



Annual Report FOR THE FISCAL YEAR ENDED JUNE 30, 2016

To Our Patrons, Musicians, Stakeholders, and Friends:

We are pleased to submit this Annual Report of The Chicago Philharmonic Society's musical and financial activities during the fiscal year ended June 30, 2016.

Our twenty-sixth season was indeed memorable. Through the leadership of Maestro Scott Speck, our Artistic Director, and James Berkenstock, our Artistic Advisor, and in collaboration with the Artistic and Personnel Committees of our Board, we chose to present "Chasing the Sun: Transitions and Transformations," a musical journey of dramatic breakthroughs and comebacks in the lives of esteemed composers from the past and present. We also began an exciting multi-year residency at Chicago's Harris Theater, where we presented the Chicago Philharmonic together with Cirque de la Symphonie in the debut performance of the internationally-acclaimed arts troupe in Chicago.

We were honored to serve in our fourth season as the official orchestra of the Joffrey Ballet, continuing to thrill audiences with the best of both dance and music. The Chicago Philharmonic Chamber Players, also known as "cp²," continued their highly-regarded series at City Winery in downtown Chicago on Sundays in autumn and spring, and their spring series in Hinsdale. We received invitations to provide music for a wide variety of notable events, which further demonstrated the quality and appeal of our unique brand. Finally, our outreach programs in schools in the Chicagoland area impacted an ever-growing number of new students and communities, and our Side by Side with the Chicago Philharmonic program, undertaken in collaboration with the City of Chicago Night Out in the Parks series, once again demonstrated its extraordinary popularity.

Overall, we produced 82 symphonic performances, requiring 57 rehearsals, and 9 chamber performances, requiring 27 rehearsals. We engaged 300 musicians and performed over 140 different works. In all, our symphonic activities (including rehearsals and/or performances) spanned 94 days, and chamber activities (including rehearsals and/or performances) encompassed 32 days. All of this activity was very positive for our musicians and further increased the recognition of our musical excellence among audiences and critics in the greater Chicago metropolitan area. Our annual report contains a full chronicle of the season's achievements.

Importantly, our financial position continues to be strong, with fiscal year 2016 showing our highest surplus in the last 10 years. Our management team bolstered internal control processes and enhanced organizational capabilities with an eye toward achieving steady performance as we further expand our footprint in Chicago. We were particularly delighted to receive several new grants during the year, including awards from the National Endowment for the Arts and The MacArthur Fund for Arts and Culture at Prince. Our corporate governance process includes both performing musicians and community leaders on our board and committees, giving us a unique opportunity for collaboration and creativity.

On behalf of our board, staff, and musicians, we want to thank our patrons, contributors, and volunteers for their tremendous support throughout the past year.

Sincerely,



Tom Manning
Chairman



Donna Milanovich
Executive Director



Our 2015-2016 season, *Chasing the Sun: Transitions and Transformations*, took the audience on an uplifting musical journey through memorable turning points in the lives of esteemed composers from the past and present. Our season was sponsored by Von Maur, William Blair, and the Illinois Arts Council Agency. The season opened with **Turning Points** on Sunday, November 15, 2015, 7:00 p.m. at Pick-Staiger Hall. Wojciech Kilar's first true success, *Little Overture*, opened the concert. Next, the orchestra presented Franz Schubert's Symphony No. 8 in B minor ("Unfinished"), composed as Schubert grappled with his own mortality. Talented young musicians from Midwest Young Artists and Chicago Youth Symphony Orchestras joined us on stage as part of our Side-by-Side program in the performance of Schubert's beloved work. Renowned pianist, Robert McDonald, closed the concert with Johannes Brahms' Piano Concerto No.1 in D minor, offering an impeccable performance of the composer's triumphant expression in the face of his own self-doubt. The Lira Singers, part of the Lira Ensemble, an Artist-in-Residence at Loyola University, were our NEXT! Performers. They shared their Polish cultural heritage in the foyer at this concert by performing the highland folk tunes that influenced Kilar's works. **Turning Points** was made possible in part by The Consulate General of the Federal Republic of Germany (Orchestra Sponsor), The Consulate General of the Republic of Poland (Cultural Sponsor), and by a grant from the Elizabeth F. Cheney Foundation.

