINK, BURN in collaboration with students from **Pratt Institute**, a renowned New York City-based college that educates creative thinkers from around the world. BLINK, BURN was a sonic and visual exploration of human impact and the multi-faced, complicated nature of humanity. The immersive performance featured world premieres of four unique video art works and was the culmination of a year-long collaboration after workshops in both Miami and Brooklyn.

During the workshops, Clarinet Fellow Zach Manzi said he was inspired by the patience required by their film and visual art collaborators from Pratt. "Music can be performed on the fly but creating a quality product for them takes countless hours of setting up, shooting, reviewing, reshooting, editing and tweaking. I have a renewed appreciation for process and am thinking about how I can incorporate a more deliberate approach into my work."



"I was partnered with group of four incredibly skilled, brilliant and all around radical humans who were willing to make a short film inspired by my own composition. While we were workshoping in Brooklyn there were a lot of abstract conversations about the themes, images and styles we felt could be representative of the music. These discussions were liberating and nothing like what I usually do in the practice room. Ultimately, the most important thing I've realized through this collaboration is that there are universalities in any creative process. Whether it be making a film, composing a piece of music or performing the bass part of Sibelius' Fourth Symphony, everyone feels the influence of traditions and the need to find an artistic voice or sound."

— Mary Reed, 3rd-Year Bass Fellow



Gusman Theatre



NWS's former home, the Lincoln Theatre



NEW WORLD CENTER

In the seven 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.

Since 2011 NWS has welcomed to the New World Center over 850 visitors from 230 arts organizations around the world who come to witness the building's transformative power.

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.



Former Fellow housing in the Plymouth Hotel



Former Fellow housing in the Plymouth Hotel



BUSINESS DEVELOPMENT

The Business Development team generates financial 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 enriched 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’ high marks for Thierry Isambert Culinary and Event Design, the New World Center as an exemplary facility and the professionalism of NWS’s logistics and production teams.



Highlights from the 2017-18 season include:

A+E NETWORKS LATIN AMERICA UPFRONT 2018

A+E Networks Latin America showcased their 2018 season line-up, including new and returning television series presented on their major channels: A&E, History and Lifetime. Notably, A+E Networks integrated a large LED screen with the venue’s immersive projection system to create a dynamic presentation. 150 industry insiders from Latin America attended.

THE MIAMI FOUNDATION 50TH ANNIVERSARY RESILIENCY LUNCHEON

This event was a cornerstone of a four-part series hosted by the Miami Foundation to celebrate its 50th Anniversary. The theme was Resiliency, as Miami was a recent selection to the Rockefeller Foundation’s 100 Resilient Cities list. The event, originally scheduled during Hurricane Irma, was postponed and the theme cleverly shifted focus to Miami’s resiliency in the wake of a hurricane. Current NWS Board Member and previous President of the Rockefeller Foundation, Judith Rodin, gave the keynote address. NWS President and CEO, Howard Herring, welcomed the event attendees.



FX PRESENTS THE ASSASSINATION OF GIANNI VERSACE: AMERICAN CRIME STORY, MIAMI PREMIERE

The newest chapter of FX’s *American Crime Story* series hosted its Miami premiere in January showcasing a dramatized interpretation of the true-story behind the assassination of fashion designer Gianni Versace. The SunTrust Pavilion provided a beautiful space for this intimate screening.



MIAMI-DADE COLLEGE LIVE ARTS, TANIA EL KHOURY INSTALLATION

MDC Live Arts hosted a multi-day art installation during Miami Art Week. The traveling installation, *As Far as My Fingertips Will Take Me*, is a conversation through a gallery wall between an audience member and a refugee. Through touch and sound, stories are shared of people who have recently been challenged by border discrimination.



MUSIC VIDEO SHOOT WITH LOLA AND HAUSER

Classical piano and cello duo Lola and Hauser recorded a music video for their single, *Moonlight Sonata*. The intimacy of the SunTrust Pavilion lent itself well to the artistic direction of the video recording, which collected over four million YouTube views within a month after its online release. Lola’s producer returned later in the season for another music shoot given the success of the first project.



HUMAN RIGHTS WATCH, MIAMI CHAPTER’S VOICES OF JUSTICE GALA

The Miami Chapter of the Human Rights Watch hosted their Second Annual Voices of Justice Gala in March 2018. The successful fundraiser included a quartet of NWS Fellows performing a short program curated by NWS Bass Fellow Andrea Beyer who was hand-picked due to her humanitarian work teaching music in developing countries.



NU DECO ENSEMBLE PERFORMS WORLD PREMIERE WITH KISHI BASHI

Co-founded by NWS alumnus Samuel Hyken, the Nu Deco Ensemble took the New World Center stage for the first time to perform a world premiere of violinist, singer/songwriter and composer Kishi Bashi’s Improvisations on EO 9066. The composition and performance will be part of a larger documentary piece titled *Omoiyari: A Songfilm* by Kishi Bashi.



SPRINT FÚTBOL MODE “90 MINUTOS” ANTHEM RELEASE PARTY

Sprint held their 2018 FIFA World Cup release party for the Fútbol Mode App Anthem “90 Minutos” by artist Prince Royce in the New World Center’s Atrium and SunTrust Pavilion.



AMERICAN BLACK FILM FESTIVAL

The American Black Film Festival (ABFF) is an annual event dedicated to showcasing quality film and television content by and about people of African descent. Founded by Jeff Friday, it supports emerging artists to foster a wider range of images, stories and storytellers represented in the entertainment industry. This is the second consecutive year that the New World Center has hosted over 3,000 of the festival attendees for three action-packed days of films, engaging panels, networking events, a comedy competition and the closing award ceremony.



PRIVATE SOCIAL EVENTS – WEDDINGS, BAR/BAT MITZVAHS

NWS’s Business Development department also appreciates the numerous private social events hosted at the New World Center this season which provided valuable opportunities to introduce new guests to the venue and to NWS.



MTT and Justin Trieger present at NPAPW



Michelle Kucharczyk, second from right, receives Executive Master's Degree in Change Leadership from Columbia University



John Kieser at NASM Conference

NWS IS A LEADER IN THE FIELD

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

AUGUST 2017

Miami MoCAAD Museum, Miami

NWS President and CEO Howard Herring joined the Museum's Working Group and Advisors, helping plan for Museum of Contemporary Art of the African Diaspora.

Future of Thought Leadership at Lincoln Center, New York

Howard Herring joined fellow arts thought partners and Lincoln Center stakeholders to help build a compelling and sustainable Lincoln Center thought leadership initiative.

OCTOBER 2017

Mozartium, Havana

NWS Executive Vice President and Provost John Kieser and Vice President for Musician Advancement Cassidy Fitzpatrick Carlson attended the Mozart Havana Festival and met with Instituto Superior de Arts, Mozart en Habana, Salzburg Mozarteum, music schools and the EU Delegation.

Around the Table, Miami

Howard Herring was the featured guest for the new program series Around the Table, featuring roundtable conversations with South Florida's most sought-after civic and business leaders.

Classical:NEXT Juries, Berlin

John Kieser served on the jury panel to review and decide on presentations, showcases and pitch sessions for the 2018 Conference in Rotterdam.

NOVEMBER 2017

National Association of Schools of Music (NASM) Conference, Phoenix

John Kieser moderated a panel discussion entitled "Entrepreneurship for the 21st-Century Student."

JANUARY 2018

MLK Celebrations, Chicago

John Kieser presented a session on Musician Artistic Empowerment, served on the judging panel for Family Concert concepts, mentored young conductors and attended MLK Tribute Concerts.

Association of British Orchestras, Wales

John Kieser presented a session on leadership and collaboration in orchestras entitled "The Collaborative Musician—Don't You Trust Me?"

FEBRUARY 2018

Avant Première, Berlin

John Kieser screened a show reel of NWS content for the conference delegates with content distributors.

MARCH 2018

Philanthropy Miami, Miami

NWS Senior Vice President for Development Maureen O'Brien joined representatives from the Arsht Center, Frost Science Museum and WLRN in a panel session entitled "Money on the Table." Maureen shared the process and results to date of a project NWS's development team has been engaged in to increase donor retention using the Six Sigma methodology.

Miami Chamber's Innovation Forum, Miami

NWS Assistant Vice President for Audience Development Marte Siebenhar discussed disruption in classical music.

APRIL 2018

Miami Arts Marketing Project Arts Ignite, Miami

Marte Siebenhar led a roundtable discussion on how to identify and grow your audience.

Network Performing Arts Production Workshop, New World Center

NWS hosted the 15th NPAPW Conference with MTT and staff leading discussions and Fellows performing throughout the building. Read more on page 53.

MAY 2018

Classical:NEXT, Rotterdam

John Kieser co-presented a session to higher-education delegates.

