On behalf of the musicians, Board members, and staff of Boston Symphony Orchestra, Inc., we are pleased to present this recap of the organization’s successful 135th season.

The Boston Symphony’s 2015-16 season proved to be a new artistic high for the orchestra and Ray and Maria Stata Music Director Andris Nelsons in their second season together. Through many memorable performances, the players and Nelsons continued to develop their already impressive partnership, not only at Symphony Hall, but also on their second European tour, where their performances met great acclaim from the press and public. In addition, the orchestra's recording of Shostakovich’s 10th symphony under Nelsons’ baton, as part of the “Shostakovich Under Stalin’s Shadow” series on Deutsche Grammophophon, won a Grammy award, the first for the BSO since 2010 (followed by a second consecutive Grammy for the 2016 follow-up recording of symphonies 5, 8, and 9).

Under Julian and Eunice Cohen Boston Pops Conductor Keith Lockhart, the Boston Pops continued its longstanding tradition of bringing enthusiastic audiences the best of popular music, Broadway, and other light favorites. The annual July 4 concert on the Charles River Esplanade drew hundreds of thousands in person, and many millions more on national television and online via live stream, reaffirming their designation as “America’s Orchestra.” Both the Spring Pops and Holiday Pops seasons were successful artistically, and in terms of reception from fans, continuing to set the standard in a genre that the ensemble created in 1885.

The 2016 Tanglewood season was yet another combination of beautiful music in an unparalleled natural setting. Once again, the BSO took center stage at the annual festival, with scores of guest artists and conductors joining in, bookended by a wide array of popular artists from across the entertainment spectrum, including jazz, folk, and rock. As always, the Tanglewood Music Center continued to prepare the next generation of emerging classical artists in collaboration with the BSO and many of its players, a partnership that is unique in the world of professional music.

Financially, the BSO reached or exceeded many of its goals for earned and contributed revenue in FY2015-2016. However, increasing liabilities for pension expenses offset many of these advances. Through careful cost control and thoughtful stewardship of contributions and investments, the BSO worked to keep its deficit from operations to a minimum. The Board and management continue to take measures to ensure the long-term financial stability of the organization while fulfilling the BSO’s ambitious strategic goals.

As always, all that the BSO and its component brands accomplish through the year is directly attributable to all members of the BSO family – its musicians, donors, subscribers, concertgoers, broadcast audience, volunteers, and staff. Your dedication to the BSO and its mission ensures that it remains the world’s largest orchestral organization in terms of its scope of offerings. For your ongoing support of great music through the BSO, we are grateful. We look forward to your continued partnership.

With sincere appreciation for your support,

William F. Achtmeyer
Chair

Paul Buttenwieser
President

Mark Volpe
Eunice and Julian Cohen
Managing Director
The Boston Symphony Orchestra, Inc.

The mission of the Boston Symphony Orchestra, Inc. is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of the musical art, creating performances and providing educational and training programs at the highest level of excellence. The Boston Symphony Orchestra, Inc. engages more people in the remarkable variety and wonder of classical music than any other symphonic organization in the world. Through six different components—the Boston Symphony, the Boston Pops, Tanglewood, the Tanglewood Music Center, the Tanglewood Festival Chorus, and Symphony Hall—the organization brings music into the lives of millions of people every year. Unmatched in the size and scope of its activities, the BSO remains committed to making classical music of the highest quality accessible to audiences of all ages, from music classrooms in Boston to concert halls around the world. From live concerts at Symphony Hall, Tanglewood, and on tour, to the plethora of free offerings on the BSO’s hugely popular website, the Boston Symphony Orchestra, Inc. continues to share an abundance of music with appreciative audiences across the globe.

The Boston Symphony Orchestra

Known for its diverse programs, passionate performances, and tradition of innovation, the Boston Symphony Orchestra has been at the forefront of artistic excellence for more than 135 years. In 2015-16, Ray and Maria Stata Music Director Andris Nelsons entered into his second year leading the orchestra, building on the success of his triumphant inaugural season. In addition to several weeks in Boston together, Nelsons and the BSO returned to Europe for a second tour to great critical acclaim. Together, Nelsons and the BSO also earned a Grammy Award for their recording of Shostakovich Under Stalin’s Shadow – Symphony No. 10. At home, abroad, and through recordings and broadcasts, the BSO reinforced its reputation among the world’s most accomplished and versatile ensembles. The orchestra presented compelling performances that blended classical masterpieces with works by the brightest stars among today’s celebrated composers, leading audiences through the excitement of virtuosic performance and inspired composition. The BSO’s programs and performances are dynamic and imaginative, presenting the best that symphonic music can offer. This lively diversity continues to attract some of the world’s most acclaimed guest artists and conductors. Bank of America and EMC Corporation continued their partnership as BSO Season Sponsors in 2015-16.
The Boston Pops