The season continued with **Eight Seasons** on February 7th, 2016, 2:00 p.m. at Pick-Staiger Hall. The program opened with Osvaldo Golijov's tribute to Piazzolla, *Last Round*, featuring the world premiere of choreography by Nick Pupillo, performed by his company, Visceral Dance Chicago. Vivaldi's *The Four Seasons* and Piazzolla's *The Four Seasons of Buenos Aires* (arranged by Leonid Desyatnikov) were presented together, with each Vivaldi movement followed by its corresponding Piazzolla movement. The charismatic violin soloist, Chee-Yun, gave an electrifying performance. Our NEXT! performer, bandoneon virtuoso Richard Scofano, provided Argentinian flair, charming our audience with his superb playing in the foyer, demonstrating the inspiration for many of Golijov and Piazzolla's works. **Eight Seasons** was made possible in part by Orchestra Sponsor, Kenneth Warren & Son, Ltd.

On April 3, 2016, 7:00 p.m. at Pick-Staiger Hall, the orchestra invited audiences to join us for **Triumph and Transcendence**, which opened with a scherzo, *Chasing the Sun*, written by New-York based composer, John David Earnest. Dedicated to the memory of the composer's father, the piece captures the feeling of viewing the horizon from the window of an airplane in flight. The Evanston-based Lincoln Trio (Desirée Ruhstrat, violin, David Cunliffe, cello, and Marta Aznavoorian, piano) joined us for our performance of Beethoven's innovative Triple Concerto, featuring three solo voices. Closing the concert was a performance of Tchaikovsky's Symphony No. 4, hailed as "gripping" by Chicago Classical Review. Our NEXT! performers were a quartet from the Chicago Youth Symphony Orchestra, coached by our very own violinist, René-Paule Gauthier. **Triumph and Transcendence** was made possible in part by Soloist Sponsor VennWell, and Orchestra Sponsor The Consulate General of The Federal Republic of Germany.

Our season finale was a sold-out performance at Chicago's Harris Theater, and also our debut as a resident ensemble at Harris. **Chicago Philharmonic & Cirque de la Symphonie** took place on May 28, 2016 at 7:30pm, and featured the internationally popular artists of Cirque de la Symphonie performing on stage with the orchestra. The program featured a variety of symphonic works, from *Swan Lake* excerpts by Tchaikovsky to works by Khachaturian, Offenbach, and John Williams. Cirque performers Vitalii Buza, Alexander Streltsov, Vladimir and Elena Tsarkov, and Christine Van Loo thrilled the audience with a variety of acts, including aerial straps, juggling, Cyr wheel, contortion, and magic. However, the orchestra displayed its own acrobatics, holding the stage for Williams' Main Title from *Superman* and "Across the Stars" from *Star Wars Episode II*, Stravinsky's Berceuse and Finale from *The Firebird*, and Massenet's "Meditation" from *Thais*, rendered with tender precision by violinist Robert Hanford. **Chicago Philharmonic & Cirque de la Symphonie** was made possible in part by Participating Sponsor U.S. Bank.

cp2: The Chicago Philharmonic Chamber Players Sunday Series at City Winery

Our successful chamber music series at City Winery Chicago entered its second year this season, opening on October 25, 2015 with **The Transcendent Voice: Songs of Longing by Schubert, Mahler & Cooke.**

Mezzo-soprano Susan Platts (a protégé of the great Jessye Norman) was joined by Neil Kimel, horn, and Alan Darling, piano, in a performance of Schubert's *Auf dem Strom*, Arnold Cooke's *Nocturnes*, and Gustav Mahler's *Kindertotenlieder*.