JUNE 2018

League of American Orchestras Conference, Chicago

Howard Herring, John Kieser and NWS Vice President for Communications Craig Hall presented discussions on Project 305 and the National Alliance of Audition Support.

Columbia University, New York

Michelle Kucharczyk, NWS Vice President of Business Development, received a master's degree in change leadership and organizational psychology. This rigorous, experiential program for executives allows individuals and organizations to increase their capacity for initiating, managing, and sustaining workplace change efforts in increasingly complex global environments. Michelle began implementing her learnings within NWS while still in the program and continues to collaborate with staff to advance this work.



Howard Herring at NPAPW

NWS IN THE NEWS

“The New World Symphony [is] probably the most welcoming, forward- and outward-looking arts organization I’ve been fortunate enough to encounter. No doubt, the academy’s openness to big ideas, experimentation and making a difference has a lot to do with the fact that the cultivation of new voices and fresh talent is central to its mission.”

— **Darryn King**, *Forbes*

“Always forward-facing, NWS is resolute in embracing technology and using it as a tool to reach new listeners and explore the future of online music education.”

— **Stephan Rabimov**, *Forbes*

“It’s a fallacy to think that classical music can only be purveyed in the way it’s most familiar: the established concert-hall format. The New World Symphony is actively exploring other ways to perform: shorter, more informal concerts; video projections on an exterior wall; several concerts happening simultaneously.”

—**Anne Midgette**, *The Washington Post*

“Interviewing former NWS Fellows, one quickly learns that the orchestra not only changed Miami’s music scene, it transformed the performance of classical music nationwide. NWS did this by acting for three decades as a cross between a think tank, research center and business incubator.”

— **Sean Erwin**, *Miami Herald*

“I’ve come to realize that what appears onstage at the New World Center on any given night is just one facet of a sophisticated, technologically advanced organization that over three decades has evolved from humble beginnings into a premier training ground for the musicians of the 21st century.”

—**Peter Matthews**, *Feast of Music*

“As NWS turns 30 years old, it has evolved into something larger: a hybrid of a technology institute, think tank and laboratory for music education. The New World Center is wired up with technology that only a few years ago would have seemed outlandishly futuristic.”

—**Brian Wise**, *BBC Music Magazine*

“Concerned for classical music’s future? Take a look at Michael Tilson Thomas’s Miami-based academy. It isn’t just the mechanics that make this institution a beacon for education in the modern age, it’s the methodologies too, ranging from the practical and pragmatic to the downright holistic.”

— **Clive Paget**, *Limelight Magazine*

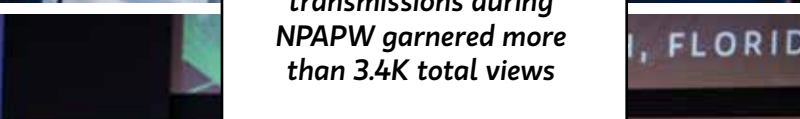
“While U.S. orchestras have been exploring ways to attract new audiences for decades, the NWS is without doubt one of the most imaginative in methodology... The NWS commitment to connecting with new audiences is impressive and provides hope for the longevity of a much-loved art form.”

—**Barbara Jepson**, *Classical Voice North America*





Two Facebook Live transmissions during NPAPW garnered more than 3.4K total views



"Over the past 15 years, NPAPW has become the annual gathering of the most adventurous performing arts presenters and educators from around the world. The New World Symphony takes pride in being a true laboratory exploring how music is taught, performed and experienced, but NPAPW is a unique opportunity for us to host our friends and collaborators as we talk about what comes next."

— Justin Trieger, NWS Director of New Media and Distance Education



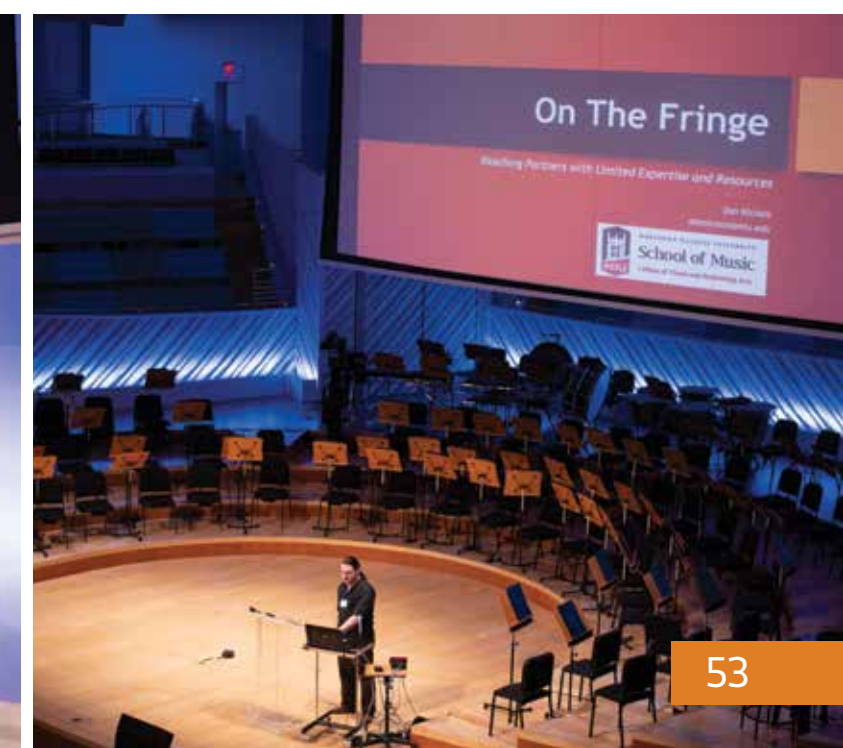
NETWORK PERFORMING ARTS PRODUCTION WORKSHOP


NWS hosted the 15th Network Performing Arts Production Workshop (NPAPW) at the New World Center in April. This annual, global conference is a single-track workshop in which attendees learn about technologies using advanced networks to enable arts instruction and performance.

NPAPW 2018 included several sessions led and moderated by Justin Trieger, NWS's Director of New Media and Distance Education, while Howard Herring and John Kieser provided the conference's welcome and closing remarks. John Henry Dale, NWS's Manager of Distance Learning and Information Technologies, and Harp Fellow Chloe Tula participated in a MyoSpa performance, where musicians manipulated properties of sound and light projections through hand gestures. Fellows also participated in an exploration of sound within the New World Center by performing simultaneously across separate parts of the building.

One of the highlights of NPAPW 2018 was The Art and the Technology—an open conversation with MTT, violinist Pinchas Zukerman, baritone Thomas Hampson and other artists and administrators on the state of interactive technology and its impact on performance and education.

Watch the discussion at nws.edu/technology/!





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

New World Symphony

America's Orchestral Academy
Michael Tilson Thomas, Artistic Director

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 programs act as dual learning experiences for the Fellows and members of the community, and provides engaging opportunities to learn about and experience music.

In the 2017-18 season, NWS Fellows spent over 5,200 hours interacting with, teaching and coaching over 11,000 students, teachers, families, adults and seniors within the South Florida community and beyond. In addition, Fellows received over 520 hours of community engagement training as part of their fellowship curriculum last season.

Each of the following is an example of just one of the programs New World Symphony is implementing locally in South Florida, nationally and internationally. For more information and a full program listing please visit nws.edu/CommunityEngagement.



LOCAL: CONCERTS FOR KIDS

Concerts For Kids are interactive and engaging hour-long concerts for families with children ages 4-12. Each concert has a unique theme and is preceded by an instrument petting zoo, where children can meet NWS Fellows and try a variety of instruments, and activities provided by cultural and educational partners, like the Miami Children’s Museum. These concerts are presented as sensory-friendly experiences in the New World Center’s Performance Hall. The 2017-18 Concerts For Kids included music from Star Wars and a celebration for Leonard Bernstein’s 100th birthday with his daughter Jamie Bernstein as narrator. In total, the NWS Fellows presented and participated in four petting zoos and interacted with over 2,500 children and family members at these concerts.

BENEFIT TO THE COMMUNITY: Exposing children to classical music at a young age is essential for ensuring the future of classical music. Additionally, it is a fun way for families to spend time together and see a full-size symphony orchestra in action. Accessibility and inclusion are important to New World Symphony. Patrons of every ability and their families are welcome.

BENEFITS TO THE FELLOWS: Family Concerts have long been traditional programming for professional ensembles. Fellows are invited to participate in the programming and development of each Concert For Kids giving them skills needed to participate in the process throughout their professional careers. As part of their training as leaders in classical music, Fellows connect firsthand with sub-sets of the community they might not otherwise encounter, helping them to gain new perspectives and become advocates for such communities and perspectives.

NATIONAL: TOWN HALL MASTER CLASS AND SIDE-BY-SIDE CONCERT

The New World Symphony’s Town Hall Master Class and Side-by-Side Concert are annual traditions of Co-Founder and Artistic Director, Michael Tilson Thomas (MTT). This concert and open forum master class brings students together from around the country with MTT and the Fellows. The Fellows work with Side-by-Side participants and others in person and through distance learning via Internet2 throughout the season before coming together at the New World Center in April 2018.