For more than 130 years, “America’s Orchestra” has led the way in programming that makes classical and popular music fun, accessible, and relevant to today’s listening audiences. What began in 1885 as an ensemble playing a modest series of Promenade Concerts has grown into the most recorded and arguably the most beloved orchestra in the country, renowned for an ingenious and engaging blend of styles. During its two annual seasons at Symphony Hall for spring and holiday concerts, the Boston Pops has attracted thousands of listeners with its energetic programs. Through concerts, recordings, television, and special events, the Pops reaches millions of music lovers each year. In the process, the ensemble expanded what has become an unrivalled library of popular music in orchestral arrangements. Traditionally, the orchestra’s repertoire is built on its storied legacy of performing appealing programs that combine light symphonic fare, American classics, memorable hits from film and Broadway, and a wide variety of pop, jazz, indie rock, big band, and country music. The Pops’ longtime partner, Fidelity Investments, returned once again as the sponsor of the entire 2015-16 season.

Tanglewood

Hailed as America’s premier summer music festival, Tanglewood provided yet another sublime experience of musical performances of the highest artistry amidst the pastoral beauty of the Berkshire Hills. Since legendary BSO Music Director Serge Koussevitzky established Tanglewood in 1937 as the BSO’s summer home, Tanglewood has offered a unique tapestry of programming that embraces a wide range of musical styles. The 2016 Tanglewood season drew more than 355,000 visitors from around the world, a new record. As always, the heart of the Tanglewood season was the BSO in performances of music representing three centuries of orchestral masterworks led by some of the world’s great conductors. The Tanglewood Music Center continued to offer a wide array of spectacular performances by its talented Fellows, who spend the summer working with many of the classical music world’s finest artists, including members of the Boston Symphony and guests of the BSO. Days in the Arts at Tanglewood (DARTS) immersed urban, suburban, and rural 6th–8th graders in a variety of activities designed to ignite a lifelong appreciation of music and the arts, while special promotions and ticket programs made Tanglewood more accessible to all.
2015–2016: A SEASON IN REVIEW

By Anthony Fogg, William I. Bernell Artistic Administrator and Director of Tanglewood

In his second season as Ray and Maria Stata Music Director, Andris Nelsons energized both orchestra and audiences in a series of stylistically wide-ranging programs from J.S. Bach to brand new American scores. Nelsons’ ability to bring vividly to life everything he conducts continues to inspire—drawing new enthusiasm and renewed commitment from listeners of all ages.

Few recent events earned such unanimous acclaim as the Boston and Carnegie Hall performances of Strauss’ Elektra. Accompanying a spectacular cast headed by the great soprano Christine Goerke, the BSO attained a breathtaking level of virtuosity and assuredness under Nelsons’ direction. These same technical and interpretative qualities were the hallmark of ongoing recordings for Deutsche Grammophon of the complete cycle of symphonies by Shostakovich, featuring symphonies Nos. 5, 8, and 9.

Among several new approaches to programming that Nelsons has initiated, three weeks of concerts focused on music inspired by Shakespeare, coinciding with the 400th anniversary of The Bard’s death. Familiar scores by Weber, Tchaikovsky, and Prokofiev were heard alongside rarer works by Strauss and Dvořák, as well as a staged realization of Mendelssohn’s incidental music to A Midsummer Night’s Dream. Composer George Tsontakis created a hauntingly beautiful Shakespeare-related concerto for BSO English Hornist, Robert Sheena, Helen Sagoff Slosberg/Edna S. Kalman chair; and soprano Barbara Hannigan cast a magical spell in Hans Abrahamsen’s let me tell you—an unforgettable experience for everyone in attendance.

Other major soloists with whom Nelsons collaborated included Evgeny Kissin, Yefim Bronfman, Isabelle Faust, Kristine Opolais, and BSO string Principals Malcolm Lowe, Charles Munch chair, and Steven Ansell, Charles S. Dana chair.

The orchestra embarked on another European tour to major musical venues in Luxembourg, Vienna, and several German cities, including a first appearance in Leipzig, which will be the focus of a new alliance with the Leipzig Gewandhaus Orchestra, initiated by Maestro Nelsons.

