2  Introduction

4  Metropolitan Opera Board of Directors

5  2013-14 Season Repertory & Events

12  2013-14 Artist Roster

14  The Financial Results

47  Patrons
Introduction

The Metropolitan Opera’s 2013–14 season featured an extraordinary number of artistic highlights, while the company continued to address the significant financial challenges of grand opera. The Met presented six new productions during the 2013–14 season, including the Met premiere of Nico Muhly’s *Two Boys*, the first new opera developed through the company’s co-commissioning program with Lincoln Center Theater. The season also saw the first Met performances in nearly 100 years of Borodin’s *Prince Igor*. Along with four revivals, all six new productions were presented in movie theaters around the world as part of the Met’s *Live in HD* series, which earned $26.2 million. Combined earned revenue for the Met (*Live in HD* and box office) totaled $117 million.

While enjoying great artistic successes, the company faced challenging economic hurdles, ending with a deficit after five years of break-even or close to break-even results. However, contract negotiations with the Met’s unions, still in process at the end of the fiscal year, resulted in cost reductions to help ensure a more sustainable financial model for the future.

At the start of the 2013–14 season, Music Director James Levine made a highly anticipated—and enormously successful—return to the Met after two years away due to injury. His return on the second night of the season to conduct Mozart’s *Così fan tutte* was rapturously received, as were his performances leading Robert Carsen’s new production of Verdi’s *Falstaff*.

The 2013–14 season opened with a new production of Tchaikovsky’s *Eugene Onegin* by director Deborah Warner, in her company debut, staged at the Met by her longtime collaborator Fiona Shaw. Dmitri Tcherniakov was another director making an important Met debut, presiding over both the staging and a new musical edition of Borodin’s *Prince Igor*. Directors Richard Eyre, Jeremy Sams, and Carsen all returned to the Met fold with new productions, as did Bartlett Sher, who created the premiere production of *Two Boys*.

In addition to Maestro Levine, conductors who led new productions were Alain Altinoglu, Adam Fischer, Valery Gergiev, Gianandrea Noseda, and David Robertson. Conductors of revivals included Principal Conductor Fabio Luisi along with Marco Armiliato, Maurizio Benini, James Conlon, Jane Glover, Pablo Heras-Casado, Vladimir Jurowski, Michele Mariotti, and Yannick Nézet-Séguin.

The Met’s ability to cast the world’s greatest singers remained unparalleled. New productions were headlined by such artists as Anna Netrebko, Ildar Abdrazakov, Piotr Beczala, Jonas Kaufmann, and Mariusz Kwiecien, among others. Revivals featured such extraordinary artists as Joyce DiDonato, Renée Fleming, Susan Graham, Patricia Racette, Deborah Voigt, Marcelo Álvarez, Juan Diego Flórez, and Thomas Hampson. Olga Peretyatko, Sonya Yoncheva, and Michael Volle all made important Met debuts, and Christine Goerke had a breakthrough series of performances in Strauss’s *Die Frau ohne Schatten*, heralding her arrival as a future Met Brünnhilde.

Total box office for the season was 73.2%. The English-language holiday presentation of Mozart’s *The Magic Flute* sold out its run, as did Rossini’s *La Cenerentola*, starring DiDonato and Flórez.

The *Live in HD* season featured ten cinema transmissions, seen in more than 2,000 movie theaters in more than 65 countries around the world. Total attendance for the HD series in 2013–14 was just under 2.5 million. The series was once again supported by its founding sponsor, the Neubauer Family Foundation. Bloomberg provided global corporate sponsorship. The *HD Live in Schools* program once again allowed thousands of students in 33 school districts across the United States to experience Met HD transmissions free of charge. Performances were also shared through Metropolitan Opera Radio on SiriusXM, which presented 99 live performances, and on the
Met’s website, which streamed 34 live performances. The season-opening new production of *Eugene Onegin* was presented live to audiences in Times Square and on the Lincoln Center Plaza for the eighth consecutive year. Nineteen live Saturday radio broadcasts were heard over the Toll Brothers-Metropolitan Opera International Radio Network.

In 2013–14, a number of new members joined the Met Board of Directors and others took on new Board roles. Joan Granlund, Ekkehart Hassels-Weiler, and Agnes Hsu-Tang, Ph.D., were elected Managing Directors; Ms. Angela Chao, Christopher H. Cheever, Gary B. Flom, Beth A. Grosshans, and Helen Y. Little were elected Advisory Directors; Tonio Arcaini, Dr. Patrizia A. Cavazzoni, Brian Duperreault, Erik Hartmann, Dr. Steve Prystowsky, and Jackson Tai were elected Members of the Association; and Agnieszka R. Balaban, Melissa Ko, Julie Warner McAskin, Shivani Vora, and Rebecca Wui were appointed Young Associate Directors. Edgar Foster Daniels moved from Managing Director to Honorary Director. Vivian Milstein moved from Managing Director to Advisory Director. Stephanie T. Foster moved from Young Associate Director to Managing Director. Hartley R. Rogers moved from Advisory Director to Member of the Association.

Finally, this was a year in which we embarked on a difficult but necessary effort to reduce the Met’s expenses and increase its endowment. Thanks to the cooperation of so many, our efforts have so far been successful. We remain committed to working together and finding new ways to protect and strengthen the financial security of this great company. With a more sustainable financial future, we can ensure the Met’s unparalleled artistry is enjoyed around the world for decades to come.

As I have since the start of my tenure, this season I enjoyed a close and productive collaboration with General Manager Peter Gelb and Music Director James Levine, and I look forward to working with them in the future.

Ann Ziff
CHAIRMAN
METROPOLITAN OPERA BOARD OF DIRECTORS
Metropolitan Opera Board of Directors 2013–14

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Tonio Arcaini
R. Joseph Barnett
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Eleanor N. Caulkins
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Robert J. Cubitto
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Dr. Steve Prystowsky
Sharon Robinson
Hartley R. Rogers
Joan C. Schwartz
Cynthia D. Sculco
Mrs. William F. Sondericker
Jackson Tai
Barry Tucker
Mrs. Robert Wagenfeld
Mrs. Ralph M. Wyman
and all the Directors

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Agneszka R. Balaban
Alexa Bator Chae
Diego De Giorgi
Heather H. Georges
Matthew G. Hurd
Vikas Kapoor
Yung Hee Kim
Joshua Kindler
Melissa Ko
So-Chung Shinn Lee
Giles Lee Warren
Pedro Magalhães
Julie Warner McAskin
Evelyn M. M. Popp
Itai Shoffman
Langdon Van Norden, Jr.
Shivani Vora
Rebecca Wui
Satoko Yahata
Simon Yates
The Season Repertory