“Working with MTT was an enormous honor and privilege that left me thoroughly musically inspired.”
– Aalia Hanif, Nashville Symphony Accelerando Program

BENEFIT TO THE COMMUNITY: Students and ensembles participating in the Side-by-Side Concert and Town Hall Master Class receive coachings, lessons and, for those outside Miami, one in-person residency from the NWS Fellows. The Nashville Symphony Accelerando Program and the Atlanta Symphony Talent Development Program are current Town Hall partners who serve students from communities underrepresented in classical music and NWS is proud to work with them in seeking a diverse, inclusive and equitable future for classical music.

BENEFIT FOR THE FELLOWS: The Fellows have an opportunity to learn how to teach in person and via distance technology, building bonds with talented high school players. Beyond honing their teaching skills, the Fellows can experience what it means to participate in a national partnership supporting diversity.



INTERNATIONAL: MEDELLÍN MUSICIAN EXCHANGE

During the 2011-12 season, the New World Symphony in partnership with Fundación SaludArte and NWS Board Member Tanya Brillembourg, inaugurated a unique collaboration with the Academia Filarmónica de Medellín (AFMED), now called Iberacademy. NWS Fellows travel to Medellín, Colombia to offer instrumental coaching, private lessons, master classes and side-by-side performances with the young musicians of Iberacademy. Multiple times during the season, Iberacademy musicians travel to the New World Center in Miami Beach for several days of additional coachings, lessons, chamber music sessions and performances with NWS Fellows. With the support of Skype and Internet2 connectivity, supplemental work with the Medellín musicians occurs throughout the season. Throughout the course of our work together, over 45 Colombian musicians have continued on to graduate studies in North America or Europe or are performing and teaching as professionals in Medellín.

BENEFIT TO THE COMMUNITY: NWS Fellows have trained at top conservatories and schools of music around the world and have received coaching by leading classical musicians. By visiting countries where there is less access to traditional classical music training, Fellows are sharing their knowledge with aspiring young musicians, who may not have access to the same resources in their early careers.

BENEFIT TO THE FELLOWS: These cross-cultural exchanges have proven of enormous value to NWS Fellows in their role as 21st-century musical ambassadors, advocates and engaged teachers. The Fellows are able to experience music as a universal language that transcends the boundaries of geography and culture.

2017-18 FELLOW AND ALUMNI SUCSESSES

* as of June 30, 2018

Matthew Abramo – Bass, Nashville Symphony
Jill Arbetter – Executive Director,
Elmar Oliveira International Violin Competition
Joanna Blendulf – Associate Professor of Music, Indiana University
Grace Browning – Principal Harp, Rochester Philharmonic
Adèle-Marie Buis – Evaluator, National Association of Schools of Music
Jennifer Choi – Cello, Colorado Symphony
Josh Cote – Horn, Sarasota Orchestra
Evan Epifanio – Principal Bassoon, Metropolitan Opera Orchestra
James Ferree – Principal Horn, Saint Paul Chamber Orchestra
Andrew François – Viola, Los Angeles Philharmonic Resident Fellow

Michael Fuller – Bass, Los Angeles Philharmonic Resident Fellow
Patti Garvey – Cello, Grand Rapids Symphony
Kevin Gobetz – Bass, Los Angeles Philharmonic (one-year)
Sarah Harball – Associate Principal Viola, Fort Worth Symphony
Christopher Hernacki – Bass Trombone, San Antonio Symphony (one-year)
Helen Hess – Viola, Baltimore Symphony
Darren Hicks – Assistant Principal Bassoon, Toronto Symphony
Steven Jarvi – Interim Artistic Director, Charlottesville Opera
Andrew Johnson – Principal Percussion, Orchestre Symphonique de Quebec
Stephen Kehner – Percussion, Utah Symphony (one-year)
Joseph Kelly – Assistant Timpani/Section Percussion, Toronto Symphony

Kelton Koch – Trombone, Zurich Opera Praktikant
Melanie Lançon – Guest Principal Flute, Auckland Philharmonia
Peiming Lin – Assistant Principal Second Violin, Indianapolis Symphony
Michael McCarthy – Violin, Milwaukee Symphony (one-year)
Jarrett McCourt – Tuba, Winnipeg Symphony (one-year) and
Civic Orchestra of Chicago
Emerson Millar – Co-Concertmaster, Naples Philharmonic
Seth Morris – Principal Flute, Metropolitan Opera Orchestra
Elizabeth Oka – Assistant Principal Viola, Washington National Opera Orchestra
Joseph Peters – Associate Principal Oboe, North Carolina Symphony
Sarah Peters – Violin, Omaha Symphony (one-year)
Elizabeth Phelps – Violin, Seattle Symphony
Rajesh Prasad – Assistant Principal Percussion, North Carolina Symphony
David Raschella – Principal Horn, Toledo Symphony

Mary Reed – Bass, St. Louis Symphony (18-month)
Kyle Sanborn – Bass, Calgary Philharmonic
Matthew Searing – Assistant Orchestra Librarian, Sarasota Orchestra (one-year)
Abhijit Sengupta – Director of Artistic Planning, Baltimore Symphony
Ju Hyung Shin – Violin, Utah Symphony
Kathryn Sievers – Viola, Boston Symphony
Jessica Slais – Vice President of Artistic Administration, Nashville Symphony
Lora Tchekorotova – Artistic Director, Salon de Virtuosi
Matthew Way – Development and Special Events Manager,
American Classical Orchestra
John Wilson – Substitute Keyboard, Milwaukee Symphony and
San Diego Symphony
Jesse Yukimura – Viola, Kansas City Symphony

OUR GLOBAL REACH

The New World Symphony now has over **1,100* alumni** making a difference in orchestras, ensembles and educational institutions in **32 countries** around the world.

ALUMNI PROFILES

BROOK FERGUSON THE ARTIST’S RESPONSIBILITY

Brook Ferguson (2007-10) is Principal Flute of the Colorado Symphony and River Oaks Chamber Orchestra. “As a Principal Flutist of an American orchestra, there are 50 seats available, so to have one of those seats in a huge honor and it’s a huge responsibility,” said Brook.

Brook founded the Bel Canto Flute Academy for flutists and educators of all ages and abilities in order to connect on a deeper level with her community. A dedicated teacher, she encourages her students to cultivate strong and imaginative interpretations, guides them toward a deeper understanding of self-reliant problem solving and helps them to develop physical and mental self-awareness. Her students from the Academy have gone on to study at the country’s top conservatories. Brook also returns to the New World Center each summer as a resident artist for the Marina Piccinini International Masterclass where she leads an Orchestral Audition Boot Camp.

“I really admire New World Symphony as an organization: decades of dreaming and working really, really hard. I hope I can carry some of that patience, persistence and vision into what I’m doing as an artist.”



ALEXANDER LAING CITIZEN ARTIST

Principal Clarinet of the Phoenix Symphony and 2001 NWS alumnus Alexander Laing was named one of three recipients of the 2018 Sphinx Medal of Excellence, honoring artists of color who demonstrate artistic excellence, outstanding work ethic, a spirit of determination and an ongoing commitment to leadership. Each winner receives a \$50,000 career grant and is celebrated at a private event at The Kennedy Center.

“I am deeply honored, excited and humbled to be recognized and put into this group, not only from this year, but all the people that have been recognized in the past. This is an incredible honor and I’m grateful to the Sphinx Organization and the nominating committee. With so much good work being done in the field, being placed in this group is amazing and humbling. This will inspire me for years to come.”

In addition to the Phoenix Symphony, Alex serves on the board of directors for the Arizona School for the Arts and Gateways Music Festival, and co-chairs the Institutional Readiness task force for the League of American Orchestras’ Diversity Forum. In 2016 he founded The Leading Tone, a Phoenix-based nonprofit after-school music program that brings music instruction to kids while exploring music as a context for youth development. He was also honored as one of Musical America’s 30 Movers & Shapers for 2017.



JOY PAYTON-STEVENSON FROM DREAM GIG TO DIVERSITY CRUSADER

Most NWS fellowships last three years, but former Cello Fellow Joy Payton-Stevens (2008-09) was only at NWS for one-and-a-half before landing a job at the Charlotte Symphony. She has since jumped coasts after joining the Seattle Symphony in 2014. In addition to performing she is passionate about teaching and bringing music education to underserved communities. She has led panel discussions at Sphinx Connect and created BetaSounds, a classical chamber music series in Seattle focused on the cultivation of diverse audiences.

This summer Joy put her audition and performance expertise on full display by returning to the New World Center as a mentor for the NAAS Audition Intensive (see page 26).