The BSO continues to enjoy musical relationships with the major artists of our time. A much beloved figure worldwide, LaCroix Family Fund Conductor Emeritus Bernard Haitink performed music of Mahler and Beethoven with pianist Murray Perahia. Charles Dutoit brought special insights and rare authority in music by Berlioz and Ravel (a concert performance of L’Heure espagnole). Vladimir Jurowski demonstrated his stylistic flexibility in works by Haydn, Beethoven, and Hartmann (the deeply moving Concerto funèbre, with Alina Ibragimova in her BSO debut).
Under the direction of Julian and Eunice Cohen Boston Pops Conductor Keith Lockhart, the Boston Pops carried on its tradition of delighting audiences with a wide array of favorites. The Holiday Pops performances with the Tanglewood Festival Chorus maintained the Pops’ status as a beloved holiday tradition in Greater Boston and beyond. During the spring season, the Pops featured a diverse slate of guest artists, including Brian Wilson, Sutton Foster, Tom Scholz, and many more. Concertgoers enjoyed annual favorites such as John Williams’ beloved Film Night, Gospel Night, and new programs such as a collaboration with the UCONN Puppetry Arts program for the innovative “Puppets Take the Pops” series.

The 2016 Tanglewood season boasted a wide range of eclectic offerings including Nelsons’ reprise of Mahler’s Symphony No. 9, the work in which he made his memorable BSO debut in 2011. He also led the BSO, the Tanglewood Festival Chorus, and a spectacular cast in the first two acts of Verdi’s Aida—a season highlight—and the closing performance of Beethoven’s 9th symphony.

Opening night featured Jacques Lacombe in French and Russian music, with soloist Joshua Bell, followed the next evening by Orff’s Carmina Burana. Among Tanglewood debuts, conductors Gustavo Gimeno and David Afkham made striking first impressions, as did pianist Igor Levit and soprano Nadine Sierra. Other highlights included several concerts by 2016 Koussevitzky Artist Charles Dutoit, who conducted the BSO in works for which he is justly acclaimed, and a memorable production of Stravinsky’s The Soldier’s Tale as part of the Ozawa Hall recital series. The latter also included a wonderful pair of concerts by the Emerson Quartet (one featuring soprano Renée Fleming), the debut of the outstanding Danish String Quartet, a deeply inspiring traversal of the complete sonatas and partitas of J.S. Bach with violinist Gil Shaham, and a stylistically far-ranging solo recital by pianist Jeremy Denk.

The Tanglewood Music Center Orchestra gave an outstanding concert of music by Brahms in the Shed under Nelsons’ baton, and a no-less-astonishing realization of Messiaen’s iconic Turangalîla Symphony with Stefan Asbury. The latter was the highpoint of a beautifully conceived Festival of Contemporary Music, planned by the late Steven Stucky, who sadly passed away before he could hear the fruits of his imagination. Throughout the entire summer, the great talents of our TMC Fellows were on display in chamber works, vocal and instrumental recitals, in tandem with the BSO for the annual Tanglewood on Parade celebration, and in many new and recent scores. An Ozawa Hall staging of Weill’s The Seven Deadly Sins with TMC singers and instrumentalists was especially memorable.

Always a highlight of any Tanglewood season, George and Roberta Berry Boston Pops Conductor Laureate John Williams led his annual Film Night with the Boston Pops and Keith Lockhart synched orchestra and film with astonishing precision for Raiders of the Lost Ark. Legends James Taylor and Bob Dylan drew capacity audiences for their performances, while the inimitable Dolly Parton brought an early-season burst of energy that seemed to last to Labor Day.
Deeply Moving, Profound, and Frighteningly Beautiful
Touring and Recordings Amplify the BSO’s Reputation Worldwide
n creating the BSO in the model of the great European orchestras, BSO founder Henry Lee Higginson also created the foundation for how symphony orchestras in America still operate today. In the intervening years, the BSO has proven to be not only a pre-eminent American ensemble, but one respected and revered around the world. Its worldwide stature has continued to increase over the last two years, as Ray and Maria Stata Music Director Andris Nelsons, who already enjoys a high profile internationally and especially in Europe, has recommitted the orchestra to international touring and recording projects.

The BSO’s first tour to Europe with Nelsons in 2015 brought about a resurgence in attention and admiration across the world. Building on that initial triumph, Nelsons brought the BSO back to Europe in 2016 for a nine-concert, eight-city European tour that included stops in major musical cities in Austria, Germany, and Luxembourg. With performances that were described by one German newspaper as “deeply moving, profound, and frighteningly beautiful,” Nelsons and the BSO triumphed yet again in the eyes of not only European audiences, but also the music press. “Rarely does one already know from the first entrance of a symphonic ensemble that it is truly a leading orchestral personality,” wrote one reviewer. “The Boston Symphony Orchestra...is not only one of the most venerable ensembles in the U.S., founded in 1881, but also a guarantee of the finest orchestral tradition.”