On November 22, 2015, we presented **Feelin' Good: Grooving Music from Nina Simone, Zvonimir Tot, Gershwin & Beyond**, performed by vocalist Adrienne Walker (who made her Broadway debut as Nala in *The Lion King* in July of 2016!), Carmen Llop-Kassinger and Lisa Fako, violins, Monica Reilly, viola, Margaret Daly, cello, Zvonimir Tot, guitar (and composer), and Rob Kassinger, bass. This fun fusion of styles included selections from Nina Simone and the American Songbook, Alfred Schnittke's *Polka*, James Stephenson's *Strumba*, and Zvonimir Tot's *Groove Me Wah, Aneri, and Sarabande*.

The Fall series closed on December 20, 2015 with **St. Nick in Shades: Fresh Riffs on Holiday Tunes**, featuring internationally acclaimed vocalist Cheryl Wilson, Jim Gailloretto on saxophones and flutes (of many varieties!), and Jeremy Kahn, piano. Songs included jazzy renditions of everything from traditional favorites like "What Child is This (Greensleeves)," and "Santa Claus is Comin' to Town" to modern favorites like Mariah Carey & Walter Afanasieff's "All I Want for Christmas is You."

The Spring series opened on Valentine's Day, February 14, 2016, with **The Chocolate Box: A Musical Take on the Flavors of Love**. Vocalist Cheryl Wilson returned with Carmen Llop Kassinger and Lisa Fako, violins, Monica Reilly, viola, and Margaret Daly, cello, to present a delightful mix of pop and classical favorites exploring the theme of love. Selections ranged from Burt Bacharach's mysterious "The Look of Love" to Dolly Parton's power ballad, "I Will Always Love You," to Elgar's *Salut d'Amour* and the lyrical Adagio from Dvořák's beloved American String Quartet.

Classics of a different sort were offered on March 20, 2016. **Don't Mean a Thing: Timeless Tunes from the Giants of Jazz** featured Ed Harrison, vibraphone, Pete Labella, piano, Collins Trier, bass, and Eric Millstein, drums, performing selections from Jazz greats Duke Ellington, Keith Jarrett, Cole Porter, Bill Evans, Miles Davis, Irving Berlin, and more. **Don't Mean a Thing: Timeless Tunes from the Giants of Jazz** was made possible in part by concert sponsor Wintrust.



The Sunday series closed on April 17, 2016 with a delightful family program, **Set the Score: A Modern Retelling of Hansel and Gretel Set to Music You Choose.** Jennifer Clippert, flute, Erica Anderson, oboe, Barbara Drapcho, clarinet, Collin Anderson, bassoon, and Jeremiah Frederick, horn, led the audience through a choose-your-own-adventure style exploration of music's storytelling power by asking audience members to help them choose musical excerpts for several characters, moods, places and themes during a telling of Hansel and Gretel. With possibilities ranging from Carl Schimmel's spooky *Towns of Wind and Wood* to Rimsky-Korsakov's frantic *Flight of the Bumblebee*, the audience truly had the power to "set the score."

cp2: The Chicago Philharmonic Chamber Players Hinsdale Series

Our series at the Union Church of Hinsdale entered its fifth year, opening on March 6, 2016 with **Close Connections: The Sextets of Brahms and Dvořák.** Brahms' String Sextet No. 1 in B flat major, Op. 18 and Dvořák's String Sextet in A major, Op. 48, were performed by Mathias Tacke and Rika Seko, violins, Karl Davies and Paul Vanderwerf, violas, and Margaret Daly and Paula Kosower, cellos.

The series continued with **The Buzz: Brass Music from the Renaissance to Small Town America** on April 10, 2016, performed by David Inmon and Matthew Lee, trumpets, Gregory Flint, horn, Terry Leahy, trombone, and Charles Schuchat, tuba. Selections included Tylman Susato's Renaissance Dances, arrangements of J.S. Bach's Adagio from Cantata No. 208 and "O Gott du frommer Gott" from Cantata No. 129, Schubert's *An die Musik*, Victor Ewald's Brass Quintet No. 1 in B flat minor, Dvořák's Slavonic Dance No. 7 in C minor, Piazzolla's *Oblivion*, and G.W.E. Friedrich's *American Brass Band Journal*.