2013–14
NEW PRODUCTIONS

Peter Ilyich Tchaikovsky

EUGENE ONEGIN

CONDUCTOR Valery Gergiev/Pavel Smelkov/Alexander Vedernikov*
PRODUCTION Deborah Warner*
DIRECTOR Fiona Shaw*
SET DESIGNER Tom Pye*
COSTUME DESIGNER Chloe Obolensky*
LIGHTING DESIGNER Jean Kalman
VIDEO DESIGNERS Ian William Galloway*, Finn Ross*
CHOREOGRAPHER Kim Brandstrup

Production a gift of Ambassador and Mrs. Nicholas F. Taubman
A co-production of the Metropolitan Opera and English National Opera

Giuseppe Verdi

FALSTAFF

CONDUCTOR James Levine
PRODUCTION Robert Carsen
SET DESIGNER Paul Steinberg
COSTUME DESIGNER Brigitte Reifenstuel
LIGHTING DESIGNERS Robert Carsen, Peter Van Praet*

Production a gift of the Betsy and Edward Cohen/Arété Fund for New Productions and Revivals, and Harry and Misook Doolittle
Additional funding from The Gilbert S. Kahn and John J. Noffo Kahn Foundation, and Mr. and Mrs. William R. Miller
A co-production of the Metropolitan Opera; Royal Opera House, Covent Garden; Teatro alla Scala, Milan; the Canadian Opera Company, Toronto; and De Nederlandse Opera, Amsterdam

Johann Strauss, Jr.

DIE FLEDERMAUS

LYRICS BY Jeremy Sams
DIALOGUE BY Douglas Carter Beane*
CONDUCTOR Adam Fischer/Paul Nadler
PRODUCTION Jeremy Sams*
SET AND COSTUME DESIGNER Robert Jones
LIGHTING DESIGNER Jen Schriever*
CHOREOGRAPHER Stephen Mear*

Production a gift of The Sybil B. Harrington Endowment Fund; and Howard Soledon, in honor of his wife, Sarah Billinghurst Soledon

* Debut

The 2013–14 season featured 10 Live in HD transmissions, 23 Saturday radio broadcasts (19 live and 4 pre-recorded), 99 SiriusXM live broadcasts, and 34 web streams.

Alexander Borodin

PRINCE IGOR

CONDUCTOR Gianandrea Noseda/Pavel Smelkov
PRODUCTION Dmitri Tcherniakov*
SET DESIGNER Dmitri Tcherniakov*
COSTUME DESIGNER Elena Zaiteva*
LIGHTING DESIGNER Gleb Filshtinsky
CHOREOGRAPHER Itzik Galili*
PROJECTION DESIGNER S. Katy Tucker*

Production a gift of The Annenberg Foundation; The Gilbert S. Kahn and John J. Noffo Kahn Foundation; and Elena Prokupets, in memory of Rudy Prokupets
Additional funding from Andrew J. Martin-Weber, the National Endowment for the Arts, Gary and Svitlana Flom, and Veronica Atkins
A co-production of the Metropolitan Opera and De Nederlandse Opera, Amsterdam

Nico Muhly

TWO BOYS

LIBRETTO Craig Lucas
CONDUCTOR David Robertson
PRODUCTION Bartlett Sher
SET DESIGNER Michael Yeargan
COSTUME DESIGNER Catherine Zuber
LIGHTING DESIGNER Donald Holder
PROJECTIONS AND ANIMATION Leo Warner, Mark Grimmer, Nicol Scott*, and Peter Stenhouse for 59 Productions
CHOREOGRAPHER Hofesh Shechter*

Production a gift of the Francis Goelet Trusts
Additional funding from Dr. Coco Lazaroff
A co-production of the Metropolitan Opera and English National Opera
Commissioned by the Metropolitan Opera. Originally commissioned by the Metropolitan Opera/Lincoln Center Theater New Works Program, with support from the Francis Goelet Trusts and the Ford Foundation

Jules Massenet

WERTHER

CONDUCTOR Alain Altinoglu
PRODUCTION Richard Eyre
SET AND COSTUME DESIGNER Rob Howell
LIGHTING DESIGNER Peter Mumford
VIDEO DESIGNER Wendall Harrington
CHOREOGRAPHER Sara Erde*

Production a gift of Elizabeth M. and Jean-Marie R. Eveillard
Major funding from Rolex
Additional funding from The Fan Fox and Leslie R. Samuels Foundation, Inc.; the Gramma Fisher Foundation, Marshalltown, Iowa; and The Gilbert S. Kahn and John J. Noffo Kahn Foundation
**REPERTORY PRODUCTIONS**

**Umberto Giordano**

**ANDREA CHÉNIER**

CONDUCTOR Gianandrea Noseda

PRODUCTION Nicolas Joël

SET AND COSTUME DESIGNER Hubert Monloup

LIGHTING DESIGNER Duane Schuler

Production a gift of The Annenberg Foundation

---

**Richard Strauss**

**ARABELLA**

CONDUCTOR Philippe Auguin

PRODUCTION Otto Schenk

SET DESIGNER Günther Schneider-Siemssen

COSTUME DESIGNER Milena Canonero

LIGHTING DESIGNER Gil Wechsler

Production a gift of Mrs. Michael Falk

---

**Giacomo Puccini**

**LA BOHÈME**

CONDUCTOR Stefano Ranzani

PRODUCTION Franco Zeffirelli

SET DESIGNER Franco Zeffirelli

COSTUME DESIGNER Peter J. Hall

LIGHTING DESIGNER Gil Wechsler

Production a gift of Mrs. Donald D. Harrington

Revival a gift of Rolex

---

**Gioachino Rossini**

**LA CENERENTOLA**

CONDUCTOR Fabio Luisi

PRODUCTION Cesare Lievi

SET AND COSTUME DESIGNER Maurizio Balò

LIGHTING DESIGNER Gigi Saccomandi

CHOREOGRAPHER Daniela Schiavone

Production a gift of Alberto Vilar

Revival a gift of Mrs. Jayne Wrightsman

---

**Wolfgang Amadeus Mozart**

**COSÌ FAN TUTTE**

CONDUCTOR James Levine

PRODUCTION Lesley Koenig

SET AND COSTUME DESIGNER Michael Yeargan

LIGHTING DESIGNER Duane Schuler

Production a gift of Alberto Vilar

Additional funding from the Metropolitan Opera Club; the Denenberg Foundation, in honor of Dan Denenberg; The DuBose and Dorothy Heyward Memorial Fund; and Mr. and Mrs. Samuel L. Todlow