Nelsons will also soon share the rich traditions of the BSO with another legendary orchestra. The 2016 tour stopped in Leipzig, which will be Nelsons’ second musical home when he becomes the Leipzig Gewandhaus Kapellmeister in 2018. Today, one music director working with two or more orchestras is not uncommon. What is unusual is that this connection to Leipzig is more than just a shared music director; is it a deep and meaningful collaboration between two of the world’s most historic orchestras. The BSO/GWO alliance, which will raise the profile of both orchestras around the world, will take place over a five-year period and will feature a co-commissioning program, educational initiatives, shared and complementary programming, and residencies by the BSO in Leipzig and GWO in Boston. Details are also in the works to explore musician exchanges between two orchestras, whereby a handful of musicians from both sides of the Atlantic will experience the traditions of their partner orchestra first-hand.

And because touring only occupies a few weeks each season, the BSO is also making inroads around the world with its series of critically acclaimed and award-winning recordings on the world’s preeminent classical label Deutsche Grammophon. The initial release in the five-symphony Shostakovich Under Stalin’s Shadow series was singled out for high praise around the world, earning not only a 2016 Grammy Award for Best Orchestral Recording, but also a prestigious British Gramophone Award in the Best Orchestral category. In fact, the first two releases in the series have been so well received that Nelsons and DG have extended their exclusive partnership to record all 15 Shostakovich symphonies with the BSO over the next several years.

The American ensemble that was born in the image of a great European orchestra continues to redefine what an American orchestra with a worldwide profile should be. All the while, under Andris Nelsons’ direction, the BSO is expanding its national and global profile and priming the listening community for more amazing works to come, here and across the world.
Better Together
Community Collaborations Enhance BSO and Pops Performances
By its nature, every orchestral performance is a collaboration, but the BSO and Boston Pops have never been satisfied with simply carrying on traditions unimaginatively. In their 2015-16 seasons, both ensembles forged community collaborations with diverse partners to add new elements to performances both at Symphony Hall and in the community.

Already known for playing new arrangements and performing live music with films, the Boston Pops combined these two traditions in October 2015 to present a new soundtrack to the classic silent film Nosferatu: A Symphony of Horror. Eight composition students from Berklee College of Music created this score for the Pops. The partnership went well beyond just the performances, says Julian and Eunice Cohen Boston Pops Conductor Keith Lockhart, “The Nosferatu film score project was a unique opportunity for students to participate in the rehearsal process and for me to join in the classroom experience on a whole new level of creative involvement.”

The Pops continued its collegiate collaborations presenting “Puppets Take the Pops,” a partnership with the world-renowned University of Connecticut Puppetry Program. Puppets created specifically for these performances of the music of Leroy Anderson and Prokofiev’s Peter and the Wolf included a version of legendary Pops conductor Arthur Fiedler. “We are always looking for new collaborators and inspiration, and creative partners that will really enhance the music by adding some sort of visual element that is not normally there,” Lockhart says. “It’s wonderful for our audiences, and a great experience for the students involved.”

The Pops were not the only ensemble collaborating with a younger generation of artists. In April 2016, several members of the BSO joined their junior colleagues in the Boston Youth Symphony Orchestras for an engaging presentation of Rossini’s La Cenerentola (Cinderella) at Symphony Hall. Supported by a leadership gift from Marilyn Zacharis, this unique version was sung in English and featured professional singers, colorful costumes, and engaging sets and props to bring the story to life. The BSO players joined the BYSO for rehearsals and performances, offering their mentorship to the young musicians throughout the process.

The BSO and BYSO also worked together with other local music organizations and the Boston Children’s Museum to create the first-ever Symphony Play Day at the museum. This fun-filled day of musical discovery also featured musicians of From the Top, Project STEP, YoFES Orchestra, and New England Conservatory. Participants enjoyed presentations on the science of sound, an instrument playground, and diverse performances including one by a Boston Symphony Orchestra brass quintet.

Several BSO and Pops musicians also took to the city’s parks for a new series of free concerts. In collaboration with Boston Parks Department and Mayor Martin Walsh, various BSO and Pops ensembles performed at parks in the South End, Roxbury, North End, Dorchester, and Copley Square. The collaboration brought the music of the BSO and Pops out of the concert hall and directly into the neighborhoods of its fans, both new and old.

