TABLE OF CONTENTS

2 A Message from the Managing Director: Mark Volpe

3 The Boston Symphony Orchestra, Inc.

4 2016–2017: A Year in Review

8 For the Record

10 Running the Show

12 Collaboration and Innovation

14 Beyond the Music

16 Financial Overview

18 Our Donors

34 Board of the Boston Symphony Orchestra, Inc.

36 The Boston Symphony Orchestra

38 The Tanglewood Festival Chorus
Boston Symphony Association of Volunteers

ABOVE LEFT TO RIGHT:
Ray and Maria Stata Music Director Andris Nelsons leads pianist Hélène Grimaud in Brahms’ Piano Concerto No. 2.
Queen Latifah with trumpeter Dontae Winslow join Julian and Eunice Cohen Boston Pops Conductor Keith Lockhart and the Boston Pops on Opening Night.
Deborah and Philip Edmundson Artistic Partner Thomas Adès leads the Tanglewood Music Center Orchestra.
A MESSAGE FROM THE MANAGING DIRECTOR

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 136th season.

The rich tapestry of offerings by the Boston Symphony, Boston Pops, Tanglewood Music Center, and Tanglewood Festival Chorus once again represented the best that the art form offers. As always, all members of the BSO family—its musicians, donors, subscribers, concertgoers, broadcast audience, volunteers, and staff—make the significant accomplishments of the BSO and its many components possible.

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, and among the finest in the art form worldwide—while offering a wide range of performance, educational, and community programs for more than 1.2 million people. We are grateful for your ongoing support.

Mark Volpe
Eunice and Julian Cohen Managing Director
THE BOSTON SYMPHONY ORCHESTRA, INC.

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, bringing 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 community concerts around Greater Boston to top concert halls around the world.

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. At home, abroad, and through recordings and broadcasts, the BSO reinforced its reputation as one of the world’s most accomplished and versatile ensembles, attracting acclaimed guest artists and conductors. Bank of America and Dell EMC Corporation continued their partnership as BSO Season Co-Sponsors in 2016–17.

For more than 130 years, “America’s Orchestra” has led the way in programming that makes classical and popular music accessible and relevant to today’s listening audiences. Along the way, it has grown into the most recorded and arguably the most beloved orchestra in the country. Traditionally, the orchestra’s repertoire is built on its storied legacy of performing appealing programs that combine light symphonic favorites, American classics, film and Broadway hits, and a wide variety of pop, jazz, indie rock, big band, and country music. The Pops’ long time partner, Fidelity Investments, returned once again as the sponsor of the entire 2016–17 season.

Hailed as America’s premier summer music festival, Tanglewood provides a sublime experience of musical performances of the highest artistry amidst the pastoral beauty of the Berkshire Hills. As always, the heart of the Tanglewood season is the BSO in performances of orchestral masterworks led by some of the world’s great conductors. The Tanglewood Music Center offers 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.
2016–2017:
A Season in Review

By Anthony Fogg, William I. Bernell Artistic Administrator and Director of Tanglewood
Ray and Maria Stata Music Director Andris Nelsons and Evgeny Kissin open the Boston Symphony season with Tchaikovsky's Piano Concerto No 1.

Seth MacFarlane and Julian and Eunice Cohen Boston Pops Conductor Keith Lockhart open the Boston Pops Spring Season.

Soprano Barbara Hannigan joined Ray and Maria Stata Music Director Andris Nelsons and the BSO to celebrate Shakespeare’s 400th birthday.

Ray and Maria Stata Music Director Andris Nelsons conducts the Boston Symphony Orchestra in Berlioz’s Symphonie fantastique.
With offerings ranging from grand opera to intimate chamber music, from the cornerstones of the orchestral repertoire to intriguing new scores, from the best of contemporary American musical theater to Pops classics—the 2016–17 concert season was characterized by its extraordinary range and breadth. Andris Nelsons in his third season as Ray and Maria Stata Music Director and Keith Lockhart in his 22nd year as Julian and Eunice Cohen Boston Pops Conductor both continued to inspire musicians and audiences, alike.

The 2016–17 BSO season boasted an extraordinary array of today’s greatest pianists, including Radu Lupu, Mitsuko Uchida, Yefim Bronfman, Menahem Pressler, Hélène Grimaud, Lang Lang, and Kirill Gerstein. Nelsons’ ongoing cycle of Strauss operas continued with Der Rosenkavalier, featuring a spectacular cast led by Renée Fleming and Susan Graham. Nelsons and the orchestra also performed all four Brahms symphonies, later releasing them as live recordings to considerable acclaim on BSO Classics. Complementing this project was another installment in the series of Shostakovich symphonies for Deutsche Grammophon, which received a second consecutive Grammy Award in 2017.