“I’m really excited about New World Symphony’s involvement in the Audition Intensive, because they’ve been doing this exact thing for a very long time. Whatever we can do to help bolster the support system for people who are starting to take auditions will go a long way towards boosting a diverse population in orchestras. For these participants, having all of this support goes a long way to finally landing the dream gig.”



FOSTER WANG AND CARRIE BEAN STUTE THE PRESIDENT’S OWN

NWS alumni Foster Wang (Violin, 2012-16) and Carrie Bean Stute (Cello, 2009-11) serve as Staff Sergeants in The President’s Own United States Marine Band. They perform in a variety of settings, from state dinners at the White House and diplomatic events to public concerts and educational outreach in local schools. “I feel very fortunate to be able to serve my country doing what I love, which is being a musician, and also to be part of such a great organization with a rich and storied history,” said Foster.

They returned to the New World Center in September 2017 to welcome Fellows and share their career path. “My time at New World Symphony taught me the importance of being a versatile and well-rounded musician,” said Foster. “Whether that means teaching, community outreach or designing your own concert series, those are skills and experiences that have served me well.”



MARTHA'S FAVORITE NWS MEMORY: *There are so many, but one thing I absolutely found staggering was when MTT held a conversation with Maxim Shostakovich in real time with live audio/video with the NWS staff and orchestra in Miami when Maxim was in the Soviet Union. It was beyond meaningful to be in the presence of a direct relative of Dmitri Shostakovich and learn what life was like growing up in that family in such a personal way. He told us the reason the bassoon figures so prominently in the works of his father was because it was the instrument he associated most closely with the human voice.*



MARTHA LEVINE AND THE LIBRARY FELLOWSHIP

For almost 29 of its 31 years, NWS's Music Library has been led by Martha Levine. She has witnessed NWS's evolution, from Lincoln Theatre to New World Center, from the doubling of its staff size to over 1,000 Fellows frequenting her library for study, questions and friendship. Martha developed NWS's Library Fellowship in 1997 and has since mentored 16 Fellows in the position.

This fellowship is very much different than the instrument fellowships in that it is still highly competitive, but requires full-time hours behind the scenes working in the library every week. *"The fellowship provides each librarian daily experience learning a large amount of repertoire on an intimate level,"* said Martha. *"Together we prepare all the music for NWS's many concert formats, which consistently deepens the growth of the Fellow's knowledge base. Additionally, it offers an increasing level of interaction and involvement administratively. The Library Fellow also benefits from travelling to the yearly Conference of Performance Librarians, which is attended by Major Orchestra Librarians' Association librarians on a global level."*

The Fellows Martha has mentored have secured positions with ensembles around the world, including the Baltimore Symphony, Nashville Symphony, San Diego Symphony, Orchestre Philharmonique du Luxembourg, U.S. Air Force, New England Conservatory and more.



Paul Beck in the Lincoln Theatre library



Aspen McArthur in the Houston Grand Opera's library
Photo by Pattima Singhalaka, courtesy of Houston Grand Opera



Librarian Fellow alumni Christopher Blackmon, Michael Ferraguto, Aspen McArthur and Ashton Bush

"As the first Orchestra Library Fellow at NWS, I made a fairly abrupt change from a bassoon performance major who dabbled in music preparation to a full-time librarian at Martha's side. My fondest memories of this era were Martha's kind patience with my novice approach to our craft. We shared so many hearty laughs over the absurd situations librarians often find ourselves in and also took salsa lessons together to let off steam. The fellowship was of huge value to me. The chance to learn and make inevitable mistakes in a safe environment formed the bridge I needed to join this profession in full force."

— **Paul Beck**, Milwaukee Symphony, NWS 1997-98

"I joined NWS in 2010, which was a pivotal year for the organization as we moved out of our humble digs at the Lincoln Theatre and into the lavish New World Center. While the library at the Lincoln was let's say, charming... moving into the spacious rooftop library at the New World Center was amazing. We'd gone from Kansas to Oz. Martha Levine and I discovered the new space together, delighting in the possibilities that the new library could offer. One of the phrases that is often used to describe orchestra librarians is 'unsung hero.' We toil behind the scenes to make every concert a success, doing essential work that is often unknown to conductors, players and staff. To say that Martha is an 'unsung hero' would be a grand understatement. One first has to acknowledge that the work she's done as Librarian for one of the most cutting-edge orchestras in the world is staggering. She's navigated ambitious programming, new concert formats, new technologies and challenges only the New World Symphony can provide. But on top of that, she has keenly mentored generations of Library Fellows who have gone on to become leaders in our field. There is no formal course of training for orchestra librarians, and with apprenticeships and fellowships few and far between, the opportunity to work at NWS and learn under Martha's tutelage is precious. Now as Principal Librarian of the Baltimore Symphony, I rely daily on the lessons I learned as a NWS Fellow. The NWS Library Fellows have gone on to prepare music for some of the finest orchestras in the world. Every day we're helping to shape the sounds of orchestras all over the globe."

— **Michael Ferraguto**, Baltimore Symphony, NWS 2010-12

"There are numerous reasons why the library fellowship at NWS is so highly sought after by aspiring orchestral librarians, but none more so than the skills and expertise that are passed on to each Fellow by Martha Levine. Her fellowship offered me an opportunity to learn by both example and through action, while also allowing me the chance to experiment and integrate corrections that one might not get the chance to do outside of NWS. It is a true testament to her work that every single Library Fellow who has come through her door leaves with a position in orchestras and conservatories across the world. I am so grateful for all that she taught me within my time at NWS, I know I would not be where I am today without her guidance."

— **Aspen McArthur**, Houston Symphony, NWS 2014-16

"The NWS library fellowship was an incredible beginning to my career, and I don't think I can adequately describe how valuable Martha's mentorship was to my professional development. I remember my fellowship being a very intense period of personal and professional growth, as it was my first experience working with an orchestra as active as NWS. Martha was right there with patience and encouragement, entrusting me with increasing responsibility as my confidence and knowledge of librarianship grew. Every day presented new challenges, and she was there by my side providing guidance and cheering me on to success. It was an extremely enriching environment in which to work and learn, and has had a lasting impact on how I approach my position even today."

— **Christopher Blackmon**, Orchestre Philharmonique du Luxembourg, NWS 2005-06



Brandon Johnson and Roberto Toledo



Cody Engstrom

AUDIO ENGINEERING FELLOWSHIP

The Audio Engineering Fellowship began in 1996, when NWS was in its eighth year and operating out of the Lincoln Theatre. In its early years, the unique fellowship allowed time with leading faculty and the opportunity to attend the Audio Engineering Society Convention, but an on-site engineer supervisor and mentor would not come until NWS moved into the New World Center in 2011. Now in the new campus, the roles and responsibilities of NWS's sound engineers quickly multiplied thanks to the campus' infinite performance possibilities, including WALLCAST® concerts. Since its inception, the Audio Engineering Fellowship, now overseen by NWS's Director of Audio Services Roberto Toledo, has had ten Fellows who are now working all over the country.

"Being an NWS Fellow allowed me to experiment with the New World Center's cutting-edge tools that would otherwise be difficult to get my hands on and gave me a sense of what it's like to work consistently in the same space and to tackle problems in new creative ways. My job pushed boundaries to some of the highest capacities that I will ever see in my field, preparing me for just about anything that would be thrown my way. I now have a high confidence in my ability to handle any situation that I face. In the second year of my fellowship, I started The Guild Live, a live sound and recording company designed to bring the highest quality sound experience to events and productions in South Florida. We are in the process of building a recording facility west of Wynwood to create an inspiring environment for artists. I also am a lead engineer for the Nu Deco Ensemble and record other Miami-based ensembles, such as Seraphic Fire."

— **Cody Engstrom**, The Guild Live, NWS 2015-18



"I was the very first Audio Engineering Fellow at NWS—the guinea pig! I had just finished working for the 1996 Olympics, but my heart was with classical music. It is what I loved and what I studied in school. At the time I was also interviewing to join the FBI's audio-forensic lab at Quantico, but when faced with the fellowship opportunity, it felt like a great avenue to dig into classical music's 1% niche of the recording industry. I had always wanted to get paid to listen to classical music. NWS gave me a budget to build their equipment system and in my second year they allowed me to audit music business courses at the University of Miami and travel to study with Jack Vad, producer and engineer at the San Francisco Symphony. These were huge catalysts to my career. Learning about copyright laws at UM led me to my law degree and allows me to offer audio and legal expertise and management in my current positions. I am now the manager of Central Sound at Arizona PBS, and in January I'll be named the Vice President of the Audio Engineering Society. I'm thankful for my NWS memories (especially the European Tour of 1998 and recording in Europe's finest concert houses) and how it was a catalyst for my career."