As vibrant and vital members of the Greater Boston community, the BSO and Pops do not let their responsibility to the area stop at the foot of the Symphony Hall stage. By forging these new partnerships and collaborations with various groups from around the region, these ensembles are not only continuing their tradition of being good neighbors, they are also advancing the organization’s mission of creating musical experiences of the highest quality for all.
A Commitment to the Community

Tanglewood and Berkshires Neighbors Help Each Other Thrive
In a ceremony held at Tanglewood in August 2016, Mark Volpe (pictured above with Jeffrey Cook of 1Berkshire, Judith Cook and the BSO’s Larry Oberwager) accepted 1Berkshire’s “Putting the Berkshires on the Map” award, the key honor given at the sixth annual Celebrate the Berkshires event, where 300 local business leaders toasted the winners. A 25-member panel selected the finalists from more than 120 nominations submitted by the public. As Volpe proclaimed, “we feel absolutely a huge responsibility for economic activity...in the Berkshires.”
Treasurer’s Statement

The Boston Symphony Orchestra ended its most recent fiscal year on August 31, 2016 with an annual deficit from operations for the year of approximately $2.0 million, with revenues of $92.7 million and expenses of $94.7 million. Our net worth declined by $15.7 million or 3% compared to August 2015, due primarily to a further increase in post-retirement net liabilities, reflecting a 90 basis point decline in the discount rates used to value our pension obligations. At August 31, endowment investments totaled $446 million.

Total ticket revenues for all concert activities combined grew by 7% over 2015, with Holiday Pops sales growing by 6%, and Spring Pops sales experiencing a very significant rebound. The Tanglewood season once again benefited from favorable weather and met its revenue targets overall. Annual Net Support, including all annual fundraising and the draw on the Endowment, increased by 2% over 2015. It should be noted that the Endowment Allocation again included an additional draw of $1.6 million approved by the Trustees to transition from the period when Immediate Impact Funds provided additional support for operations. The organization’s ongoing cost containment efforts, including steps taken to reduce health insurance premium costs, continued to moderate fixed cost growth, with the exception of significant increases in pension expense driven by the low interest rate environment and challenging investment returns. A summary of our financials is presented on these pages for your review.

During the past year, the BSO Trustees and management continued to be actively engaged in the further development of strategic initiatives involving programmatic operations, facility renewal and expansion, and Board governance to insure the organization’s long-term sustainability. The BSO is blessed with truly unique assets in Boston and at Tanglewood and is fully focused on identifying the resources necessary to make its vision a reality.

In closing, we thank the Boston Symphony community for its generous financial support, advice, and collaboration throughout the year and reaffirm our optimism for a vibrant future.

Theresa M. Stone
Treasurer
## Five-Year Financial Highlights

### Operating Activity

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<td><strong>Operating Revenues</strong></td>
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<td>Concerts</td>
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<td>2,361</td>
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<td>Other*</td>
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<td>7,258</td>
<td>7,618</td>
<td>7,912</td>
<td>8,590</td>
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<td><strong>Total Operating Revenues</strong></td>
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<td></td>
<td>32,216</td>
<td>30,931</td>
<td>33,829</td>
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<td><strong>Fixed Costs</strong></td>
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<td>Artistic</td>
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<td>25,193</td>
<td>24,774</td>
<td>24,960</td>
<td>27,705</td>
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<td>Facilities net</td>
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<td>5,610</td>
<td>5,385</td>
<td>5,637</td>
<td>5,930</td>
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<td>Marketing, promotion and sales</td>
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<td>3,790</td>
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<td>General and administrative</td>
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<td>8,921</td>
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<td><strong>Total Fixed Costs</strong></td>
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<td>43,500</td>
<td>42,342</td>
<td>43,201</td>
<td>47,720</td>
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<td><strong>Total Operating Expenses</strong></td>
<td>$73,814</td>
<td>$74,431</td>
<td>$76,171</td>
<td>$78,710</td>
<td>$85,763</td>
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<td><strong>Deficiency from Operations</strong></td>
<td>$(33,507)</td>
<td>$(34,956)</td>
<td>$(33,242)</td>
<td>$(36,482)</td>
<td>$(39,241)</td>
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### Support

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<td><strong>Annual Contributions</strong></td>
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<td>18,931</td>
<td>17,775</td>
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<td><strong>Fundraising and Sponsorship Expenses</strong></td>
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<td><strong>Endowment Allocation</strong></td>
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<td><strong>Net Support</strong></td>
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<td><strong>Surplus (Deficit)</strong></td>
<td>288</td>
<td>(2,236)</td>
<td>1,104</td>
<td>118</td>
<td>(1,967)</td>
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<td><strong>Total Revenues</strong></td>
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<td><strong>Total Expenses</strong></td>
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<td>83,191</td>
<td>84,261</td>
<td>86,991</td>
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### Property and Endowment

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<td><strong>Property</strong></td>
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### Endowment

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<td>Pooled endowment and other investments</td>
<td>354,914</td>
<td>395,674</td>
<td>446,421</td>
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<td>Assets held by others</td>
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<td><strong>Total Endowment Investments</strong></td>
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### Pooled Endowment Total Return for the Year

<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td><strong>Total</strong></td>
<td>2.9%</td>
<td>10.1%</td>
<td>13.1%</td>
<td>-3.5%</td>
<td>4.6%</td>
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</tbody>
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---