We closed the series with a **Bouquet of Songs: Voice, Cello, and Piano Perform Brahms and More** on Mother's Day, May 8, 2016. Husband and wife Andrew Snow, cello, and Beatriz Helguera, piano, were joined by daughter Elena Snow, mezzo-soprano, for a beautiful collection of pieces, including André Previn's Vocalise for Voice, Cello and Piano, selections from Francis Poulenc's *Fiançailles pour Rire*, Manuel Ponce's *Estrellita*, arr. for cello and piano by Gaspar Cassado, Brahms' Zwei Gesänge, and many more.

Joffrey Ballet

The Chicago Philharmonic's fourth season in collaboration with the Joffrey Ballet opened on September 16, 2015 with **Millennials**, a mixed repertoire program featuring the Joffrey premiere of Christopher Wheeldon's *Fool's Paradise*. Florentina Ramniceanu, violin, Judy Stone, cello, and Grace Kim, piano, performed Joby Talbot's *Dying Swan Suite* for all five performances of this limited run engagement.

The U.S. premiere of John Neumeier's **Sylvia** opened on October 14, 2016 and ran through October 26. Delibes' lush score was "played very beautifully," according to the *New York Times*. See *Chicago Dance* called the orchestra's performance "spectacular on all counts."

On December 4, 2015, the final run of Robert Joffrey's *The Nutcracker* began, running through December 27. A new production by Christopher Wheeldon will premiere in Winter 2016. Members of the orchestra performed selections from the score live on WFMT on December 1, 2015, highlighting the importance of the music to the production.

Joffrey's Spring program, **Bold Moves**, featured Jiri Kylian's *Forgotten Land*, performed to Britten's *Sinfonia de Requiem*, the world premiere of Ashley Page's *Tipping Point*, set to the deviously difficult Ades Violin Concerto ("Concentric Paths"), and the return of Yuri Possokhov's *RAKU*, with its haunting score by Eshima. Violinist Yumi Hwang-Williams, concertmaster of the Colorado Symphony, joined the orchestra for the Ades concerto. The *Chicago Tribune* observed, "**Bold Moves** offers three especially demanding, beautiful and distinct visions. And on Wednesday's opening night, the Joffrey Ballet and the Chicago Philharmonic met all their challenges with brio."

Joffrey's season finale was a lavish production of Frederick Ashton's *Cinderella*, with an equally beautiful score by Prokofiev that was "played expertly" according to the *Chicago Sun Times*. The production ran from May 11, 2016 – May 22, 2016.

Other Contracted Services

Other contracted services this season included an appearance at the National Council of State Boards of Nursing conference on August 15, 2015 at the Chicago Cultural Center. We also made our first appearance at the Chicago Dancing Festival, performing Conlon

Nancarrow's String Quartets No. 1 and 3 for Pam Tanowitz Dance. We were thrilled to join Chicago Opera Theater for their production of Mozart's *Lucio Silla* at Harris Theater in Chicago, September 26, 2015 – October 4, 2015. On December 18, 2015, we joined Jackie Evancho at the Four Winds Casino in New Buffalo, MI, and our partnership with Salute to Vienna continued on December 27, 2015 at Symphony Center.

On April 9, 2016, we joined Visceral Dance Chicago as they performed founder Nick Pupillo's original choreography for Osvaldo Golijov's *Last Round*. The new dance work had its world premiere at our symphonic concert **Eight Seasons** on February 7, 2016. On April 29 and April 30, 2016, we joined Miami City Ballet at Harris Theater for two distinct programs. Program A, on April 29, featured Balanchine's *Symphony in Three Movements*, set to Stravinsky's piece of the same name, Liam Scarlett's *Viscera*, set to Lieberman's Piano Concerto No. 1, and Alexei Ratmanský's *Symphonic Dances*, set to Rachmaninoff's *Symphonic Dances*. On April 30, Program B featured Balanchine's *Serenade*, set to Tchaikovsky's *Serenade for Strings*, Justin Peck's *Heatscape*, set to Martinů's Piano Concerto No. 1, and Balanchine's *Bouree Fantastique*, set to the Chabrier piece of the same name. The *Chicago Tribune* raved that it was "a treat to have the Chicago Philharmonic play the run's wide array of music with its usual simultaneous care and enthusiastic musicality."