— **Alex Kosiorek**, Central Sound at Arizona PBS, NWS 1996-98



"My experience as an Audio Engineering Fellow was interesting for several reasons. One of which, being that it was just me. There was no head engineer mentoring me like there is now, no other people in my section like in the orchestra. This part is probably the aspect that influenced me the most. I learned that if I needed something I had to advocate for it, plan it and execute it, and the fellowship would be what I made of it. This scenario allowed me to thrive and carries into my career today. Being self-driven was the biggest takeaway from my fellowship. That, and I met my wife (Catherine Miller Gerhiser) at NWS. I now work for National Public Radio in its Washington, D.C. headquarters."

— **Gene Gerhiser**, National Public Radio, NWS 2006-09



"I've always considered the NWS fellowship to be something between a laboratory and a launching pad. For me, it was a bridge as I transitioned from an academic career into a professional environment. It brought me some of the most incredible opportunities I've experienced thus far, and Roberto Toledo's mentorship presented me a broad palette of pathways, challenges and surprises to make my fellowship trajectory truly unique. It's been three years since my days as a Fellow, and there are so many things that I experience on a daily basis that connect to things I learned at NWS. I currently live in Boston and work for Soundmirror Inc., a company that produces orchestral and opera recordings all over the country. I also mentor young recording engineer students at Zumix and volunteer for Sofar Sounds, a nonprofit organization that focuses on building local community and supporting artists through surprise pop-up performances."

— **Brandon Johnson**, Soundmirror, NWS 2012-15



John Kapenekas, as a Fellow in 1989 and now

"John Kapenekas is a legend of NWS's history. The instrument and hardware resources amassed during his time at New World rival those of any professional orchestra. This is critical for percussionists who don't own the majority of the large instruments on which they play. Because of our access to such high quality equipment, it made the adjustment both at auditions and in our respective orchestras much easier."

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

PERCUSSION FELLOWSHIP: A HISTORY

BY JOHN KAPENEKAS

NWS's Percussion Fellowship has witnessed quick turn-over in the last few years due to Percussion Fellows winning the majority of available auditions. In the last two years alone, our alumni have joined the ranks of the symphonies of Atlanta, Milwaukee, Kansas City, North Carolina, Utah, Rochester, Vancouver, Quebec and Toronto. NWS percussion alumni also hold principal positions in Los Angeles, San Francisco, Chicago, Cleveland, Atlanta, Pittsburgh, Cincinnati, Saint Louis, Kansas City, Dallas, Toronto, Stuttgart and Sweden.

While at NWS, Percussion Fellows enjoy their own studio filled with an array of fine equipment, most of it carefully curated by one of NWS's first Percussion Fellows, John Kapenekas. Now the Principal Timpani of the Royal Swedish Opera and Ballet and owner of Kapenekas Percussion Restoration Services, John reflects on those early years and how he built NWS's percussion collection.

David Fishlock, a very close colleague and friend of mine from the Cleveland Institute of Music, and I were probably the very first Fellows of the new orchestra to arrive in January 1988. I remember very vividly driving into Miami to where we were to meet the office staff. Shortly after I was invited to join NWS, they asked me to curate its percussion instrument collection.

NWS was starting completely from nothing at that point and it was an incredible challenge to try to anticipate what the needs of the orchestra would be. I started immediately making lists and looking over the standard orchestral repertoire to get an idea of a basic inventory. During the first season I quickly realized that my preliminary ideas were simply not going to be comprehensive enough to handle MTT's ambitious programming. From that point on, and for the next seven years (I was asked to stay on and start a percussion ensemble after my four-year fellowship with the orchestra ended) I did everything I could to make the inventory of the section capable of handling most any repertoire that we might be asked to play, and to avoid having to rent

any instruments from companies in other cities. I looked everywhere for older instruments that could be refurbished and, even constructed a few of the more unusual instruments myself.

I would estimate from the time I started in 1988 to when I left in 1995, the orchestra had acquired about \$500,000 worth of equipment. I very strongly felt from the very beginning that it was necessary to create an inventory environment for percussionists at NWS that was professional, and the very best quality that could be achieved. My reasoning was simply that young players coming out of, often poorly equipped, conservatories to NWS should be able to experience being in a section of not only great players, but also the very best and most complete instrument inventory possible. My long-term hope was that they would take that experience to their final jobs and raise the level of awareness and interest in percussion, and not simply accept being in a situation that was unprofessional or inadequate. Fortunately, largely because of the support from former NWS President Jeff Babcock and MTT in those early years, we were able to acquire a fantastic collection of instruments that very few orchestras could ever achieve, including very large and established orchestras around the world.

The early years were very interesting in a lot of ways. We weren't really "Fellows" yet, the orchestra was still trying to find its identity. Everything was new and most of us were having the time of our musical lives playing in such a great orchestra with some fantastic conductors. Everything was possible, and I personally felt like I was a part of something really important and lasting.

NWS was a place of idealism. We could be uncompromising in our playing, programming, our personal relationships and our preparations for auditions. I have worked to keep that idealism throughout my career, as I'm sure many of my colleagues have done as well. It was exactly what I needed at that point in my life, and without it, I wouldn't be where I am now.





"I am grateful for the opportunities I've had and continue to have since attending NWS. While at NWS I learned a lot about collaborating with other cultures, traveling and performing great music. I remember a lovely chamber tour to Switzerland with fellow NWS performers and performing on the east coast with the orchestra. Music has brought me many places!"

— **Milana Reiche**, Violin,
Minnesota Orchestra (NWS 1992-93)

NWS ALUMNI



"NWS exerts an influence on everything I do in my work as a fundraiser for the Kansas City Symphony. The relationships I built, the communication skills I developed, and the belief in the importance of symphonic music to our world that I solidified in my time as a fellow prepared me to serve the donors I interact with every day. Without the NWS experience, I wouldn't be as effective as I am."

— **Timothy Dodge**, Manager of Major &
Planned Giving, Kansas City Symphony (NWS 2008-11)



THE COUPLES OF NWS

A few of the many former Fellows who have found love at NWS.



In Sun Jang (Violin, 2006-08) and **Daniel Stewart** (Conducting, 2005-07)



Gregory Miller (Horn, 1991-94) and **Laura Hilgeman** (Violin, 1990-94)



Nicki Payne (Violin, 1992-95) and **Robb Aistrup** (Bass, 1993-96)



Yumi Sagiuchi (Viola, 2009-12) and **Martin Shultz** (Violin, 2008-010)



Joy Fellows (Viola, 2004-06) and **Dan Carlson** (Violin, 2004-06)



Tim Dilenschneider (Bass, 2014-17) and **Zuby Azezi** (Violin, 2014-17)



OLIVER HERBERT NWS: THE NEXT GENERATION

Before Yo-Yo Ma joined NWS for rehearsals of Richard Strauss' *Don Quixote*, Oliver Herbert, a 19-year-old Curtis student, stood in for him at the New World Center. Oliver is the son of two NWS alumni from 1993-95: David Herbert, Principal Timpani of the Chicago Symphony, and Adrienne Sengpiehl, a freelance violinist in the Bay Area and Teaching Artist for the San Francisco Symphony's Music and Mentors Program. Oliver, a top prize and special prize winner at the 2018 Witold Lutosławski International Cello Competition, made his San Francisco Symphony debut alongside MTT for its "All San Francisco Concert" in September of this year.

"It was a joy for me to come to Miami and be part of the process of preparing Strauss' *Don Quixote*," said Oliver. "NWS's environment really allowed me to immerse myself in the piece, and the rehearsals with MTT and the orchestra left me invigorated! Immediately when I arrived, I felt that NWS was a place that I could try new things and test boundaries with my playing, so I really appreciated the opportunity to be there and collaborate with so many inspired musicians."

"I am forever grateful for the inspiring musical experiences, imaginative projects and infectious creative energy of MTT," said mother Adrienne. "My time with NWS nurtured me musically and personally and I am thrilled that Oliver had the opportunity to experience the magic of the New World Symphony. Thank you to all who make so much possible for the next generation of musicians."

"Michael Tilson Thomas and the generous supporters of the New World Symphony have created the largest thriving and functioning musical family in the history of classical music," said father David. "There is no better place to learn and grow as a musician and the Herbert family is grateful for the opportunities of participation in the past, present and future of this bold and innovative ensemble. When I heard that Oliver would join NWS for these rehearsals, my heart nearly exploded with joy!"

THE SIBLINGS OF NWS

After living and performing alongside each other for three years, many Fellows leave NWS feeling like their colleagues are siblings. But very few have come into the fellowship as siblings – only 12 to be exact! Here are 10 of them.