Nelsons also conducted three major works of the choral repertoire: Brahms’ A German Requiem, J.S. Bach’s Mass in B minor, and the Mozart Requiem. Each featured the Tanglewood Festival Chorus (TFC) led by James Burton who was appointed Alan J. and Suzanne W. Dworsky BSO Choral Director and Conductor of the TFC. Also appearing for the first time as Deborah and Philip Edmundson Artistic Partner, Thomas Adès dazzled audiences and musicians with his extraordinary skills as conductor, pianist, and composer.

Adès’ Totentanz was just one of several exceptional new works that the BSO played in the 2016–17 season. Adding to its important legacy of commissioning, the orchestra premiered new scores by Eric Nathan, Timo Andres, George Benjamin, Julian Anderson, and Matthias Pintscher, while Sofia Gubaidulina composed a deeply moving new concerto for the orchestra and a trio of soloists, which was a centerpiece of the season’s Carnegie Hall presentations.

Returning for concerts in the 2016–17 season were the BSO’s beloved LaCroix Family Fund Conductor Emeritus Bernard Haitink and François-Xavier Roth, while Jakub Hrůša and Alain Altinoglu made impressive debuts with the orchestra, and BSO principal musicians gave brilliant solo concerto performances in a program conducted by Anna E. Finnerty BSO Assistant Conductor Ken-David Masur.

Under Lockhart’s direction, the Boston Pops’ traditional holiday performances with the TFC remained an iconic celebration for families throughout New England. During the spring season, the Pops presented a season-long tribute to George and Roberta Berry Boston Pops Conductor Laureate John Williams’ film music, which produced the CD Lights, Camera ... Music! Six Decades of John Williams
released on BSO Classics. The season also featured a diverse slate of guest artists, including Queen Latifah, Leslie Odom, Jr., Ben Folds, and the B-52s, while favorites Gospel Night and John Williams’ Film Night returned.

The 2017 Tanglewood season was bookended with acclaimed popular artists, including James Taylor, Joan Baez, Mary Chapin Carpenter, Diana Ross, and—in his first Tanglewood performance—Sting.

The Boston Pops and Lockhart presented Sondheim on Sondheim, a tellingly intimate portrait of the composer through his own words and a sampling of his finest works. Later in the summer, the Pops realized John Williams’ score to E.T. the Extra-Terrestrial, screened live with orchestra, for the popular John Williams’ Film Night, featuring Andris Nelsons, who not only conducted, but also made an unannounced appearance as trumpet soloist in part of Williams’ score to Lincoln.

Nelsons spent five weeks at Tanglewood this year, including concerts with the Tanglewood Music Center (TMC) ensembles—as both trumpeter and conductor—the Boston Pops, and the Boston Symphony. High on the list of memorable performances by the BSO and Nelsons were the season-opening performance of Mahler’s Symphony No. 2, a concert performance of Wagner’s Das Rheingold (with a stellar cast led by Thomas Mayer, Stephanie Blythe, and Kim Begley), and a deeply felt performance of Beethoven’s 9th symphony to close the BSO season.

Tanglewood annually enjoys appearances by many of today’s leading conductors and soloists, and the 2017 season was no exception, including Yo-Yo Ma, Yefim Bronfman, Garrick Ohlsson (the 2017 Koussevitzky Artist), Anne-Sophie Mutter, Daniil Trifonov, and Joshua Bell. Making an exceptional debut was 15-year-old violinist Daniel Lozakovich.

Pianist Emanuel Ax curated a highly acclaimed series of recitals entitled Schubert’s Summer Journey featuring a selection of the composer’s major chamber and vocal works alongside works he inspired. In an intriguing project, Pierre-Laurent Aimard and Fellows of the Tanglewood Music Center played all of Messiaen’s monumental piano cycle, Catalogue of the Birds, as the focus of a three-day exploration of music and birdsong organized jointly with the Mass Audubon Society, which included performances at Lenox’s Pleasant Valley sanctuary.

TMC Fellows were immersed in an extraordinary diverse range of repertoire and projects all summer, ranging from centennial tributes to Ella Fitzgerald and Lou Harrison, to the musical peaks of Strauss’ An Alpine Symphony with Andris Nelsons, to an intense collaboration with Thomas Adès. The annual Festival of Contemporary Music was devised by three young artists, Kathryn Bates, Jacob Greenberg, and Nadia Sirota, who programmed an exceptionally eclectic sampling of today’s compositional voices. In many ways the heart of Tanglewood, the TMC and its young musicians are witnesses to Serge Koussevitzky’s description of great music as the “central line” of our lives.