Revival a gift of DOLCE & GABBANA

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**Gaetano Donizetti**

**L’ELISIR D’AMORE**

CONDUCTOR Maurizio Benini

PRODUCTION Bartlett Sher

SET DESIGNER Michael Yeargan

COSTUME DESIGNER Catherine Zuber

LIGHTING DESIGNED BY Jennifer Tipton

Production a gift of The Monteforte Foundation, in honor of Wim Kooyker

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**George Frideric Handel, Antonio Vivaldi, Jean-Philippe Rameau, André Campra, Jean-Marie Leclair, Henry Purcell, Jean-Féry Rebel, Giovanni Battista Ferrandini**

**THE ENCHANTED ISLAND**

DEvised and WRitten by Jeremy Sams

CONDUCTOR Patrick Summers

PRODUCTION Phelim McDermott

ASSOCIATE DIRECTOR AND SET DESIGNER Julian Crouch

COSTUME DESIGNER Kevin Pollard

LIGHTING DESIGNER Brian MacDevitt

CHOREOGRAPHER Graciela Daniele

ANIMATION AND PROJECTION DESIGN 59 Productions

Production a gift of Dr. David G. Knott and Ms. Françoise Girard

Major funding from Rolex

Additional funding from The Annenberg Foundation, the Edgar Foster Daniels Foundation, Mr. and Mrs. William R. Miller, American Express, and the National Endowment for the Arts

Revival a gift of The NPD Group, Inc.

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**Richard Strauss**

**DIE FRAU OHNE SCHATTEN**

CONDUCTOR Vladimir Jurowski

PRODUCTION Herbert Wernicke

SET, COSTUME, AND LIGHTING DESIGNER Herbert Wernicke

Production a gift of a Managing Director and his wife

Revival a gift of Robert L. Turner
Giacomo Puccini

**MADAMA BUTTERFLY**

**CONDUCTOR** Marco Armiliato/Pierre Vallet/Philippe Auguin/Fabio Luisi  
**PRODUCTION** Anthony Minghella  
**DIRECTOR AND CHOREOGRAPHER** Carolyn Choa  
**SET DESIGNER** Michael Levine  
**COSTUME DESIGNER** Han Feng  
**LIGHTING DESIGNER** Peter Mumford  
**PUPPETRY** Blind Summit Theatre  
Production a gift of Mercedes and Sid Bass  
A co-production of the Metropolitan Opera, English National Opera, and Lithuanian National Opera

Wolfgang Amadeus Mozart

**THE MAGIC FLUTE**

**CONDUCTOR** Jane Glover*  
**PRODUCTION** Julie Taymor  
**SET DESIGNER** George Tsypin  
**COSTUME DESIGNER** Julie Taymor  
**LIGHTING DESIGNER** Donald Holder  
**PUPPET DESIGNERS** Julie Taymor, Michael Curry  
**CHOREOGRAPHER** Mark Dendy  
**ENGLISH ADAPTATION** J. D. McClatchy  
Abridged production a gift of The Andrew W. Mellon Foundation, and Bill Rollnick and Nancy Ellison Rollnick  
Original production of *Die Zauberflöte* a gift of Mr. and Mrs. Henry R. Kravis  
Additional funding from John Van Meter, The Annenberg Foundation, Karen and Kevin Kennedy, Bill Rollnick and Nancy Ellison Rollnick, Mr. and Mrs. William R. Miller, Agnes Varis and Karl Leichtman, and Mr. and Mrs. Ezra K. Zilkha

Benjamin Britten

**A MIDSUMMER NIGHT’S DREAM**

**CONDUCTOR** James Conlon  
**PRODUCTION** Tim Albery  
**SET AND COSTUME DESIGNER** Antony McDonald  
**LIGHTING DESIGNER** Matthew Richardson  
**CHOREOGRAPHER** Philippe Giraudeau  
Production a gift of the Edgar Foster Daniels Foundation  
Revival a gift of Rolex

Vincenzo Bellini

**NORMA**

**CONDUCTOR** Riccardo Frizza  
**PRODUCTION** John Copley  
**SET AND COSTUME DESIGNER** John Conklin  
**LIGHTING DESIGNER** Duane Schuler  
Production a gift of a Managing Director and his wife

Dmitri Shostakovich

**THE NOSE**

**CONDUCTOR** Valery Gergiev/Pavel Smelkov  
**PRODUCTION** William Kentridge  
**STAGE DIRECTORS** William Kentridge, Luc De Wit  
**SET DESIGNERS** William Kentridge, Sabine Theunissen  
**COSTUME DESIGNER** Greta Goiris  
**VIDEO COMPOSITOR AND EDITOR** Catherine Meyburgh  
**LIGHTING DESIGNER** Urs Schönebaum  
Production a gift of Frederick Iseman  
Additional funding from The Richard J. Massey Foundation for the Arts and Sciences, and the National Endowment for the Arts  
A co-production of the Metropolitan Opera, the Festival d’Aix-en-Provence, and the Opéra National de Lyon

Vincenzo Bellini

**I PURITANI**

**CONDUCTOR** Michele Mariotti  
**PRODUCTION** Sandro Sequi  
**SET DESIGNER** Ming Cho Lee  
**COSTUME DESIGNER** Peter J. Hall  
**LIGHTING DESIGNER** Gil Wechsler  
Production a gift of Mr. and Mrs. Bruce Crawford

Giuseppe Verdi

**RIGOLETTO**

**CONDUCTOR** Pablo Heras-Casado*  
**PRODUCTION** Michael Mayer  
**SET DESIGNER** Christine Jones  
**COSTUME DESIGNER** Susan Hilferty  
**LIGHTING DESIGNER** Kevin Adams  
**CHOREOGRAPHER** Steven Hoggett  
Production a gift of the Hermione Foundation, Laura Sloate, Trustee; and Mr. and Mrs. Paul M. Montrone  
Revival a gift of the Metropolitan Opera Club

* Debut
Richard Strauss

DER ROSENKAVALIER

CONDUCTOR Edward Gardner
PRODUCTION Nathaniel Merrill
SET AND COSTUME DESIGNER Robert O’Hearn
LIGHTING DESIGNER Gil Wechsler

Production a gift of Mrs. John D. Rockefeller, Jr.
Revival a gift in memory of Joan and Charles Scribner, Jr., by their son Charles Scribner III

Antonín Dvořák

RUSALKA

CONDUCTOR Yannick Nézet-Séguiin/Paul Nadler
PRODUCTION Otto Schenk
SET DESIGNER Günther Schneider-Siemssen
COSTUME DESIGNER Sylvia Strahammer
LIGHTING DESIGNER Gil Wechsler
CHOREOGRAPHER Carmen de Lavallade

Production a gift of The Fan Fox and Leslie R. Samuels Foundation, Inc.