### Attendance 2015-16 Season

#### BSO Concerts

<table>
<thead>
<tr>
<th>Concerts</th>
<th>Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>BSO Winter Season (a)</td>
<td>217,870</td>
</tr>
<tr>
<td>Boston Pops (b)</td>
<td>193,990</td>
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<tr>
<td>Tanglewood (BSO Events)</td>
<td>188,370</td>
</tr>
<tr>
<td>Youth and Family Concerts and Open Rehearsals</td>
<td>18,770</td>
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<tr>
<td>Esplanade and Community Concerts</td>
<td>454,600</td>
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<tr>
<td><strong>Total</strong></td>
<td>1,073,600</td>
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#### BSO-Produced Concerts

<table>
<thead>
<tr>
<th>Concerts</th>
<th>Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chamber Players (c) and other ensemble performances</td>
<td>14,630</td>
</tr>
<tr>
<td>Seiji Ozawa Hall Recital Series</td>
<td>21,620</td>
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<tr>
<td>Popular Artists/Radio Shows</td>
<td>115,070</td>
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<tr>
<td>Shed Recitals/Visiting Ensembles</td>
<td>16,020</td>
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<tr>
<td>Tanglewood Music Center</td>
<td>15,310</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>182,650</td>
</tr>
</tbody>
</table>

---

(a) includes subscription and U.S. tour concerts, as well as 15 European tour concerts over two tours; six concerts in the fall, and nine in the spring
(b) includes Spring and Holiday Pops seasons at Symphony Hall, and runout concerts
(c) includes concerts in Boston at Jordan Hall and at Tanglewood
(d) includes Community Chamber Concerts and other ensembles' performances

---

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List reflects membership from September 2015 through August 2016

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Chief Financial Officer
Bart Reidy
Clerk of the Board

‡ Deceased as of August 31, 2016

List reflects membership from September 2015 through August 2016

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Christopher Smallhorn
Samuel Thorne
Diana Osgood Tottonham
Paul M. Verrochi
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Margaret Williams-Decelles
Richard Wurtman, M.D.

‡ Deceased as of August 31, 2016
Boston Symphony Orchestra 2015–16

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Charles Munch chair, endowed in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity

Alexander Velinzon
Associate Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair, endowed in perpetuity

Bo Youp Hwang
John and Dorothy Wilson chair, endowed in perpetuity

Lucia Lin
Dorothy Q. and David B. Arnold, Jr., chair, endowed in perpetuity

Ikuko Mizuno
Ruth and Carl J. Shapiro chair, endowed in perpetuity

Jennie Shames *
Stephanie Morris Marryott and Franklin J. Marryott chair

Valeria Vilker Kuchment *
Catherine and Paul Buttenwieser chair

Tatiana Dimitriadis *
Mary B. Saltonstall chair, endowed in perpetuity

Si-Jing Huang *
Kristin and Roger Servison chair

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Principal
Carl Schoenfeld Family chair, endowed in perpetuity

Julianne Lee
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity

Sheila Fiekowsky
Shirley and J. Richard Fennell chair, endowed in perpetuity

Nicole Monahan
David H. and Edith C. Howie chair, endowed in perpetuity

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Vyacheslav Uritsky *

Nancy Bracken *
Aza Raykhtsaum *

Bonnie Bewick *
James Cooke *

Victor Romanul *
Bessie Pappas chair

Catherine French *
Jason Horowitz *

Ala Jojatu *

VIOLAS
Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity

Cathy Basrak
Assistant Principal
Anne Stoneman chair, endowed in perpetuity

Wesley Collins
Lois and Harlan Anderson chair, endowed in perpetuity

Robert Barnes
Michael Zaretsky

Mark Ludwig *
Rachel Fagerburg *

Kazuko Matsusaka *
Rebecca Gitter *

Daniel Getz *

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Jules Eskin
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Philip R. Allen chair, endowed in perpetuity

Martha Babcock
Associate Principal
Vernon and Marion Alden chair, endowed in perpetuity

Sato Knudsen
Mischa Nieland chair, endowed in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, endowed in perpetuity

BASSES
Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, endowed in perpetuity

Benjamin Levy
Leith Family chair, endowed in perpetuity

Dennis Roy
Joseph Hearne

James Orleans *
Todd Seeber *

John Stovall *
Thomas Van Dyck *

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Ray and Maria Stata
Music Director

BERNARD HAITINK
LaCroix Family Fund
Conductor Emeritus

SEIJI OZAWA
Music Director Laureate

THOMAS WILKINS
Germeshausen Youth and Family Concerts Conductor

endowed in perpetuity

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Mickey Katz *
Stephen and Dorothy Weber chair, endowed in perpetuity