The 2016–17 concert season was characterized by its extraordinary range and breadth.
The BSO has been recording orchestral masterpieces since 1917—now, more than 100 years and thousands of releases later, the BSO and Boston Pops are among the most recorded ensembles in history, with a tradition that continues today in the form of several new releases that showcase various repertoire from both orchestras.

Two recently released archival box sets feature the BSO extensively. The 57-CD *Boston Symphony Orchestra: The Complete Recordings* on Deutsche Grammophon traces the label’s entire legacy of BSO recordings spanning from 1969–2017. Among the rich trove of archival recordings, including several previously unreleased recordings under Seiji Ozawa, is a new recording of Shostakovich’s Symphony No. 6 led by Ray and Maria Stata Music Director Andris Nelsons, the latest installment in Nelsons’ award-winning Shostakovich cycle with the BSO.

Another archival box comes by way of Sony Classical with the release of *Charles Munch: The Complete Album Collection*, a new reissue of all the recordings that Munch made for RCA Victor during his 13-year tenure as the BSO’s music director. The massive 86-CD box set marks the first time that this catalogue has been available in a single box with 16 works new to CD and 29 newly remastered from the original analogue tapes. The recordings give a comprehensive insight into the orchestra’s power as the world’s finest interpreter of the French repertoire for which Munch was known.

Beyond the archival releases, the BSO has also garnered praise for its current recording projects. The BSO’s second recording on DG in the *Shostakovich Under Stalin’s Shadow* series, featuring Symphonies 5, 8, and 9, as well as incidental music from *Hamlet*, won the Grammy Award for Best Orchestral Performance in February 2017, the second consecutive year in which the BSO garnered a Grammy Award for Best Orchestral Performance.
Lest one think that Shostakovich is all (or most) of the BSO’s current recorded output, the orchestra and Nelsons issued the complete Brahms symphonies on its own BSO Classic label. The three-disc set, recorded live at Symphony Hall, follows in the footsteps of two such sets recorded previously by the BSO, under Erich Leinsdorf in the mid-1960s and LaCroix Family Fund Conductor Emeritus Bernard Haitink in the early 1990s.

Not to be outdone, the Boston Pops—arguably the most recorded ensemble in history—and Julian and Eunice Cohen Boston Pops Conductor Keith Lockhart released a tribute to George and Roberta Berry Boston Pops Conductor Laureate John Williams with Lights, Camera ... Music! Six Decades of John Williams. This new recording showcases the remarkable diversity of his film music with selections dating from 1968 to 2015. Recorded live in Pops concerts, the disc encompasses both the familiar (Star Wars) and the rare (The Towering Inferno, Sleepers), but all a testament to Williams’ scoring genius.

Finally, and continuing in the cinematic vein, members of the Boston Symphony Orchestra recorded the soundtrack to BOSTON, the first-ever full-length documentary film about the Boston Marathon. Emmy Award-winning composer Jeff Beal, best known for his score to the hit series House of Cards, composed the soundtrack and conducted the BSO players in the recording at Symphony Hall in February 2017.

If history is any indication, these recording projects—both new and archival—are yet another chapter in both ensembles’ long legacy of recorded sound, and a precursor to many more that will continue to add to their already incredible discographies of the finest orchestral performances.
Millions of Americans celebrate Independence Day by sitting on the Esplanade or tuning in to the *Boston Pops Fireworks Spectacular* on July 4. But what few of those delighted fans realized was that the 44th presentation of the concert in 2017 was actually the first of its kind—the inaugural July 4 event that was produced entirely by the BSO.

For 43 years, BSO Life Trustee David Mugar produced the show, on which he had originally collaborated with legendary Boston Pops conductor Arthur Fiedler. In the early 1970s, Mugar approached Fiedler with the idea to improve the existing July 4 free concert, adding the now-iconic rendition of Tchaikovsky’s *1812 Overture* with cannon and church bells to accompany fireworks over the Charles River. Over the decades, his concept for a celebratory concert came to define how Independence Day was celebrated in Boston and throughout America, with national television broadcasts bringing the concert into homes for millions.
After completing the 2016 event, Mugar announced his retirement from his producer post, and passed the baton to the Boston Pops. In doing so, Mugar took on an advisory role, and two of the show’s perennial executive producers, Pamela Picard and Richard MacDonald, joined the Boston Pops staff to manage the planning and operations for the 2017 incarnation.