Karen Wyatt, Violin, Utah Symphony (NWS 2005-08) and **Katie Wyatt**, Executive Director, El Sistema USA (NWS 2004-06)



Melissa Chung Hamlen, Violin, Grant Park Orchestra (NWS 2006-09) and **Alison Chung**, Associate Principal Oboe, Kansas City Symphony (NWS 2008-11)



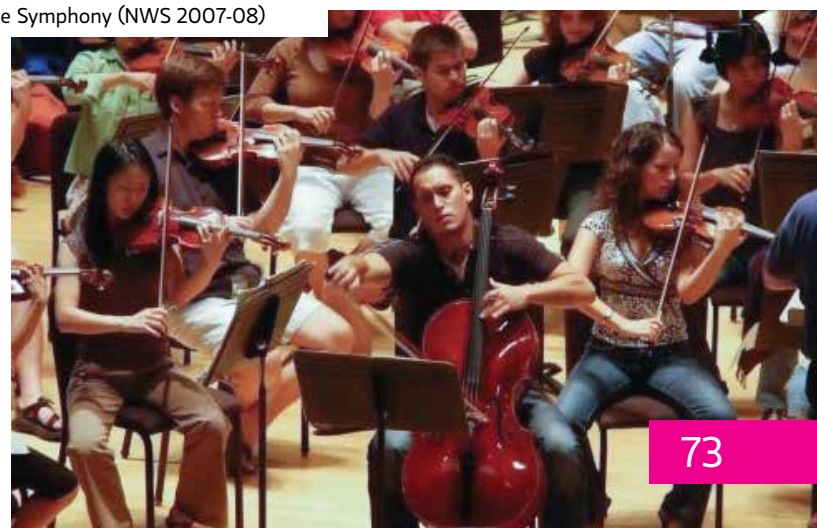
Renée-Paule Gauthier, Violin, Illinois Philharmonic Orchestra (NWS 2002-03) and **Michèle Gauthier Lekas**, Violin/Concertmaster, Rockford Symphony (NWS 1991-92)



Daniel Fellows, Viola (NWS 2017-current) and **Joy Fellows**, Viola, San Francisco Opera (NWS 2004-06)



Daniel Thomas, Cello, Ann Arbor Symphony (NWS 2003-07) and **Peter Thomas**, Cello, Milwaukee Symphony (NWS 2007-08)





SUPPORT

New World Symphony

America's Orchestral Academy
Michael Tilson Thomas, Artistic Director

TREASURER'S REPORT

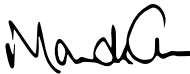
FOCUS ON FUNDAMENTALS

NWS's 30th Anniversary Season was a culminating moment for traditional and experimental programs and further development of the experiential curriculum. Financial results demonstrate that big dreams attract significant funding and clearly defined projects can be managed within budget limits. The gala was certainly the highlight of an action-packed season, bringing in record-breaking gross proceeds of \$3.2 million in support of NWS programs. Beyond the gala, here are a few more milestones that were achieved throughout the season:

- After two years of planning, the telescopic seating system in the performance hall was replaced just before commencement of the academic and concert season. This \$750,000 project, funded with a major donation, was designed to look the same as the original system, but it is far more robust and stable. Deployment time has been reduced by over 90% which allows for more rapid, and more frequent, seating changes in support of NWS and third-party events in the hall.
- The New World Center survived its first hurricane with minimal damage. While the roof suffered minor damage due to the high winds, there was no major water intrusion. NWS has been approved for a FEMA grant that will cover almost half of the \$585,000 in repair costs with the balance covered by NWS's reserve fund.
- Most earned income goals were exceeded; including the net proceeds from our 30th Anniversary Gala, the \$9.9 million annual fund closed at 0.8% above its budgeted goal; and total operating expenses of \$16.6 million were 3% under budget, resulting in a surplus of \$364,000. NWS was able to replenish the reserve fund for unreimbursed hurricane damage and other extraordinary unanticipated costs, and that fund now stands at \$6.4 million, more than double what it was just five years ago.
- The endowment fund earned 7.49% (net of fees) for the fiscal year, and total investments after earnings and withdrawals to support the budget increased by 4% to \$104 million, the first time the \$100 million threshold was exceeded.
- In addition to annual operating support, NWS continues to raise funds for the future and this must remain a key focus in coming years. Over the last five years, NWS has raised an average of 25% more than the annual fund to support long-term stability. This includes realized bequests, restricted gifts, new endowment gifts and pledges, the future portion of new multi-year gifts and in-kind donations.
- As the fiscal year closed, NWS successfully refinanced nearly \$19 million in variable-rate long term debt, primarily from construction of New World Center and acquisition of the Fellows' housing, to a fixed interest rate for the remaining term.

For more information, you may request a copy of NWS's audited financial statements or visit our website at 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.



Mario de Armas

Treasurer and Vice Chairman of the Board of Trustees

FIVE-YEAR FINANCIAL HIGHLIGHTS

(in thousands of dollars)

REVENUE, GAINS AND OTHER SUPPORT					
Operating Activity	FY14	FY15	FY16	FY17	FY18
Contributions	\$12,450	\$7,964	\$8,236	\$14,789	\$7,108
Program Revenue	1,656	2,192	1,889	1,638	1,709
Special Events and Gala (net)	1,563	1,328	1,250	1,470	2,628
Business Development (Rentals) and Misc Income	1,584	1,722	1,467	1,570	1,216
Subtotal	17,253	13,206	12,842	19,467	12,661
Income and Gains on Investments	14,080	-274	-4,075	10,493	7,671
Total Revenue, Gains and Other Support	31,333	12,932	8,767	29,960	20,332
EXPENSES					
Operating Activity					
Program Services	10,112	10,817	11,155	11,522	11,320
Marketing and Fundraising	2,942	2,721	2,624	2,870	2,994
General and Administrative	1,916	2,351	2,049	1,983	2,325
Subtotal	14,970	15,889	15,828	16,375	16,639
Depreciation and Non-Operating Activity	7,088	7,533	6,137	5,774	6,049
Total Expenses	22,058	23,422	21,965	22,149	22,688
CHANGE IN NET ASSETS	\$9,275	-\$10,490	-\$13,198	\$7,811	-\$2,356

BALANCE SHEET AT JUNE 30, 2018

ASSETS		LIABILITIES AND NET ASSETS	
(in thousands of dollars)		(in thousands of dollars)	
Cash	\$13	Accounts Payable and Accrued Expenses	\$1,385
Endowment		Deferred Revenues	732
Restricted (Corpus)	80,156	Loans and Lines of Credit	21,840
Temporarily Restricted (Gains)	23,655	Total Liabilities	23,957
Total Endowment	103,810	Unrestricted Net Assets	125,863
Accounts and Contributions Receivable	4,107	Temporarily Restricted Net Assets	28,276
Prepaid Expenses and Deposits	1,445	Permanently Restricted Net Assets	80,880
Property and Equipment, Net of Depreciation	149,601	Total Net Assets	235,019
Total Assets	\$258,976	Total Liabilities and Net Assets	\$258,976

SUSTAINABILITY STATEMENT

NWS SEEKS A STRONGER FINANCIAL PLATFORM TO GROW CORE PROGRAMS AND SUPPORT INNOVATION AND EXPERIMENTATION

As discussed in previous annual reports, NWS’s endowment fund needs to grow significantly with new support:

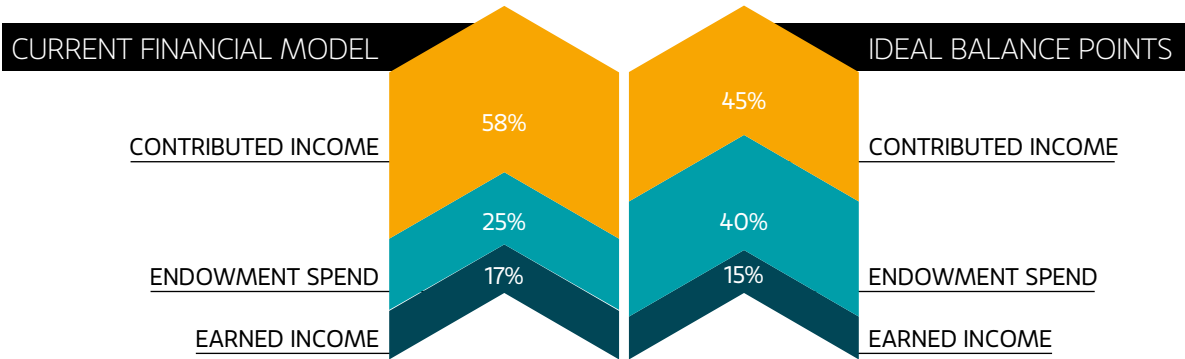
- While the annual fund continues to grow, the percentage of the operating budget it supports—currently 58%—needs to be reduced. Raising more than half of the annual budget each year will be increasingly difficult as the institution pursues its mission. As NWS works to shape the future of classical music, many current programs can grow faster than current resources allow, and new programs will be developed that need to be funded.
- As the New World Center approaches the end of its first decade, critical technical systems are starting to reach their end of life while annual maintenance needs will grow into necessary capital improvements. NWS estimates that capital investment over the next 20 years will cost at least \$28 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 (probably twice over a 20-year period), increasing local and cloud-based storage capacity for digital assets, and next-stage IT infrastructure. Other needs include new instruments and all the usual improvements that will keep New World Center and the Fellows’ housing in excellent condition.
- The endowment supported 25% of the fiscal 2018 budget. A larger endowment that supports at least 40% of the operating budget would go a long way toward funding the institution’s future growth and programs. An increasing share of the annual budget coming from endowment spend 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 is working to improve the sustainability of the existing endowment fund. The long-time spending formula—5% over a 12-quarter average market value—is very common amongst institutional endowments, but there is a growing body of thought that 5% is not sustainable over the next 5-10 years. Simply reducing the percentage taken each year would adversely impact the annual budget. Instead, NWS is gradually lengthening the smoothing period in calculating the amount of annual spend. For the fiscal year just ended, NWS calculated its spend over 16 quarters and the new year will be measured over 20 quarters. The smoothing period will be lengthened each year until the annual effective spend rate, measured at the start of each fiscal year, drops to a more prudent level. This will better insulate the institution from future extreme market volatility, and in the long term it will produce a larger pool of assets that will generate more cumulative budget support.