Alexandre Lecarme *
Nancy and Richard Lubin chair

Adam Ebensen *
Richard C. and Ellen E. Paine chair, endowed in perpetuity

Blaise Déjardin *
Oliver Aldort *

Oliver Aldort, cello

Mark Fabulich, Assistant Librarian

Robert Barnes, viola

Kazuko Matsusaka, viola

Retiring in 2015–16

Endowed in perpetuity

andris wilkins
FLUTES
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity
Clint Foreman
Myra and Robert Kraft chair, endowed in perpetuity
Elizabeth Ostling §
Associate Principal
Marian Gray Lewis chair, endowed in perpetuity

PICCOLO
Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity

OBOES
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Farla and Harvey Chet Krentzman chair, endowed in perpetuity

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Robert Sheena
Beranek chair, endowed in perpetuity

CLARINETS
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity
Michael Wayne
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, endowed in perpetuity

BASS CLARINET
Craig Nordstrom

BASSOONS
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/Hamilton Osgood chair, endowed in perpetuity

CONTRABASSOON
Gregg Henegar
Helen Rand Thayer chair

HORMS
James Sommerville
Principal
Helen Sagoff Slobsberg/Edna S. Kalman chair, endowed in perpetuity
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, endowed in perpetuity
Rachel Childers
John P. II and Nancy S. Eustis chair, endowed in perpetuity
Michael Winter
Elizabeth B. Storer chair, endowed in perpetuity
Jason Snider
Jonathan Menkis §
Jean-Noel and Mona N. Tariot chair

TRUMPETS
Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity
Benjamin Wright

TROMBONES
Toby Oft
Principal
J.P. and Mary B. Barger chair, endowed in perpetuity
Stephen Lange

BASS TROMBONE
James Markey
John Moors Cabot chair, endowed in perpetuity

Tuba
Mike Roylance
Principal
Margaret and William C. Rousseau chair, endowed in perpetuity

TIMPANI
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity

PERCUSSION
J. William Hudgins
Peter and Anne Brooke chair, endowed in perpetuity
Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

HARP
Jessica Zhou
Nicholas and Thalia Zervas chair, endowed in perpetuity by Sophia and Bernard Gordon

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Tanglewood Festival Chorus
Conductor and Conductor Laureate Alan J. and Suzanne W. Dworsky chair, endowed in perpetuity

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Principal
Lia and William Poorvu chair, endowed in perpetuity
John Perkel
Mark Fabulich

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Ken-David Masur
Anna E. Finnerty chair, endowed in perpetuity

PERSONNEL MANAGERS
Lynn G. Larsen
Bruce M. Creditor
Assistant Personnel Manager

STAGE MANAGER
John Demick

* participating in a system of rotated seating
§ on sabbatical leave
° on leave
Tanglewood Festival Chorus 2015–16
John Oliver, Tanglewood Festival Chorus Founder and Conductor Laureate
Alan J. and Suzanne W. Dworsky chair, endowed in perpetuity

**SOPRANO**

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Natalie Aldrich
Carol Amaya
Alison Anderson
Emily Anderson
Deborah Coyle Barry
Kettyl Benoit
Debra Benschneider
Michele Bergonzi #
Aimée Birnbaum
Sandra Brayton Foley
Joy Emerson Brewer
Alison M. Burns
Norma Caiazza
Valeska Cambron
Jeni Lynn Cameron
Susan Cavalleri #
Catherine C. Cave #
Stephanie Chambers
Anna S. Choi
Lorenzee Cole #
Lisa Conant-Nielsen
Sarah Dorfman Daniello #
Bridget Dennis
Emilia DiCola
Christine Pacheco Duquette *
Sarah Eastman
Amal El-Shrafi
Sarah Evans
Mary A. V. Feldman #
Margaret Felice
Katherine Barrett Foley
Kaila J. Frymire
Hailey Fuqua
Diana Galeano
Diana Gamet
Chrystina Gastelum
Karen Ginsburg
Bonnie Gleason
Jean Grace
Christina Grandy de Oliveira
Julia Grizzell
Hannah Grube
Ashley Gryta
Beth Grzegorzewski
Carrie Louise Hammond
Cynde Hartman
Alexandra Harvey
Lisa Herrmann
Kathy Ho
Eileen Huang
Maureen Renee Hughes
Stephanie Janes
Polina Dimitrova Kehayova
Ann K. Kilmartin
Donna Kim
Greta Koning
Sarah Kornfeld