One major benefit of the BSO overseeing the concert is the freedom to direct the creative and programmatic elements that were often driven by national television agreements in past years. The new arrangement allows for more artistic freedom for the Pops, and the ability to select guest performers and repertoire that play to the Pops’ strengths to make for a stronger show overall. Working with Julian and Eunice Cohen Boston Pops Conductor Keith Lockhart and Pops Director of Artistic Planning Dennis Alves, Picard and MacDonald helped to create a celebratory, fun, and patriotic show in 2017 that would also take advantage of the new creative freedom, by featuring pop sensation Andy Grammer, American folk rock singer-songwriter Melissa Etheridge, and Hamilton star Leslie Odom, Jr. joining Lockhart and the Pops. In addition, Alan Menken, the iconic musical theater and film score composer, and Tony Award-winning lyricist Jack Feldman composed a new work, “The Sum of Us,” that received its world premiere on the Esplanade, sung by famed Broadway performer Brian Stokes Mitchell.

However, no matter how engaging the show, the massive artistic undertaking required sponsorship to allow for the ambitious performance. To that end, the Pops partnered with Eaton Vance, a leading global asset manager based in Boston, as presenting sponsor, and Bloomberg, the global business and financial information and news leader, as major sponsor and media partner. Bloomberg helped to bring the beloved Fourth of July celebration to a far-reaching national and international viewership with more than 2 million people tuning in on Bloomberg Television, radio, Bloomberg.com, and on the Bloomberg mobile app.

And though the event is one of the country’s premier July 4 celebrations, closer to home, it is also a thriving economic engine for the city and state. With nearly 450,000 people coming to Boston to participate in person, the Fireworks Spectacular produces an estimated $23 million increase in economic activity for the city of Boston, and $15 million for the Commonwealth of Massachusetts (see page 14). Much of that boost comes from tourism—the event’s draws 78% of its attendees from outside Suffolk County and 11% from outside Massachusetts.

And for all those visitors, those native to Boston, and the many tuning in around the world, though the 1812 Overture, the cannons, and the fireworks all may have seemed familiar, the first BSO-produced event was a new chapter in its history—one that continues to define a longstanding Boston tradition.
The 2016–17 season saw the beginning of two exciting partnerships for the BSO: a new leader for the Tanglewood Festival Chorus (TFC) and first-ever BSO Choral Director; and a three-year artistic partnership with one of the most versatile and creative personalities in classical music today.

In February of 2017, conductor and composer James Burton was named Alan J. and Suzanne W. Dworsky BSO Choral Director and Conductor of the Tanglewood Festival Chorus. He is the first BSO Choral Director and the second Conductor of the TFC. Prior to his appointment, the Tanglewood Festival Chorus was conducted by the late John Oliver, who founded the chorus in 1970 and retired in 2015. Oliver assumed the Donald and Laurie Peck Master Teacher Chair at the Tanglewood Music Center and was also TFC Conductor Laureate.

Burton’s primary duties as Conductor of the Tanglewood Festival Chorus include auditioning, selecting, and preparing the chorus for performances with the Boston Symphony Orchestra and Boston Pops. The position also includes fill-in coverage for Ray and Maria Stata Music Director Andris Nelsons and guest conductors, as well as advising during the planning process and around performance activities of the TFC. As the inaugural BSO Choral Director, Mr. Burton will consider new opportunities that would benefit the overall institution by encouraging a broader engagement with choral singing.

“I believe that singing is one of the greatest of all human endeavors, not least when voices are joined together in a true harmony,” says Burton. “For me to be given the role of bringing great choral music to Boston Symphony audiences at Symphony Hall and Tanglewood is a wonderful privilege.”

Mr. Burton began his work with the TFC at the start of the 2017 Tanglewood season and his initial contract runs through the end of the BSO’s 2021–22 season.
The 2016–17 season was also the first year of a multi-dimensional collaboration between the BSO and highly acclaimed English composer, pianist, and conductor Thomas Adès. Continuing for three years through the 2018–19 season, Adès will be the Deborah and Philip Edmundson Artistic Partner, participating in the artistic work of the BSO in a variety of roles reflecting his many gifts. The BSO has been performing Mr. Adès' work since 1998, and he has been a regular guest with the Symphony since 2011.

Starting his tenure as Artistic Partner in the fall of 2016, Mr. Adès has conducted the Symphony in performances of his own Totentanz and but all shall be well at Symphony Hall and Tanglewood, appeared as a piano soloist, and began collaborations with the Boston Symphony Chamber Players.

Adès is also scheduled to direct the Festival of Contemporary Music at Tanglewood in 2018 and 2019; join the TMC Faculty from 2017–19; and conduct the world premiere of his BSO commissioned piano concerto with soloist Kirill Gerstein during the 2018–19 season.

The addition of these two influential artists, especially considered in combination with the BSO’s already stellar list of conductors and artistic leadership, further solidifies the BSO’s commitment to remaining at the forefront of world orchestras now and well into the future.