We made four appearances at Ravinia Festival this fiscal year. On August 21, 2015 and June 22, 2016, we joined Seth MacFarlane for summer evenings of American Songbook favorites. On September 4, 2015, we appeared with Frank Sinatra, Jr., and on June 26, 2016, we performed the Jerry Garcia Symphonic Spectacular.

Outreach Programs

Chicago Philharmonic Mentorship Program

In Spring 2015 we launched a pilot program at Old Orchard Junior High School, a culturally diverse public school in Skokie with over fifty percent of students meeting the federal definition for living in poverty. The pilot was a runaway success and in Spring 2016, we expanded the program to include Chicago High School for the Arts (ChiArts), Chicago's first public arts high school, and one of the most diverse schools in the City of Chicago, attracting students from all over the city.



Chicago Philharmonic

Annual Report, cont'd

Chicago Philharmonic musicians provided in-school mentoring for 269 band and orchestra students through master classes and side-by-side rehearsals and concerts. The program also engaged the students' families with a group outing to a Chicago Philharmonic concert. Through repeated meaningful contacts with professional musicians, the program helps cultivate students' music skills while advancing their overall development and success in school and beyond.

Feedback from student participants has been highly supportive of the program's value for these young people, demonstrating their great appreciation for the opportunity to work and develop a rapport with professional musicians, and the benefits to their playing and performing skills and self-confidence. Parent feedback has been equally favorable.

Support for the Mentorship program in the 2015-2016 season was provided by the Dan J. Epstein Family Foundation (principal supporter for the program at ChiArts), the Charles and M. R. Shapiro Foundation, Mathew Lucante Violins, J.W. Pepper, and Music & Arts.

Side-by-Side with the Chicago Philharmonic for Night Out in the Parks Initiative

In Summer 2015 we partnered with the Chicago Park District to present two side-by-side symphonic concerts in Chicago parks located in culturally underserved communities as part of Mayor Rahm Emanuel's Night Out in the Parks series. In Summer 2016, we expanded the program to three concerts: Ping Tom Memorial Park in Chinatown on June 18, 2016, Columbus Park Refectory on July 30, 2016, and Humboldt Park Boathouse on August 20, 2016.

For our Night Out in the Parks events, we invite music-playing students and community members of all ages to bring their instruments and collaborate with Chicago Philharmonic musicians in rehearsing and performing a free concert for members of the community and the general public. Over 265 community musicians signed up to participate for Summer 2016, and nearly 900 attended these events as audience members. These events were supported by grants from the Chicago Park District, The Pauls Foundation, The Musician Performance Trust Fund, and by program sponsor U.S. Bank.

Families to the Phil

For over five seasons, we have provided young people from diverse ethnic and socioeconomic backgrounds the opportunity to share the

powerful and inspirational experience of a live, fully professional symphonic concert with their parents and other family members, underwriting hundreds of tickets each season for families from a list of Chicago area elementary, middle, and high schools, and community music schools, including Senn High School, Chicago Math and Science Charter School, Merit School of Music, the People's Music School, and many more.

NEXT!

The Chicago Philharmonic established its NEXT! initiative in 2011 to give extraordinary musicians the opportunity to be heard by Chicago Philharmonic patrons, musicians and conductors. These fresh talents of merit are showcased in the foyer before Chicago Philharmonic concerts.

Side by Side

The Side by Side program provides exceptional high school students the opportunity to perform with orchestra mentors in rehearsal sessions, followed by a professional performance of a major classical work. Past participants have been drawn from throughout the Chicago metropolitan area and have included students from New Trier High School, Protégé Philharmonic, and the Music Institute of Chicago. This year, our participants came from Midwest Young Artists and the Chicago Youth Symphony Orchestras.