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Barbara Abramoff levy §
Farah Darliette Lewis
Naomi Lopin Osborne
Sarah Mayo
Deirdre Michael
Kieran Murray
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Ebele Okpokwasili-Johnson
Jaylyn Olivo
Laurie Stewart Otten
Kimberly Pearson
Avery Peterman
Laura Stanfield Prichard
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Emily Rosenberg
Jessica Rucinski
Melanie Salisbury #
Laura C. Sanscartier
Johanna Schlegel
Pamela Schweppe #
Sandra J. Shepard
Joan P. Sherman §
Erin M. Smith
Judy Stafford
Stephanie Steele
Patricia J. Stewart #
Dana R. Sullivan
Emily Suuberg
Jessica Taylor
Sarah Telford #
Nora Anne Watson
Alison L. Weaver
Sarah Wesley
Kirstie Wheeler
Lauren Woo
Bethany Worrell
Susan Glazer Yospin
Wanzhe Zhang
Meghan Renee Zuver

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Betsy Bobo
Lauren A. Boice
Donna J. Brezinski
Sharon Brown
Janet L. Buecker
Janet Casey
Elizabeth Clifford
Cypriana Slosky Coelho
Sarah Cohan
Ethel Crawford #
Abbe Dalton Clark
Kathryn DerMarderosian
Diane Droste #

Barbara Durham
Barbara Naidich Ehrmann #
Paula Folkman *
Debra Swartz Foote
Dorrie Freedman §
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Mara Goldberg
Lianne Goodwin
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Rachel K. Hallenbeck #
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Betty Jenkins
Irina Kareva
Susan L. Kendall
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Yoo-Kyung Kim
Eve Kornhauser
Nora Kory
Annie Lee
Katherine Mallin Lilly
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Kristen McEntee
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Nancy Stevenson *
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Cindy M. Vredeveld
Christina Wallace Cooper #
Laurie Webb
Marguerite Weidknecht #
Karen Thomas Wilcox
Tibisay Zea

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Ryan Casperson

Jiahao Chen
Stephen Chrzan
Andrew Crain #
John Cunningham
Sean Dillon
Tom Dinger
C Paul Dredge
Ron Efromson
Carey D. Erdman
Keith Erskine
Aidan Christopher Gent
Len Giambrone
James E. Gleason
Gregory A. Gonser
Leon Grande
J. Stephen Groff *
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John W. Hickman #
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**David Galpern**
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**Stanley Feld**
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---

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**Executive Committee 2015-16**

**About the Boston Symphony Association of Volunteers**

The BSO has relied on the assistance of volunteers for decades, but in 1984, a group of loyal and dedicated supporters of the BSO and Tanglewood first joined forces to create the BSAV to ensure that all aspects of the BSO’s many educational, service, and fundraising initiatives were top-notch.

Members of the BSAV are instrumental in helping the BSO carry out its musical mission. They diligently dedicate hours upon hours to the behind-the-scenes elements for marquee events such as A Company Christmas at Pops, Presidents at Pops, and Opening Nights, to name just a few. BSAV members also play a vital role in many BSO initiatives and programs, such as the Instrument Playgrounds, flower decorating, exhibit docents, and the BSO membership table—among others.

During the 2015-16 season, some 750 volunteers donated nearly 26,000 hours of their time in passionate support of the BSO. For more than 30 years, the BSAV has been a valued partner in helping the BSO maintain its legacy of musical excellence and sustain its community and educational engagement programs to spread the joy of music far and wide.
FOR ADDITIONAL INFORMATION:

<table>
<thead>
<tr>
<th>Service</th>
<th>Phone Number</th>
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<tr>
<td>Annual Funds</td>
<td>617-638-9276</td>
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<td>Corporate Events</td>
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<td>Corporate Partnerships</td>
<td>617-638-9279</td>
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<tr>
<td>Donor Relations</td>
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<tr>
<td>Foundation and Government Relations</td>
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<td>Major Gifts</td>
<td>617-638-9268</td>
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<td>Planned Giving</td>
<td>617-638-9274</td>
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<tr>
<td>Development Events</td>
<td>617-638-9393</td>
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<tr>
<td>Subscription Office</td>
<td>617-266-7575</td>
</tr>
<tr>
<td>SymphonyCharge</td>
<td>617-267-1200</td>
</tr>
<tr>
<td>Symphony Hall Switchboard</td>
<td>617-266-1492</td>
</tr>
<tr>
<td>Volunteer Office</td>
<td>617-638-9390</td>
</tr>
</tbody>
</table>

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Symphony Hall
301 Massachusetts Avenue
Boston, MA 02115

bso.org

This fiscal year 2016 Annual Report was published in April 2017 by the Office of Development Communications.

Bart Reidy, Director of Development
Richard Subrizio, Director of Development Communications
Kevin Toler, Art Director
Kaitlyn Arsenault, Graphic Designer
Nadine Biss, Assistant Manager of Development Communications


For inquiries regarding information contained in this report, please contact Diane Cataudella, Associate Director of Donor Relations, at 617-638-9251 or dcataudella@bso.org.

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