“I believe that singing is one of the greatest of all human endeavors, not least when voices are joined together in a true harmony.” –James Burton
The BSO has long been an important player in the cultural and artistic identity of Massachusetts. This year, the BSO commissioned a study to document another kind of role played by the BSO: the impact its presence has on the economy of Suffolk County, Berkshire County, and the Commonwealth of Massachusetts as a whole.

Conducted by Stephen Sheppard, Ph.D. of Williams College Center for Creative Community Development, this economic impact study found that the BSO adds more than $261 million per year to the total economic output of Massachusetts. Compared to a similar study completed in 2008, the economic impact of the BSO has grown by 40 percent, or more than $74 million, even after adjustment for inflation. The amplified economic activity attributable to the BSO generates more than $48 million in federal, state, and local tax revenues.
In Suffolk County alone, which is predominantly the City of Boston, the BSO is responsible for an estimated $148 million in increased economic activity and $18 million in additional tax revenue. An estimated 846,600 attendees come to Boston-based BSO and Pops events, most (77%) of whom come from outside of Suffolk County, and some (11%) of whom come from outside of Massachusetts. Visitor spending resulted in an increased economic output of $34 million for Suffolk County and $13 million for the Commonwealth.

The July 4 Boston Pops Fireworks Spectacular and July 3 performance draw some of the largest crowds, with audiences in Boston watching from the Hatch Shell, along the Charles River Esplanade, and on jumbo screens in Cambridge. This event alone produces an estimated $23 million increase in economic activity for Boston, not to mention $15 million in the Commonwealth of Massachusetts. The activity surrounding the Fireworks Spectacular supports more than 259 jobs in Suffolk County, an additional $12 million in labor earnings.

In the Berkshires, the fiscal impacts of the BSO’s operations at Tanglewood are also significant. More than 350,000 people attend Tanglewood concerts each summer, the majority of whom come from outside of Berkshire County, with almost half (49%) of them coming from out of state. Visitor expenditures generate more than $43 million in economic activity for Berkshire County along with at least $15 million in federal, state, and local tax revenues. The construction of new Tanglewood Music Center/Tanglewood Learning Institute buildings is expected to raise the economic activity impact to $127 million, create several hundred jobs, and $3 million in tax revenues during the construction period.

The presence of Tanglewood also affects the property and housing markets of Berkshire County. Second homeowners attracted to the region primarily by Tanglewood pay more than $13 million per year in residential property taxes to communities in Berkshire County, an important source of revenue for local governments. According to a report by Airbnb, Berkshire homeowners earned nearly $2 million this summer by renting to Tanglewood performers, staffers, and concertgoers.

With hundreds of thousands of visitors comprising an important component of tourism in the Berkshires and Boston, the BSO is proud to be providing an important cultural attraction that gives back to the people of Massachusetts.
TREASURER'S STATEMENT

The Boston Symphony Orchestra ended its most recent fiscal year with an increase in total net assets of approximately $51.6 million, benefiting from the strong performance of its endowment investments. Total assets approached $595 million, an increase of 7%, while net assets grew to almost $51 million at year end, an 11% increase. These assets continue to provide the foundation for artistic excellence, community initiatives, and audience development. Generous gifts and bequests over the years have resulted in an endowment and other investments, together with beneficial interest in trusts, that total more than $488 million. Liabilities totaled $84 million, a decrease of 15%, as the gradual mitigation of the effect of low interest rates, as well as the improved investment performance of the pension funds, reduced the related liability.

Despite the inherent strength of the organization, the BSO faces significant financial challenges as it continues to create performances and provide educational and training programs at the highest level of excellence. We ended our last fiscal year with a $4.4 million deficit from BSO operations, very close to the planned deficit of $4.5 million. During FY2017 we assumed control of Boston 4 Celebrations Foundation (B4) for the purpose of conducting the July 4 activities on the Esplanade. First year operations resulted in an additional deficit of $700,000 that is not expected to be repeated in FY2018.

Operating revenue from concert ticket sales, tours, and related activities grew by 2% over last year and provided approximately half of what was needed to cover our costs. We rely on annual support and our endowment draw for the remainder. Annual contributions increased by 10% over last year. Expenses increased by 8% over last year, with much of this increase resulting from the B4 operations.

Though the organization operated in accordance with its plan, this last fiscal year marked the second consecutive year of deficit spending, and the third year of deficit spending within the last five years. A somewhat smaller deficit is planned for the next fiscal year.

With the generosity of our donors and passion of our audiences, we are committed to meeting the financial challenges posed by our operating environment. The organization’s ongoing cost containment efforts include steps to reduce health insurance costs, limit increases in fixed expenses, and reduce the effects of market volatility by freezing the staff pension plan. The Board and management continue to use a multi-faceted approach to identify the resources necessary to address our undercapitalization and return to a balanced annual operating budget.