If the operating budget were to grow at an average annual rate of 3% and the annual fund were to grow at 1-2% each year, 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
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To support this level of spend from the endowment, its average market value smoothed over 20+ quarters would need to be about \$205 million. If the current investment pool also grows at a net annual average of 3% (investment results less distributions to support the budget), then at least \$80 million in new realized endowment gifts (donations or donations + earnings thereon) is needed. These endowment gifts are 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, 2017 and June 30, 2018.



JOHN AND TERRI MASON ENVISIONING A RICH AND DIVERSE FUTURE FOR THE ARTS

Before coming to Miami, John and Terri Mason were loyal subscribers to the Saint Louis Symphony for 20 years. They recognize the importance of arts education and were attracted to NWS by its unique opportunity for music education centered on the total development of young professionals. They also have a longtime, ongoing interest in seeing opportunities for young musicians of color and feel like this priority for their family strongly overlaps with key priorities of NWS.

John and Terri were active at NWS during the planning and construction of the New World Center and have enjoyed witnessing the enthusiasm the community has for NWS at the WALLCAST® concerts. “It is always wonderful to see the audience’s diversity of age and population, who enjoy the music in such a beautiful setting.” John and Terri love to connect and interact with the Fellows. You will frequently find them at donor rehearsals and lunches, where they also get to know other NWS super fans and patrons.

MAESTRO’S CIRCLE DIAMOND TIER \$250,000+

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MAESTRO’S CIRCLE GOLD TIER \$100,000-\$249,000

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KEITH KOHLER
FROM FRIEND TO FAMILY

Keith's first taste of NWS, like many, was through Friends of NWS events. Since 2011 he has been struck by the group's energy, inclusiveness and enthusiasm, and now serves on its Executive Committee. *"I find NWS accessible, innovative and game-changing. NWS has allowed me to be of service to them through Friends and I'm grateful to be able to contribute."*

Since its inception two years ago, Keith has supported NWS's Brazil Initiative that provides advanced instrumental students from Brazil an opportunity to perform at the Side-by-Side Concert at New World Center with MTT and the Fellows. As a former classroom teacher in Mexico, Keith appreciates the immersive educational environment it provides, but the initiative also resonates on an even deeper level. *"Brazilian Portuguese is my third language, and my giving to NWS and making these memories for the participants gives me a tangible opportunity to say thank you for the immense gifts I've received from Brazil and studying Portuguese. This is also my way of honoring my father (who began his professional music career in New York clubs at 18), as well as his career at Yamaha, his teachers and mentors, and the critical need for education and the support of young artists."*

"NWS has expanded my heart, my love of music and education, and my personal commitment to supporting art and artists."

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MARNIE AND LARRY PAIKIN
CLASSICAL MUSIC REQUIRED

When first becoming Miami snowbirds almost 30 years ago Canadians Marnie and Larry Paikin sought a culture refuge—a place worth their time and something to make the winters interesting. NWS filled that bill. *"We think the New World Symphony augments the reputation of Miami Beach. The WALLCAST® concerts, the interaction of young people in the community and the youth of the area all add to the area's luster."*

Larry, a musician himself, started to take lessons from clarinet alumnus turned Second Clarinet of The Cleveland Orchestra, Robert Woolfrey (NWS 2004-07) and in turn has become a fan. Whether from their home in Ontario or from Miami Beach, Marnie and Larry continue to especially cheer on the many Canadian Fellows and alumni who are developing their career opportunities here and with other Fellows around the world. *"The growth of the Fellows who are living Larry's dream and to know we are part of the dream is wonderful to behold. We are people who require classical music in our lives. NWS not only provides excellence and growth for us and the Fellows, but also challenges us with new works that excite us."*

Visit nws.edu/Canada to read about our alumni in the Toronto Symphony!



HURRICANE IRMA

On September 10, Hurricane Irma made landfall on Florida as a Category 4 storm. The New World Center sustained minor damage to its roof, but the building's 80-foot-high glass curtain wall, its technological infrastructure and the audio and video systems in SoundScape Park were unharmed. The building reopened for staff on September 13. Due to the mandatory evacuation of Fellows and staff who live in Miami Beach, NWS cancelled its first three pre-season concerts of the season.

In an effort to provide relief and a sense of recovery to those dealing with the aftermath of Hurricane Irma, NWS, the City of Miami Beach and Citi presented a free Encore WALLCAST® Relief Concert on September 16 for the community. Miami Beach Mayor Philip Levine, Miami Beach Commissioners and NWS President Howard Herring addressed the audience prior to the concert, which featured MTT and pianist Emanuel Ax. Nearly 700 attendees enjoyed free bottled water by Thierry Isambert Culinary and Event Design and Zico, fresh fruit from Whole Foods and access to the New World Center's atrium where they could relax in an air-conditioned space with free Wi-Fi and charging stations. The Miami Foundation was also on site accepting donations for their relief funds, which support efforts in Greater Miami and across the region.

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DYLAN'S MUSIC FINDING A VOICE AT NWS

Miami's own Dylan Zediker may be classical music's biggest fan. At three years old, Dylan spoke only 10 words and was diagnosed as being on the Autism spectrum. He began speech and behavior therapy, but his family noticed an immediate positive response to music. His parents, Garrett Zediker and Maria Molina, nurtured his new-found passion by bringing him to NWS's Concerts for Kids and our Sensory-Friendly Environment at WALLCAST® concerts, and helped him meet his musical hero, Berlin Philharmonic horn player Sarah Willis while she was at NWS as a visiting faculty member.

On February 12, Dylan, now nine, met Sarah and the NWS Brass Fellows for an unforgettable afternoon at the New World Center. *"These musical experiences live on inside a child and I think his afternoon with us was something he will never forget,"* said Sarah. *"I am so happy and grateful to be able to give back the gift of music in this way, and now Dylan and I are friends for life!"*

"I am certain that the New World Symphony was the threshold that opened the door to a vast world of inspiration to him," said Garrett. *"NWS has inspired his mind and been a solid and consistent reason he has progressed so far. His continued focus and inspiration—fueled by NWS and the many musicians that grace our community with their talent—is a blessing to us."*

To read more about Dylan's incredible story, visit nws.edu/dylan.

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**If we have inadvertently omitted
or misspelled your name, please
contact Yvette Loynaz at
yvette.loynaz@nws.edu or
305.428.6729.**



YogaRefresh

On January 6 NWS hosted a day of mindfulness and music for the many looking to hit the reset button after the holidays. YogaRefresh 2018 offered a chance to retune and relax your body through the healing rhythms of live classical music, yoga and sound healing in three sessions led by local instructors Amy Dannheim, Paula Walker, Adrian Molina, Jodi Carey and Michelle Berlin. Throughout the day, over 200 attendees gathered in the Performance Hall for either a vinyasa flow yoga, restorative yoga or sound healing session. NWS Fellows accompanied the vinyasa flow and restorative yoga classes with relaxing music by Mozart, Debussy, Ravel, Chopin, Gershwin and more.

Tuba Fellow Jarrett McCourt is a certified yoga instructor and was instrumental in curating the classical music playlist that he and other Fellows performed. *“Since coming to Miami, I do my own practice every morning and try to practice with other Fellows. It helps with so many aspects of my musicianship, and I feel so much more relaxed and calm when I go back to playing my instrument. YogaRefresh was the perfect marriage of yoga and classical music. Not only did Miami yogis get a chance to practice yoga in one of the most beautiful spaces in the city, but they also got the chance to hear stunning music played by some of the best musicians in the country while they practice.”*





91

VOLUNTEERS

4,127

HOURS

\$101,895*

VALUE OF THEIR
CONTRIBUTED HOURS

"I truly enjoy interacting with people, so it always fills me with a bright light. Volunteering enhances life. I feel happy when I can serve."