Other Community Outreach

We have established relationships with community programs serving a variety of populations and needs, to offer complimentary concert tickets and other musical experiences to their members. Recipients this season included Jewish Child and Family Services' Encompass program for developmentally disabled adults and the Cara Program, which helps homeless individuals transform their lives.

Community of Musicians and Musician Governance

The Chicago Philharmonic Society has had a long culture of musician leadership and participation that is unique in America, if not the world. Musicians participate at all levels of governance, from the Board of Directors to our committees. The 2015-2016 season was our first to have all of our committees fully developed and functional. The Musicians Advisory Council meets twice a year and serves as a sounding board for the musicians to share their thoughts with the Board of Directors. The Artistic Programming and Policies Committee is responsible for selecting artists and programs, and for evaluating guest artists, as well as working with

the Personnel Committee to maintain the quality of all performing ensembles. The Chamber Music Programming and Policies Committee keeps focus on our Chicago Philharmonic Chamber Players (cp²) performances. The Central Services Committee oversees the operations of the Society, including office management, accounting, financial planning, and strategic plans and actions. The Patron Services Committee handles development of strategies for promoting concert attendance and long-term relationships with audience members and other stakeholders. The Institutional Committee oversees long-term strategies for securing grants and other institutional sources of funding.

Board of Directors

Artistic Advisor and Board member James Berkenstock was honored with the Distinguished Service Award on March 20, 2016 at a reception held at City Winery Chicago. Mr. Berkenstock is a bassoonist and a founding member of the organization. He served as Board president for 10 years and has contributed both his musical prowess and his unwavering support since the beginning. We thank him for his extraordinary dedication to The Chicago Philharmonic Society.

Board membership during FY 2016 was at 21 members, including 11 performing musician members. During FY 2016, Tom Manning served as Chairman of the Board, with Chicago Philharmonic Board member and timpanist, Robert Everson, as Vice Chair. In August 2015, Jeff Cote, formerly of Pflingsten Partners, L.L.C., joined the board and assumed the role of treasurer. Paul Judy moved from Treasurer and Board Chairman to Assistant Treasurer and Chairman Emeritus. He oversaw the transition of Board leadership and financial oversight to Tom Manning and Jeff Cote, respectively. Duffie Adelson was nominated and elected as Vice Chair, and joined Robert Everson in January 2016, affording the board the benefit of having two Vice Chairs of distinguished background. Donna Milanovich continued in her role as Executive Director, Chief Operating Officer, Secretary, and Assistant Treasurer. The Board met four times during the year and numerous committee meetings were held throughout the season.

Retiring from the board during FY2016 were Daniel Gottlieb, Ana Dutra, Polly Kawalek, and Chicago Philharmonic violist Benton Wedge. We are deeply grateful for their service and continued support.



Management and Staff

Donna Milanovich completed her 20th year as a member of the Society, and her 6th year as Executive Director. Donna is responsible for the organization's general operations, including concert planning, performances and coordination; audience and personal contributor development; marketing and community service activities; and Board committee support. During FY 2016, Donna oversaw a staff of four full-time and five part-time employees, with support from our office interns.

Jamie Bourne is Operations Manager, working full-time in office management and accounting support, as well as overseeing concert staffing. Terrell Pierce works full-time in orchestra personnel and concert management. Stefan Scherer-Emunds covers communications, marketing and also assists with concert management. Adrienne Giorgolo dedicates three quarters of her time in leading institutional development. We are in our fifth year with our music librarian, Susan Stokdyk, for our subscription and some contractual concerts, and Michael Shelton serves as music librarian for contractual work. Steve Yopez continues to assist us in stage management, and Tim Sawyer continues as our program annotator. New to us this year were our office interns, Helen Kim and Megan Volk, who have assisted with everything from database cleanup to maintaining contact with patrons, scouting new venues and assisting with concert management. Helen earned her Bachelor of Music in Performance – Percussion from Northwestern University in June 2016. Megan is working towards a Bachelor of Music in Flute Performance, a Bachelor of Arts in Music Business, and Bachelor of Science in Business Management from University of Illinois at Chicago. Everyone on the staff is devoted to Chicago Philharmonic's mission to excite, engage, and transform diverse audiences with the beauty and power of great music.