We appreciate your continued involvement with and support of the Boston Symphony Orchestra.

Theresa M. Stone
Treasurer
# FINANCIAL HIGHLIGHTS

## SUMMARY OF FINANCIAL POSITION (in thousands of dollars)

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<td><strong>ASSETS</strong></td>
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<td>Cash and cash equivalents</td>
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<td>Pledges and other receivables, net</td>
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<td>Prepaid expenses and other net assets</td>
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<td>Assets of split-interest agreements</td>
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<td><strong>TOTAL ASSETS</strong></td>
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<tr>
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<td><strong>LIABILITIES AND NET ASSETS</strong></td>
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<td>Accounts payable and accrued expenses</td>
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<td>Advance ticket sales and other receipts</td>
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<td>Liability for pension and related benefits</td>
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<td><strong>Total liabilities</strong></td>
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<tr>
<td><strong>TOTAL LIABILITIES AND NET ASSETS</strong></td>
<td>594,983</td>
<td>558,309</td>
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## SUMMARY OF OPERATING RESULTS/CHANGES IN NET ASSETS (in thousands of dollars)

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<td><strong>OPERATING REVENUES</strong></td>
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<td>Concerts and tours</td>
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<td>Education and other</td>
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<td><strong>Total operating revenues</strong></td>
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<td><strong>OPERATING EXPENSES</strong></td>
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<td>Orchestra and concert production</td>
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<td>General and administrative</td>
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<td><strong>Total operating expenses</strong></td>
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<td><strong>DEFICIENCIES FROM OPERATIONS</strong></td>
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<td>(45,128)</td>
<td>(39,241)</td>
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## SUPPORT

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<td>Fundraising and sponsorship expenses</td>
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<td>Endowment allocation</td>
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<td><strong>Net support</strong></td>
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</table>

## CHANGES IN NET ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Decrease in unrestricted net assets from operations</td>
<td>(1,512)</td>
<td>(1,967)</td>
</tr>
<tr>
<td>Increase (decrease) in unrestricted net assets from non-operating activity</td>
<td>26,924</td>
<td>(16,046)</td>
</tr>
<tr>
<td>Increase (decrease) restricted net assets</td>
<td>24,044</td>
<td>(1,846)</td>
</tr>
<tr>
<td>Increase in permanently restricted net assets</td>
<td>5,775</td>
<td>3,574</td>
</tr>
<tr>
<td><strong>INCREASE (DECREASE) IN NET ASSETS</strong></td>
<td>51,591</td>
<td>(16,285)</td>
</tr>
</tbody>
</table>

## ATTENDANCE 2016–2017 SEASON

### BSO CONCERTS

<table>
<thead>
<tr>
<th></th>
<th>CONCERTS</th>
<th>ATTENDANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>BSO Winter Season (a)</td>
<td>92</td>
<td>195,790</td>
</tr>
<tr>
<td>Boston Pops (b)</td>
<td>105</td>
<td>215,320</td>
</tr>
<tr>
<td>Tanglewood (BSO Events)</td>
<td>36</td>
<td>195,170</td>
</tr>
<tr>
<td>Youth and Family Concerts and Open Rehearsals</td>
<td>14</td>
<td>24,200</td>
</tr>
<tr>
<td>Esplanade and Community Concerts</td>
<td>4</td>
<td>425,600</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>251</td>
<td>1,056,080</td>
</tr>
</tbody>
</table>

### BSO-PRODUCED CONCERTS

<table>
<thead>
<tr>
<th></th>
<th>CONCERTS</th>
<th>ATTENDANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chamber Players (c) and ensemble performances (d)</td>
<td>21</td>
<td>6,680</td>
</tr>
<tr>
<td>Seiji Ozawa Hall Recital Series</td>
<td>17</td>
<td>23,360</td>
</tr>
<tr>
<td>Popular Artists/Radio Shows</td>
<td>11</td>
<td>102,550</td>
</tr>
<tr>
<td>Shed Recitals/Visiting Ensembles</td>
<td>1</td>
<td>6,070</td>
</tr>
<tr>
<td>Tanglewood Music Center</td>
<td>27</td>
<td>19,390</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>77</td>
<td>154,050</td>
</tr>
</tbody>
</table>

(a) includes subscription and North America Tour concerts
(b) includes Spring and Holiday Pops at Symphony Hall, and runout concerts
(c) includes Chamber Players concerts in Boston at Jordan Hall and at Tanglewood
(d) includes Community Chamber Concerts and other performances
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Roger T. Servison
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Ray Stata
John Hoyt Stookey
John L. Thorndike
Stephen R. Weiner
Dr. Nicholas T. Zervas

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Richard E. Cavanagh
Yumin Choi
BOSTON SYMPHONY ORCHESTRA 2016–17