Vincenzo Bellini

LA SONNAMBULA

CONDUCTOR Marco Armiliato
PRODUCTION Mary Zimmerman
SET DESIGNER Daniel Ostling
COSTUME DESIGNER Mara Blumenfeld
LIGHTING DESIGNER T. J. Gerckens
CHOREOGRAPHER Daniel Pelzig

Production a gift of Mr. and Mrs. Paul M. Montrone
Additional funding from the Hermione Foundation, Laura Sloate, Trustee;
The Gilbert S. Kahn and John J. Noffo Kahn Endowment Fund;
Mr. and Mrs. William R. Miller; and the National Endowment for the Arts

Giacomo Puccini

TOSCA

CONDUCTOR Riccardo Frizza/Marco Armiliato
PRODUCTION Luc Bondy
SET DESIGNER Richard Peduzzi
COSTUME DESIGNER Milena Canonero
LIGHTING DESIGNER Max Keller

Production a gift of The Annenberg Foundation
A co-production of the Metropolitan Opera, Bayerische Staatsoper, and Teatro alla Scala

Alban Berg

WOZZECK

CONDUCTOR James Levine
PRODUCTION Mark Lamos
SET AND COSTUME DESIGNER Robert Israel
LIGHTING DESIGNER James F. Ingalls

Production a gift of the Metropolitan Opera Club
Additional funding from The DuBose and Dorothy Heyward Memorial Fund
Revival a gift of Robert L. Turner

*Debut
The MET Orchestra at Carnegie Hall

OCTOBER 13, 2013
James Levine, conductor
Joyce DiDonato, mezzo-soprano

Verdi Overture to I Vespri Siciliani
carter Variations for Orchestra
Rossini Giovanna d’Arco
Mozart Deh, per questo istante solo, from La Clemenza di Tito
Mozart Ecco il punto ... Non più di fiori, from La Clemenza di Tito
Beethoven Symphony No. 7 in A Major, Op. 92

DECEMBER 22, 2013
James Levine, conductor
Peter Mattei, baritone

Mahler Lieder eines fahrenden Gesellen
Mahler Symphony No. 7

MAY 11, 2014
James Levine, conductor
Lynn Harrell, cello

Dvořák Carnival Overture, Op. 92
Dvořák Symphony No. 7 in D Minor, Op. 79
Dvořák Cello Concerto in B Minor, Op. 104

The Met: Live in HD 2013–14 Transmissions

OCTOBER 5, 2013
EUGENE ONEGIN Tchaikovsky

OCTOBER 26, 2013
THE NOSE Shostakovich

NOVEMBER 9, 2013
TOSCA Puccini

DECEMBER 14, 2013
FALSTAFF Verdi

FEBRUARY 8, 2014
RUSALKA Dvořák

MARCH 1, 2014
PRINCE IGOR Borodin

MARCH 15, 2014
WERTHER Massenet

APRIL 5, 2014
LA BOHÈME Puccini

APRIL 26, 2014
COSÌ FAN TUTTE Mozart

MAY 10, 2014
LA CENERENTOLA Rossini

Total audience: 2,481,024
2,000 theaters; 67 countries

The Met: HD Live in Schools

In partnership with the New York City Department of Education and with support from Bank of America, the program brought free high-definition transmissions to New York City public schools and 33 school districts in states across the country.
2013–14 Events

AUGUST 1, 2013
Free Summer Recital Series

AUGUST 24 – SEPTEMBER 2, 2013
Free Outdoor Summer HD Festival: 10 screenings of popular HD productions

SEPTEMBER 19, 2013
Eugene Onegin Tchaikovsky: Open House Final Dress Rehearsal

SEPTEMBER 23, 2013
Eugene Onegin Tchaikovsky: Opening Night live relay at Lincoln Center and in Times Square

OCTOBER 14, 2013
Guggenheim Museum: Works & Process – Creating Nico Muhly’s Two Boys
Peter Gelb moderated a discussion with Muhly, director Bartlett Sher, and conductor David Robertson; Alice Coote, Paul Appleby, and Sandra Piques Eddy performed excerpts from the opera.

OCTOBER 17, 2013
The Met @ Le Poisson Rouge: An Evening of Britten and Muhly; hosted by Nico Muhly, with performers CJ Camerieri (trumpet), Iestyn Davies, Joseph Kaiser, Kathleen Kim, Nico Muhly (piano), Patricia Racette, and Dan Saunders (piano).

OCTOBER 29, 2013
Nico Muhly in Conversation with Ira Glass; composer Nico Muhly with This American Life host Ira Glass in conversation at the New York Public Library.

NOVEMBER 18, 2013
Guggenheim Museum: Works & Process – Falstaff; director Robert Carsen and his production team in a panel discussion moderated by Margaret Juntwait; with performances by Nicola Alaimo, Jennifer Check, Paolo Fanale, and Lisette Oropesa.

DECEMBER 13, 2013
The Magic Flute Mozart: Open House Final Dress Rehearsal

JANUARY 13, 2014
Madama Butterfly Puccini: Open House Final Dress Rehearsal

JANUARY 15, 2014
Russian Exoticism and Prince Igor; an evening at Le Poisson Rouge with Anna Netrebko, Anita Rachvelishvili, Štefan Kocán, and Ildar Abdrazakov.

JANUARY 22, 2014
Film Society of Lincoln Center – Prince Igor/Aleksander Nevsky; a screening of Sergei Eisenstein’s epic Russian film Alexander Nevsky, preceded by a discussion between Dmitri Tcherniakov and Simon Morrison.

FEBRUARY 11, 14, 16, 2014
A Concert of Comic Operas: scenes from works by Berlioz, Donizetti, and Mozart, and Stravinsky’s one-act Mavra, conducted by James Levine; the Metropolitan Opera’s Lindemann Young Artist Development Program in partnership with The Juilliard School; performances given in the Peter Jay Sharp Theater at Juilliard.

FEBRUARY 23, 2014
The Met Opera at the New York Public Library; a discussion between singers Ildar Abdrazakov, Oksana Dyka, and Anita Rachvelishvili, and conductor Pavel Smelkov; moderated by Simon Morrison.

MARCH 9, 2014
Vittorio Grigolo in Recital

MARCH 30, 2014
National Council Grand Finals Concert, conducted by Marco Armiliato

JUNE 23–JULY 10, 2014
Free Summer Recital Series

The Arnold and Marie Schwartz Gallery Met

A solo exhibition by artist Laurie Simmons on the occasion of the Met premiere of Nico Muhly’s Two Boys; and a group show, Imaginary Portraits: Prince Igor, timed to the new production of Prince Igor, including works by John Baldessari, Alex Katz, Francesco Clemente, Dana Schutz, Michael Williams, and Ragnar Kjartansson.