Board Chairman Tom Manning coordinated the work of the Board and oversaw general management. Jeff Cote, as Treasurer, managed the Society's financial operations. Paul Judy, as Chairman Emeritus and Assistant Treasurer, oversaw the transition of responsibility for Board leadership and financial operations.

Professional Services

Special thanks to Nick Sachs and Marc Jacobs of Seyfarth & Shaw for their valuable assistance with all legal advice and counsel and to accountants Landin Miller, Tanya Gierut and Larry Sophian of Ostrow, Reisin, Berk & Abrams, Limited (ORBA) for their excellent work and timely audit of our accounts.

Volunteers

No not-for-profit musical arts organization can function without the assistance of volunteers. Warmest thanks to Shelly Kimel, Anne Blanchard, Claudia Moffat, Becca Anderson, Pat Deckert and Bruce Rider for their assistance with various administrative functions and for assisting at our Hinsdale chamber concerts.

Financial Results

As shown below in the summarized Financial Statements for the Fiscal Year Ended June 30, 2016, the Society continues its pattern of growth, achieving a surplus of \$88,319, our strongest results in the last six years. Our partnership with the Joffrey Ballet continues, as does our reputation for being a reasonably-priced and exceptionally skilled orchestral partner for a variety of productions ranging from ballet to jazz to pop, reflected by our 35% growth in contractual revenue over FY2015, and a 20% gain over FY2014 \$1.2M. Admissions income showed a 131% gain over FY2015 performance, despite one fewer symphonic concert during the 2015-2016 season versus 2014-2015. Our inaugural concert at Harris Theater, a collaboration with

the internationally-acclaimed Cirque de la Symphonie, was a sold-out event for the nearly 1,500 seat venue, and our Eight Seasons concert on February 7, 2016 was also a near sell-out for the 1,005 seat Pick-Staiger Hall. We expect our signature mix of classical favorites, innovative collaborations and new or undiscovered favorite works to continue to attract new audiences as we move forward.

Contributed income increased 17% during FY15 compared to FY14 due to increased contributions from key board members in a transitional year of significant growth. Contribution and grant revenue of \$388,595 for FY16 shows an overall decrease of 11% versus FY2015. This decrease reflects a planned, temporary shift in support focus from individual contributions to foundation/sponsorship support during FY2016.

Program services had a total cost of \$1,574,500, constituting 84% of the Society's total expense structure. Management and general expense (including marketing) totaled \$254,613 and fundraising expense was \$45,383, representing 14% and 2% of total expense, respectively.

With the realization of an overall surplus of \$88,319 for the fiscal year, the Society's net assets stand at \$143,838 as of June 30, 2016. The financial results of the Society for the FYE June 30, 2016 have been audited by Ostrow, Reisin, Berk & Abrams, Ltd. CPAs (ORBA). These documents are posted on the Society's website and available on request.

Operating Results	FY13	FY14	FY15	FY16
Revenue				
Admissions	\$62,972	\$56,519	\$57,325	\$132,483
Contributions and grants	\$301,003	\$372,370	\$436,222	\$388,595
Contracted services	\$1,076,159	\$1,202,070	\$1,064,436	\$1,439,233
Miscellaneous income	\$3,045	\$0	\$858	\$3,503
Unrealized gain/loss on investments	\$0	\$0	\$0	-\$999
Total Revenue	\$1,443,179	\$1,630,959	\$1,558,841	\$1,962,815
Expenses				
Program services	\$1,172,861	\$1,361,194	\$1,264,636	\$1,574,500
Fundraising	\$0	\$40,293	\$43,946	\$45,383
Management and general	\$230,664	\$219,488	\$239,964	\$254,613
Total Expenses	\$1,403,525	\$1,620,975	\$1,548,546	\$1,874,496
Surplus	\$39,654	\$9,984	\$10,295	\$88,319