ANDRIS NELSONS
Ray and Maria Stata
Music Director
endowed in perpetuity

BERNARD HAITINK
LaCroix Family Fund
Conductor Emeritus
endowed in perpetuity

SEIJI OZAWA
Music Director Laureate

THOMAS WILKINS
Germeshausen Youth and
Family Concerts Conductor
endowed in perpetuity

THOMAS ADÉS
Deborah and Philip Edmundson
Artistic Partner

FIRST VIOLINS
Malcolm Lowe
Concertmaster
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

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

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

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

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Mary B. Saltonstall chair, endowed in perpetuity

Aza Raykhtsaum *
Catherine and Paul Buttenwieser chair

Bonnie Bewick *
Kristin and Roger Servison chair

James Cooke *
Donald C. and Ruth Brooks Heath chair, endowed in perpetuity

Victor Romanul *
Ronald G. and Ronni J. Casty chair

Jason Horowitz *

Ala Jojatu *
Bracha Malkin *

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Carl Schoenhof Family chair, endowed in perpetuity

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

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Shirley and J. Richard Fennell chair, endowed in perpetuity

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

Ronan Lefkowitz
Vyacheslav Uritsky *

Jennie Shames *

Valeria Vilker Kuchment *
Tatiana Dimitriades *
Si-Jing Huang *
Wendy Putnam *
Robert Bradford Newman chair, endowed in perpetuity

Xin Ding *
Glen Cherry *
Yuncong Zhang *

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Cathy Basrak
Assistant Principal
Anne Stoneman chair, endowed in perpetuity

Wesley Collins *
Lois and Harlan Anderson chair, endowed in perpetuity

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Michael Zaretsky *
Mark Ludwig *
Rachel Fagerburg *
Daniel Getz *
Rebekah Edewards *
Danny Kim *
Leah Ferguson *

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(position vacant)
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Philip R. Allen chair, endowed in perpetuity

Sato Knudsen §
Acting Principal
Mihail Jojatu

Mihail Jojatu
Sandra and David Bakalar chair

Martha Babcock
Vernon and Marion Alden chair, endowed in perpetuity

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

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

Alexandre Lecarme *
Nancy and Richard Lubin chair

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

Blaise Déjardin *
Oliver Aldort *

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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 *
Eleanor L. and Levin H. Campbell chair, endowed in perpetuity

John Stovall *
Thomas Van Dyck *

New Orchestra Members in 2016–17

Bracha Malkin, violin

Rebekah Edewards, viola

Danny Kim, viola

Leah Ferguson, viola

36
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

ENGLISH HORN
Robert Sheena
Beranek chair, endowed in perpetuity

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

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

VOICE AND CHORUS
James Burton
BSO Choral Director and Conductor of the Tanglewood Festival Chorus
Alan J. and Suzanne W. Dworsky chair, endowed in perpetuity
John Oliver
Tanglewood Festival Chorus Founder and Conductor Laureate

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Lia and William Poorvu chair, endowed in perpetuity
Mark Fabulich

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

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Lynn G. Larsen

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Andrew Tremblay

STAGE MANAGER
John Demick

In Memoriam

Jules Eskin, Principal Cello
BSO MEMBER 1964–2016

* participating in a system of rotated seating
§ on sabbatical leave
° on leave
TANGLEWOOD FESTIVAL CHORUS 2016–17

JAMES BURTON
BSO Choral Director and
Conductor of the Tanglewood
Festival Chorus

JOHN OLIVER †
Tanglewood Festival Chorus
Founder and Conductor Laureate

SOPRANO
Deborah Abel
Natalie Aldrich
Carol Amaya
Emily Anderson
Kettyl Benoît
Debra Benschneider
Michele Bergonzzi #
Aimée Birnbaum
Sandra Brayton Foley
Joy Emerson Brewer
Alison M. Burns
Norma Caiazzo
Jeni Lynn Cameron
Catherine C. Cave #
Stephanie Chambers
Anna S. Choi
Lorenzee Cole #
Lisa Conant-Nielsen
Sarah Dorfman Daniello #
Bridge Dennis
Emilia DiCola
Kaitlin Donovan
Christine Pacheco Duquette *
Sarah Eastman
Jessica Erving
Donna J. Brezinski
Lauren A. Boice
Betsy Bobo
Betty Blanchard Blume #
Veronica Bouchard
Jordan Boucher
Erin Bournes
Barbara Boudreau
Alanna Boyer
SOPHIA BRIGHT