In addition, the Met co-presented related events around the city, as well as activities with the Metropolitan Opera Guild.
2013–14 Artist Roster

**MEZZO-SOPRANOS**
Kate Aldrich
Jamie Barton
Elisabeth Bishop
Stephanie Blythe
Julie Boulilanne
Géraldine Chauvet
Alice Coote
Ginger Costa-Jackson
Kathryn Day
Elizabeth DeShong
Barbara Dever
Larissa Diadkova
Joyce DiDonato
Sandra Piques Eddy
Judith Forst
Wallis Giunta
Susan Graham
Jill Grove
Diana Haller
Theodora Hanslowe
Jane Henschel
Teresa S. Herold
Heather Johnson
Jennifer Johnson Cano
Sophie Koch
Ildikó Komlói
Edyta Kuleczak
Maya Lahyani
Margaret Lattimore
Isabel Leonard
Katherine Lerner

**SOPRANOS**
Lori Phillips
Susanna Phillips
Marina Poplavskaya
Emily Pulley
Patricia Racette
Sondra Radvanovsky
Jennifer Rowley
Tatiana Ryaguzeva
Emalie Savoy
Anne Schwanewilms
Martina Serafin
Gulnara Shafiogullina
Albina Shagimuratova
Oxana Shiilova
Amy Shoremount-Obra
Heidi Stober
Danielle Talamantes
Katie Van Kooten
Deborah Voigt
Amber Wagner
Claudia Waite
Elin Wall
Katherine Whyte
Betsy Wolfe
Lei Xu
Sonya Yoncheva
Guanyun Yu
Monica Yunus
Jennifer Zetlan

**COUNTERTENORS**
Anthony Roth Costanzo
David Daniels
Iestyn Davies
Jeffrey Mandelbaum
Andrey Nemzer

**BARITONES**
Nicola Alaimo
Roger Andrews
Maksim Aniskin
Peter Barrett
Joshua Benaim
David Bizic
Christopher Bolduc
Massimo Cavalletti
Vladimir Chmelov
Alessandro Corbelli
Dwayne Croft
Gregory Dahl
Mark Delavan
Tyler Duncan
Christopher Feigum
Tom Fox
Stephen Gaertner
George Gagnidze
Mathias Goerne
Nathan Gunn
Thomas Hampson
John Hancock
Keith Harris
Stephen Hartley
Scott Hendricks
Levi Hernandez
Richard Hobson
Joshua Hopkins
Dmitri Hvorostovsky
Dan Kempson
Hans-Joachim Kretelsen
Mariusz Kwiecień
Alexey Lavrov
Željko Lučić
Ambrogio Maestri
Christopher Maltman
Alexey Markov
Peter Mattei
Jeff Matson
Donald Maxwell
John Moore
Zurab Ninua
Marco Nisticò
Andrew Oakenfull
Nicholas Pallesen
Kyle Pflotzinger
Rodion Pogossov
Franco Pomponi
Trevor Schrenkennann
Michael Todd Simpson
Pietro Spagnoli
Jonathan Summers
Daniel Sutin
Paulo Szot
Serban Vulic
Hector Vásquez
Franco Vassallo
Michael Volle
Yunpeng Wang
David Won
Hyung Yun

**TENORS**
Wolfgang Ablinger-Sperrhacke
Julius Ahn
Roberto Alagna
Marcelo Álvarez
Aleksey Lavrov
Norman Reinhardt
Roberto Sacca
Gregory Schmidt
Mark Schowalter
Scott Scully
Sergio Semishchuk
Josef Shalamaniev
Singapore Singers
Norman Shankle
Aleksandr Snitkovski
Joshua Hopkins
Richard Hobson
Levi Hernandez
Angelo Morricone
Trevor Schrenkennann
Michael Todd Simpson
Pietro Spagnoli
Jonathan Summers
Daniel Sutin
Paulo Szot
Serban Vulic
Hector Vásquez
Franco Vassallo
Michael Volle
Yunpeng Wang
David Won
Hyung Yun
**BASS: BARITONES**
Ididar Abdrazakov
Kyle Albertson
Joseph Barron
Patrick Carlizzi
Brandon Cedel
Jeongcheol Cha
James Courtney
David Crawford
John Del Carlo
Dean Elzinga
Richard Paul Fink
Ryan Speedo Green
Philip Horst
Evan Hughes
Christopher Job
Brian Kontes
Ryan McKinney
Keith Miles
Daniel Mohs
James Morris
Maurizio Muraro
Rod Nelam
Eric Owens
Luca Pisaroni
Jukka Rasilainen
John Relyea
Johan Reuter
Shenyang
Matthew Anchel
Brian Bannatyne-Scott
Clive Bayley
Richard Bernstein
Gennady Bezzubenkov
Jordan Bisch
David Bizić
Matt Bohler
Rúni Brattaberg
Kevin Burdette
Julian Close
Philip Cokorinos
Paul Corona
Kirk Eichelberger
David Salsbery Fry
Andrew Funk
Andrew Gangestad
Kevin Glavin
Oren Gradus
Eric Jordan
Mika Kares
Štefan Kocán
Mikhail Koleshivili
Ricardo Lugo
Jeremy Milner
Liam Moran
Vladimir Ognovenko
Ievgen Orlov
Michele Pertusi
Mikhail Petrenko
Robert Pomakov
Julien Robins
Matthew Rose
Peter Rose
Erwin Schrott
Grigory Soloviov
Christophoros Stamboglis
Nathan Stark
Mikhail Svetlov
Stefan Szafarowsky
Alexei Tanovitski
Christian Van Horn
Harold Wilson

**GUEST ARTISTS**
Danny Burstein
Riley Costello
Daniel Everidge
Lynn Harrell
Tommy McKiernan
Vincenzo Scalera
Jason Simon
Phillip Taratula

**MEMBERS OF THE LINDEMANN YOUNG ARTIST DEVELOPMENT PROGRAM**
Benjamin Bliss
Brandon Cedel
Sponsored by Annette Merle-Smith
Mario Chang
Ekaterina Deleu
Ying Fang
Lachlan Glen
Ryan Speedo Green
Cecelia Hall
Anthony Kalil
Alexey Lavrov
Mary-Jane Lee
Nimrod David Pfeffer
Andrew Stenson
Sponsored by the Kern Family, in memory of Ralph W. Kern
Daniel Stewart
Bryan Wagorn
Yunpeng Wang
The Financial Results

2013–14
2014 Unrestricted Operating Revenues

2014 Operating Expenses
Operating revenues, including contributions, bequests, and other development revenues released for operations in Fiscal Year 2014, totaled $293.5 million, compared to $324.0 million in Fiscal Year 2013. Operating revenues include box office revenues from the New York season, media revenues, revenues from presentations, amounts drawn from the Association’s endowment, and contributions and bequests (including net assets released from restrictions). Opera box office revenues increased to $90.8 million in FY14, compared to $89.3 million in FY13. Media revenues were $31.6 million in FY14, compared to $34.5 million in FY13 due to two fewer HD productions in FY14. FY14 media expenses of $29.9 million were also lower than FY 13 media expenses of $33.9 million resulting in an increase to net media revenue of approximately $1.0 million. Presentation revenue was $7.4 million in FY14, compared to $7.5 million in FY13. The Association lowered its authorized spending from its endowment and reserves from $21.9 million in FY13 to $15.8 million in FY14 as part of its plan to reduce the spending draw over time.