— Jean Yzer, NWS Volunteer

"Volunteers are vital to all of the arts and I wanted to give back to the community and be part of New World Symphony."

— Annette Fromm, NWS Volunteer

VOLUNTEERS

THE  OF NWS

Veronic Aghayan
Silvia Anderson
Mary Ann Appleby
Paul Banaszak
Norma Blum
Tamara Braverman
Barbara Cappello
Charlie Cappello
Juan Castaneda
Nancy Cigno
Marilyn Cohen
Herb Cohen
Doris Combs
Ivan Contreras
Andrea Contreras
Brittany Cooke
Chloe DaSilva
Eugene Donaldson
Faith Enogieru
Rosemary Ference
Paula Fletcher
Annette Fromm
Barbara Galen
Steven Galen
Larry Gamble

Jim Glickman
Nancy Glickman
Lyndon Godsall
Rolando Gomez
Itziar Gonzalez
Judy Goodwin
Florence Graff
Malcolm Graff
Nancy Harrington
Vera Hochberg
Harry Hunt
Alphonso Jaime
Pacey Jaimez
Jerome Jordan
Danielle Koch-Harf
Anne Kuite
Barbara Lang
Theresia Langen
Alix Langer
Rosa Mary Lerner
Beata Levine
Shu Li
Barbara Limond
Richard Limond
Hsiwen Lin

Nelly Lopez
Florian Louis
Zhefan Lu
Franziska Medina
Patsi Mednick
Rosa Mendoza
Marlene Mevorah
Salvatore Miraglia
Emely Montes De Oca
Karen Moody
Morgan Moore
Marty Mueller
Elina Mukmineva
Lana Mullen
Pablo Murica
Maria Nordlund
Karen Paige
Marie Pelissier
Pepper Prigal
Sira Ramesh
Victoria Rodriguez
Suzanna Sanders
Alycia Shapiro
Eugene Spencer
Martha St. Charles

Cara Stiebel
Mayer Stiebel
William Tan
Zulia Taub
Adriana Tesone
Jose Testa
Mario Villani
Deborah Vles
Fredric Walker
Wende Weber
Estelle Weinstein
Bonita Whytehead
Darrell Windle
Yizang Xu
Jean Yzer



NWS celebrated National Volunteer Month in April and used social media to recognize and thank our volunteers. Visit nws.edu/shapiro to see Ali's video

"Here at the New World Symphony, our volunteers are committed to the mission to make music accessible to all. Their passion to serve others is an inspiration. Their love for the arts and classical music is what draws many of our volunteers to NWS."

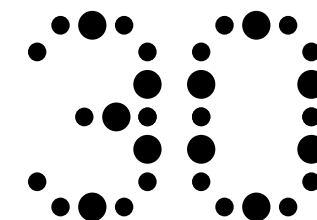
— Richard Brown, NWS House Manager





30TH ANNIVERSARY GALA

PASSING IT ON: THIRTY YEARS
of MUSICAL INNOVATION



NWS hosted its record-breaking 30th Anniversary Gala on February 10. Presented by Gala Chairs Sarah Arison and Thomas Wilhelm, "Passing it On: Thirty Years of Musical Innovation" paid tribute to NWS's mission to prepare young musicians for careers in the world of classical music. The all-Leonard Bernstein program was led by visionary Co-Founder and Artistic Director Michael Tilson Thomas with special appearances by vocalists Alexandra Silber, Jessica Vosk and Tony Yazbeck. A marquee moment of the evening was Sarah Arison's powerful speech honoring her grandparents and co-founders of NWS, Ted and Lin Arison. The Gala Chair and NWS trustee reflected on her experience with the organization and its growth in the past three decades. The evening raised over \$3.2 million.

Save the date for the 31st Anniversary Gala on **March 2, 2019!**





CORPORATE PARTNERSHIPS

In the 2017-18 season the New World Symphony significantly increased its visibility on and off the beach. NWS's corporate partners experienced firsthand unparalleled exposure to the greater Miami area.

Below are a few of this season's highlights, showcasing how NWS consistently enriches communities through music, art and culture with these valuable partners.



Carnival Corporation and Carnival Foundation continued their consistent and substantial support of NWS in 2017-18, including additional financial support in honor of NWS's 30th Anniversary Season as a Platinum Benefactor of the Annual Gala. Carnival's support of NWS's Community Engagement programs helped provide access to educational and experimental opportunities with classical music for over 9,500 students. Carnival is dedicated to being an outstanding corporate citizen and their support of NWS shows their commitment to arts and education in the South Florida community.

Baptist Health


Throughout the 30th Anniversary Season NWS enjoyed a meaningful partnership with Baptist Health, one of the region's largest healthcare systems. NWS and Baptist Health launched their partnership when Baptist supported more than 20 NWS Fellows, alumni and staff to enter the Fitbit Miami Marathon, Half Marathon and Tropical 5K Race in January. One of Baptist Health's branded CheerZones was strategically located within SoundScape Park, where NWS Fellows delighted the crowds with uplifting music, inspiring the more than 25,000 runners who passed mile marker 7 at New World Center. In addition to the Fitbit Miami Marathon weekend, Miami Cancer Institute at Baptist Health served as a Platinum Sponsor of NWS's 30th Anniversary Gala.



NWS continued its longstanding partnership with Citi and hosted several activations and events throughout the season. A unique opportunity to showcase NWS to new communities, NWS Fellows performed for more than 100 guests at Citi's newly-launched Doral Commons location on March 3. In addition to the performance, guests had the opportunity to get up close and personal with instruments of all shapes and sizes at NWS's signature Petting Zoo. Building upon the success of this event, NWS is excited to continue its relationship with Citi and introduce the Symphony's offerings to new communities and patrons in the greater Miami area.



NWS launched its newest partnership with D'Addario during its Side-by-Side Week in April. D'Addario, the world's largest manufacturer of musical instrument accessories, distributed gift bags to more than 40 high school participants of the Side-by-Side Week. In addition, D'Addario hosted a master class for string players, educating the musicians on the history of their instruments and imparting valuable career insights. Focused on providing support and content to our Community Engagement department, D'Addario will host two additional online master classes via NWS Connect in the Fall, including one percussion master class hosted at New World Center, and an in-kind donation of \$10,000 in musical products for NWS to distribute to schools in need.

 Check out the video at nws.edu/marathon





"Friends is a warm and inclusive community of Miami's young leaders and philanthropists coming together to enjoy music and support the mission of the New World Symphony. Our members enjoy a wonderful selection of the best NWS programs while developing friendships and connections."

— **Juan Diego Henao**, President of Friends of NWS

FRIENDS OF NWS

Friends of New World Symphony has engaged Miami's cultural community for over 13 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. Friends' mission is to support NWS initiatives including: fundraising, audience development, special projects and community engagement while building a pipeline of donors and corporate partners.

In the 2017-18 season Friends hosted more than 15 events and concerts, exposing its members to a broad range of programming both on and off the stage.

Some of the highlights included:

- Two **Young Patron Dinner Salons** complete with chamber music performances
- A **Miami Vice-themed soirée at the Shore Club**, following the premiere of **Project 305** in October
- NWS concert featuring **Gil Shaham at the Adrienne Arsht Center**, followed by an **after-party with Afrobeta at WeWork** in February
- Sunset Beats for the Symphony: **An Auction of Experiences at Mandarin Oriental, Miami** in March
- **Up Close and Personal with NWS Fellows** at the home of Kathryn and Dan Mikesell in May
- Season Finale: **Tango Nights at The Palms Hotel & Spa** in May



UP CLOSE AND PERSONAL WITH NWS FELLOWS

Art collectors and Fountainhead Residency founders Kathryn and Dan Mikesell opened their home for a unique musical event imagined and curated by NWS Fellows. The guests were treated to a special opportunity to experience chamber music by some of history's most famous composers, in an up-close-and-personal way, as it was meant to be performed.

SUNSET BEATS FOR THE SYMPHONY: AN AUCTION OF EXPERIENCES

To raise funds towards the New World Symphony's Diversity and Inclusion initiatives, Friends of NWS organized a special live auction. The event, hosted by Mandarin Oriental, Miami, featured a live performance by Elastic Bond, and the opportunity to bid on a variety of experiences during both a live and silent auction. The event raised over \$15,000.

SEASON FINALE: TANGO NIGHTS

Friends ended the season on a high note, with a tropical-themed evening at The Palms Hotel & Spa. Guests enjoyed tango lessons and demonstrations, as well as a live tango-inspired classical music performance by NWS Fellows.

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Support and Applications
Analyst

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Director of Business
Development

*** Rick Serna**
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Grace Tagliabue
Senior Accountant

Rosa Vila
Accounts Payable Associate

Daisy Karina Villatoro
Security

* Indicates 10+ years of service
to NWS
** Indicates 20+ years of service
to NWS

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