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Scott Barton
Nathan Black
Daniel E. Brooks *
Nicholas A. Brown
Stephen J. Buck
Matthew Buono
Eric Chan
Matthew Collins
George F. Coughlin
James W. Courtemanche
Michael Cross
John Crossley
Arthur M. Dunlap
Michel Epsztein
William Farrell
Jeff Foley
Mark Gianino
Jim Gordon
Jay S. Gregory #
Mark L. Haberman *
Jeremie D. Hammond
Geoffrey Herrmann
Robert Hicks
Marc J. Kaufman

Naomi Lopin Osborne
Sarah Mayo
Deirdre Michael
Kieran Murray
Kathleen O’Boyle
Ebele Okpokwasili-Johnson
Jaylyn Olivo
Laurie Stewart Otten
Kimberly Pearson
Avery Peterman
Laura Stanfield Prichard
Livia M. Racz #
Stephanie M. Riley
Emily Rosenberg
Jessica Rucinski
Melanie Salisbury #
Johanna Schlegel
Pamela Schwepe #
Sandor J. Shepard
Joan P. Sherman §
Judy Stafford
Stephanie Steele
Patricia J. Stewart #
Dana R. Sullivan
Jessica Taylor
Sarah Telford #
Jessica Toupin
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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Virginia Bailey
Kristen S. Bell
Martha Reardon Bewick
Betty Blanchard Blume #
Betsy Bobo
Lauren A. Boice
Donna J. Brezinski
Janet L. Buecker
Janet Casey
Cypriana Slosky Coelho
Sarah Cohan
Danielle Coombe
Ethel Crawford #
Abbe Dalton Clark
Kathryn DerMarderosian
Diane Droste #
Barbara Durham
Barbara Naidich Ehrmann #
Paula Folkman *
Debra Swartz-Foote
Dorrie Freedman §
Amy Spound Friedman
Irene Gilbride *
Denise Glennon
Mara Goldberg
Lianne Goodwin
Ana Guigui
Julie Hausmann

Betty Jenkins
Irina Kareva
Susan L. Kendall
Evelyn Eshleman Kern *
Yoo-Kyung Kim
Eve Kornhauser
Nora Kory
Hei Lee Law
Annie Lee
Gale Tolman Livingston *
Anne Forsyth Martin
Kristen McIntee
Louise-Marie Menninger
Ana Morel
Louise Morrish
Tracy Elissa Nadolny
Kendra Nutting
Fumiko Ohara *
Andrea Okerholm Huttlin
Roslyn Pedlar #
Laurie R. Pessah
Linda Doreen Rapciak
Anne K. Smith
Ada Park Snider §
Julie Steinhilber *
Celia Tafuri
Leila Tenreyro-Viana
Michele C. Truhe
Martha F. Vedrine
Cindy M. Vredeveld
Christina Wallace Cooper #
Marguerite Weidknecht #
Karen Thomas Wilcox

Tenors
Lucas Alvarado
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Armen Babikyan
Brent Barbieri
James Barnswell
John C. Barr #
VíctorCalcaterra
Felix M. Carabalbo
Ryan Casperson
Chad D. Chaffee
Jiahao Chen
Jiahao Chen
Stephen Chrzan
Thomas Corcoran
Andrew Crain #
John Cunningham
Sean Dillon
Tom Dinger
C Paul Dredge
Ron Eftonson
Carey D. Erdman
Keith Erskine
Len Giambrone
James E. Gleason
Gregory A. Gonser
Leon Grande
J. Stephen Groff *
David Halloran #
David J. Heid
Brandon L. Hetherington
John W. Hickman *
William Hobbib

Stanley G. Hudson *
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James R. Kaufmann #
Elijah Langille
Kwan H. Lee
Blake Leister
Michael Lemire
Michael Levin
Lance Levine
Justin Lundberg
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Daniel Mahoney
Ronald J. Martin
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Matthew Wang
Hyun Yong Woo

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Denise Glennon
Mara Goldberg
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Ana Guigui
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William Farrell
Jeff Foley
Mark Gianino
Jim Gordon
Jay S. Gregory #
Mark L. Haberman *
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Marc J. Kaufman
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 2016–17 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.
This fiscal year 2017 Annual Report was published in May 2018 by the Office of Development Communications.

Bart Reidy, Director of Development
Richard Subrizio, Director of Development Communications
Kevin Toler, Art Director
Katie Arsenault, Graphic Designer
Lydia Buchanan, 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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THOMAS WILKINS, GERMESHAUSEN YOUTH AND FAMILY CONCERTS CONDUCTOR
KEITH LOCKHART, JULIAN AND EUNICE COHEN BOSTON POPS CONDUCTOR
JOHN WILLIAMS, GEORGE AND ROBERTA BERRY BOSTON POPS CONDUCTOR LAUREATE
MARK VOLPE, EUNICE AND JULIAN COHEN MANAGING DIRECTOR