Contributions, bequests, and other development revenues allocated for operations totaled $135.0 million in FY14 and $157.9 million in FY13. Fundraising expenses totaled $15.5 million, or 11.5% of operating contributions in FY14, compared to $15.4 million or 9.7% of operating contributions in FY13. Contributions for capital were $0.8 million in FY14, compared with $13.3 million raised in FY13.

Total operating expenses including fundraising expenses were $315.4 million in FY14, a decrease of $11.4 million or 3.5% from $326.8 million in FY13. Total compensation and benefits in FY14 was $246.3 million, compared to $253.5 million in FY13. The Association ended FY14 with an operating budget deficit of $21.9 million.

Net assets were $198.9 million at the end of FY14 and $226.0 million at the end of FY13. The change in net assets was largely attributable to the FY14 operating results, which were driven primarily by lower contributions in the last year of the Association’s campaign. In addition, the unfunded liability for the Met's defined benefit pension plan increased by $6.6 million from $68.4 million at the end of FY13 to $75.0 million at the end of FY14 primarily due to lower discount rates. At the end of FY14 the Met reached new agreements with its labor unions that will result in expense savings. In addition, the Met is launching a new fundraising drive beginning in FY15.
### Ten Year Income and Expense Summary

**FY 2005 - 14**

**(in Millions)**

<table>
<thead>
<tr>
<th>FY</th>
<th>Income</th>
<th>Contributions</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Opera box office income</td>
<td>82.2</td>
</tr>
<tr>
<td></td>
<td>Percent of box office capacity</td>
<td>79%</td>
</tr>
<tr>
<td></td>
<td>Other income</td>
<td>47.3</td>
</tr>
<tr>
<td></td>
<td>Total earned income</td>
<td>129.5</td>
</tr>
<tr>
<td></td>
<td>Compensation and employee benefits</td>
<td>167.7</td>
</tr>
<tr>
<td></td>
<td>Other expenses</td>
<td>42.7</td>
</tr>
<tr>
<td></td>
<td>Total expenses</td>
<td>210.4</td>
</tr>
<tr>
<td></td>
<td>Gross before Unrestricted Contributions (including net assets released from restrictions)</td>
<td>$(80.9)</td>
</tr>
<tr>
<td></td>
<td>Unrestricted Contributions (including net assets released from restrictions)</td>
<td>80.1</td>
</tr>
<tr>
<td></td>
<td>Excess (deficiency) of operating revenues over expenses</td>
<td>$(0.8)</td>
</tr>
<tr>
<td></td>
<td>Percent of expenses covered by contributions</td>
<td>38%</td>
</tr>
<tr>
<td></td>
<td>New York Season Opera Performances</td>
<td>226</td>
</tr>
<tr>
<td></td>
<td>Other Opera Performances (parks, tours, concerts)</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>Presentations</td>
<td>79</td>
</tr>
<tr>
<td></td>
<td>Total Performances</td>
<td>318</td>
</tr>
</tbody>
</table>
METROPOLITAN OPERA ASSOCIATION, INC.

Consolidated Financial Statements

July 31, 2014 and 2013

(With Independent Auditors’ Report Thereon)
Independent Auditors’ Report

The Board of Managing Directors
Metropolitan Opera Association, Inc.:

We have audited the accompanying consolidated financial statements of the Metropolitan Opera Association, Inc., which comprise the consolidated balance sheets as of July 31, 2014 and 2013, and the related consolidated statements of activities, and cash flows for the years then ended, and the related notes to the consolidated financial statements.

Management’s Responsibility for the Consolidated Financial Statements

Management is responsible for the preparation and fair presentation of these consolidated financial statements in accordance with U.S. generally accepted accounting principles; this includes the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of consolidated financial statements that are free from material misstatement, whether due to fraud or error.

Auditors’ Responsibility

Our responsibility is to express an opinion on these consolidated financial statements based on our audits. We conducted our audits in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the consolidated financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the consolidated financial statements. The procedures selected depend on the auditors’ judgment, including the assessment of the risks of material misstatement of the consolidated financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the organization’s preparation and fair presentation of the consolidated financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the organization’s internal control. Accordingly, we express no such opinion. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluating the overall presentation of the consolidated financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.
Opinion

In our opinion, the consolidated financial statements referred to above present fairly in all material respects, the financial position of the Metropolitan Opera Association, Inc. as of July 31, 2014 and 2013, and the changes in its net assets and its cash flows for the years then ended in accordance with U.S. generally accepted accounting principles.

February 9, 2015
METROPOLITAN OPERA ASSOCIATION, INC.
Consolidated Balance Sheets
July 31, 2014 and 2013
(In thousands)

<table>
<thead>
<tr>
<th>Assets</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$2,138</td>
<td>1,812</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>4,139</td>
<td>3,812</td>
</tr>
<tr>
<td>Contributions receivable, net (notes 2 and 10)</td>
<td>79,051</td>
<td>82,498</td>
</tr>
<tr>
<td>Prepaid production and telecast costs</td>
<td>12,138</td>
<td>10,510</td>
</tr>
<tr>
<td>Other assets (note 5)</td>
<td>5,870</td>
<td>6,505</td>
</tr>
<tr>
<td>Investments (notes 3 and 8)</td>
<td>298,443</td>
<td>302,832</td>
</tr>
<tr>
<td>Interests in split-interest agreements (note 3)</td>
<td>22,172</td>
<td>20,324</td>
</tr>
<tr>
<td>Property and equipment, net (note 4)</td>
<td>48,369</td>
<td>45,831</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>$472,320</strong></td>
<td><strong>474,124</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities and Net Assets</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>$24,324</td>
<td>22,554</td>
</tr>
<tr>
<td>Borrowings under line of credit (note 5)</td>
<td>17,000</td>
<td>—</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>40,259</td>
<td>40,180</td>
</tr>
<tr>
<td>Long-term debt (note 5)</td>
<td>100,000</td>
<td>100,000</td>
</tr>
<tr>
<td>Unfunded accumulated benefit obligation (note 6)</td>
<td>74,998</td>
<td>68,352</td>
</tr>
<tr>
<td>Other liabilities</td>
<td>16,832</td>
<td>17,058</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td><strong>273,413</strong></td>
<td><strong>248,144</strong></td>
</tr>
</tbody>
</table>

Net assets (notes 7 and 8):

<table>
<thead>
<tr>
<th>Unrestricted (accumulated deficit):</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Unfunded accumulated benefit obligation</td>
<td>(74,998)</td>
<td>(68,352)</td>
</tr>
<tr>
<td>Accumulated losses on endowment funds</td>
<td>(115)</td>
<td>(1,160)</td>
</tr>
<tr>
<td>Other</td>
<td>(70,928)</td>
<td>(49,481)</td>
</tr>
<tr>
<td><strong>Total accumulated deficit – unrestricted</strong></td>
<td>(146,041)</td>
<td>(118,993)</td>
</tr>
</tbody>
</table>

| Temporarily restricted                      | 119,066  | 120,245  |
| Permanently restricted                      | 225,882  | 224,728  |
| **Total net assets**                       | **198,907** | **225,980** |
| **Total liabilities and net assets**       | **$472,320** | **474,124** |

See accompanying notes to consolidated financial statements.
METROPOLITAN OPERA ASSOCIATION, INC.

Consolidated Statements of Activities
Years ended July 31, 2014 and 2013

(In thousands)

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Change in unrestricted net assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating revenues:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions and bequests</td>
<td>$98,348</td>
<td>99,863</td>
</tr>
<tr>
<td>Net assets released from restrictions</td>
<td>36,647</td>
<td>57,989</td>
</tr>
<tr>
<td>Total</td>
<td>134,995</td>
<td>157,852</td>
</tr>
<tr>
<td>Opera activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box office and tours</td>
<td>91,319</td>
<td>89,771</td>
</tr>
<tr>
<td>Media revenues</td>
<td>31,567</td>
<td>34,534</td>
</tr>
<tr>
<td>Other revenues</td>
<td>4,345</td>
<td>4,602</td>
</tr>
<tr>
<td>Ballet and other presentations</td>
<td>7,413</td>
<td>7,531</td>
</tr>
<tr>
<td>Investment return and bequest authorized spending amount (notes 3 and 8)</td>
<td>15,800</td>
<td>21,854</td>
</tr>
<tr>
<td>Other income (note 3)</td>
<td>8,034</td>
<td>7,902</td>
</tr>
<tr>
<td>Total</td>
<td>293,473</td>
<td>324,046</td>
</tr>
<tr>
<td>Operating expenses:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Opera activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performances</td>
<td>198,608</td>
<td>202,451</td>
</tr>
<tr>
<td>Media</td>
<td>29,905</td>
<td>33,902</td>
</tr>
<tr>
<td>New productions</td>
<td>16,814</td>
<td>21,788</td>
</tr>
<tr>
<td>Other expenses</td>
<td>8,389</td>
<td>8,652</td>
</tr>
<tr>
<td>Ballet and other presentations</td>
<td>7,248</td>
<td>7,193</td>
</tr>
<tr>
<td>Opera House</td>
<td>18,526</td>
<td>18,730</td>
</tr>
<tr>
<td>General management (note 5)</td>
<td>20,365</td>
<td>18,747</td>
</tr>
<tr>
<td>Fund-raising expenses</td>
<td>15,526</td>
<td>15,351</td>
</tr>
<tr>
<td>Total</td>
<td>315,381</td>
<td>326,814</td>
</tr>
<tr>
<td>Nonoperating:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment return (less) greater than spending amount (note 3)</td>
<td>(160)</td>
<td>7,774</td>
</tr>
<tr>
<td>Pension plan changes other than net periodic cost (note 6)</td>
<td>(5,911)</td>
<td>65,746</td>
</tr>
<tr>
<td>Change in value of interests in split-interest agreements</td>
<td>(3)</td>
<td>392</td>
</tr>
<tr>
<td>Change in fair value of interest rate swap (note 5)</td>
<td>—</td>
<td>231</td>
</tr>
<tr>
<td>Other</td>
<td>(1,833)</td>
<td>(1,064)</td>
</tr>
<tr>
<td>Total</td>
<td>(21,908)</td>
<td>(2,768)</td>
</tr>
<tr>
<td>Deficiency of operating revenues over expenses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Decrease) increase in unrestricted net assets</td>
<td>(27,048)</td>
<td>71,611</td>
</tr>
<tr>
<td>Change in temporarily restricted net assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions and bequests for operations</td>
<td>26,139</td>
<td>26,697</td>
</tr>
<tr>
<td>Contributions and bequests for capital</td>
<td>754</td>
<td>13,200</td>
</tr>
<tr>
<td>Investment return, net (note 3)</td>
<td>7,535</td>
<td>1,618</td>
</tr>
<tr>
<td>Change in value of interests in split-interest agreements</td>
<td>1,400</td>
<td>1,660</td>
</tr>
<tr>
<td>Other</td>
<td>2,407</td>
<td>1,245</td>
</tr>
<tr>
<td>Net assets released from restrictions:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>For operations</td>
<td>(36,647)</td>
<td>(57,989)</td>
</tr>
<tr>
<td>For capital</td>
<td>(2,767)</td>
<td>(1,200)</td>
</tr>
<tr>
<td>Decrease in temporarily restricted net assets</td>
<td>(1,179)</td>
<td>(14,769)</td>
</tr>
<tr>
<td>Change in permanently restricted net assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Endowment contributions</td>
<td>160</td>
<td>1,366</td>
</tr>
<tr>
<td>Investment return, net (note 3)</td>
<td>1,543</td>
<td>3,779</td>
</tr>
<tr>
<td>Other</td>
<td>(999)</td>
<td>—</td>
</tr>
<tr>
<td>Change in value of interests in split-interest agreements</td>
<td>450</td>
<td>94</td>
</tr>
<tr>
<td>Increase in permanently restricted net assets</td>
<td>1,154</td>
<td>5,239</td>
</tr>
<tr>
<td>Change in net assets</td>
<td>(27,073)</td>
<td>62,081</td>
</tr>
<tr>
<td>Net assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beginning of year</td>
<td>225,980</td>
<td>163,899</td>
</tr>
<tr>
<td>End of year</td>
<td>$198,907</td>
<td>225,980</td>
</tr>
</tbody>
</table>

See accompanying notes to consolidated financial statements.
METROPOLITAN OPERA ASSOCIATION, INC.
Consolidated Statements of Cash Flows
Years ended July 31, 2014 and 2013
(In thousands)

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash flows from operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Change in net assets</td>
<td>(27,073)</td>
<td>62,081</td>
</tr>
<tr>
<td>Adjustments to reconcile change in net assets to net cash used in operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>4,550</td>
<td>4,400</td>
</tr>
<tr>
<td>Pension plan changes other than net periodic cost</td>
<td>5,911</td>
<td>(65,746)</td>
</tr>
<tr>
<td>Net gains on investments</td>
<td>(21,591)</td>
<td>(32,300)</td>
</tr>
<tr>
<td>Fair value of interest rate swap</td>
<td>—</td>
<td>(231)</td>
</tr>
<tr>
<td>Contributions permanently restricted for endowment</td>
<td>(160)</td>
<td>(1,288)</td>
</tr>
<tr>
<td>Contributions restricted for investments in property and equipment</td>
<td>—</td>
<td>(13,300)</td>
</tr>
<tr>
<td>Changes in operating assets and liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>(327)</td>
<td>(578)</td>
</tr>
<tr>
<td>Contributions receivable, net</td>
<td>(876)</td>
<td>(1,067)</td>
</tr>
<tr>
<td>Prepaid production and other assets</td>
<td>(1,025)</td>
<td>6,966</td>
</tr>
<tr>
<td>Interests in split-interest agreements</td>
<td>(1,848)</td>
<td>(1,526)</td>
</tr>
<tr>
<td>Accounts payable, accrued expenses, and other liabilities</td>
<td>2,279</td>
<td>5,403</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>79</td>
<td>(2,297)</td>
</tr>
<tr>
<td>Net cash used in operating activities</td>
<td>(40,081)</td>
<td>(39,483)</td>
</tr>
</tbody>
</table>

| Cash flows from investing activities: |       |       |
| Acquisition of property and equipment | (7,056) | (8,152) |
| Decrease in accounts payable and accrued expenses related to construction in progress | — | (1,433) |
| Purchases of investments | (88,244) | (142,844) |
| Proceeds from sale of investments | 114,224 | 134,919 |
| Net cash provided by (used in) investing activities | 18,924 | (17,510) |

| Cash flows from financing activities: |       |       |
| Borrowings under line of credit | 17,000 | 26,700 |
| Repayments of line of credit | — | (51,700) |
| Borrowings on long-term debt | — | 100,000 |
| Repayment on long-term debt | — | (33,654) |
| Bond issuance costs | — | (968) |
| Cash contributions for permanently restricted endowment | 2,441 | 3,175 |
| Cash received for contributions restricted for investments in property and equipment | 2,042 | 11,272 |
| Net cash provided by financing activities | 21,483 | 54,825 |
| Net increase (decrease) in cash and cash equivalents | 326 | (2,168) |

| Cash and cash equivalents, beginning of year | 1,812 | 3,980 |
| Cash and cash equivalents, end of year | $2,138 | $1,812 |

Supplemental information:
Cash paid for interest $5,282 608

See accompanying notes to consolidated financial statements.
(1) Organization, Business Matters, Financial Statement Presentation, and Summary of Significant Accounting Policies

Organization

The Metropolitan Opera Association, Inc. (the Met) is a not-for-profit membership corporation incorporated in the State of New York, and organized for the primary purpose of sustaining, encouraging, and promoting musical art, and educating the general public about music, particularly opera.

The Met has a wholly owned for-profit subsidiary, Impresario, LLC, which has developed and licensed box office and development software to other not-for-profit organizations. The consolidated financial statements also include the Metropolitan Opera Endowment Trust (the Trust). The Trust is governed by a Trust Committee. Vacancies on the Trust Committee, which governs the Trust, are filled by the Met’s appointment.

Business Matters

For the fiscal year ended July 31, 2014, the Met’s unrestricted net assets decreased by $27 million, primarily due to a deficiency of operating revenues over expenses and an increase in the unfunded accumulated benefit obligation. As discussed in note 5, the line of credit has been extended to September 30, 2015. Any outstanding principal and interest is due at the line of credit’s expiration date. At February 9, 2015, the amount outstanding under the line of credit was $17 million. In August 2014, the Met reached new agreements with its labor unions that will result in expense savings beginning in fiscal 2015. In addition, the Met is launching a new fundraising drive beginning in fiscal 2015. Based upon the most recent information available and the Met’s actions taken to improve access to cash and reduce costs, the Met estimates that it has sufficient liquidity through July 31, 2015 to support operations.

Financial Statement Presentation

The consolidated financial statements of the Met are presented using the accrual basis of accounting. All intercompany balances and transactions have been eliminated in consolidation.

(a) Net Asset Classifications

The Met’s consolidated financial statements present information regarding its financial position and changes in net assets in three classes of net assets: unrestricted, temporarily restricted, and permanently restricted.

- Unrestricted – Includes all resources over which the Board of Managing Directors has discretionary control.
- Temporarily restricted – Includes net assets subject to donor-imposed restrictions that permit the Met to expend the assets as specified. The restrictions are satisfied either by the passage of time or by actions of the Met in accordance with those specified by the donor. Restricted contributions and investment income from endowment funds whose restrictions are met in the same reporting period are reported as increases in unrestricted net assets. To the extent not satisfied and placed in service in the same period, the Met reports contributions that must be used to acquire property and equipment as temporarily restricted net assets. When the restriction has been satisfied and the acquired assets are placed in service, the temporarily

(Continued)
restricted net assets are reclassified to unrestricted net assets. The Met follows the provisions of Accounting Standards Codification (ASC) 958, Section 205-45, Classification of Donor Restricted Endowment Funds Subject to UPMIFA, which requires the portion of a donor-restricted endowment fund that is not classified as permanently restricted to be classified as temporarily restricted net assets until appropriated for expenditure in a manner consistent with the standard of prudence prescribed by the New York Prudent Management of Institutional Funds Act (NYPMIFA).

- Permanently restricted – Includes net assets subject to donor-imposed restrictions that stipulate that the original contribution be maintained permanently, but permits the Met to expend part or all of the income, and in some cases all or part of the appreciation, derived for either specified or unrestricted purposes. In addition, permanently restricted net assets include certain gifts that require the use of a spending rate.

(b) Presentation of Revenues and Expenses

The following is an explanation of certain revenue and expense categories presented in the consolidated statements of activities:

- Opera activities – Revenues and expenses directly related to the production and presentation of opera performances.
- Ballet and other presentations – Revenues and expenses directly related to the presentation of attractions other than opera, where the Met either presents the attractions or licenses the Metropolitan Opera House at Lincoln Center (the Opera House) to third parties.
- Opera House – Expenses directly related to managing and operating the Opera House. The majority of Opera House expenses relates to program activities.
- General management – Expenses related to the overall operation of the Met that are not related to any single program or other supporting service.
- Fund-raising – Expenses related to the solicitation of contributions to the Met.

(c) Measure of Operations

The Met’s excess (deficiency) of operating revenues over operating expenses (the Measure of Operations) includes all unrestricted operating revenues and expenses that are an integral part of its programs and supporting activities, including unrestricted contributions and net assets released from donor restrictions to support its operating activities. The Measure of Operations also includes distributions from the endowment made in accordance with the Met’s spending policy. The Measure of Operations excludes net gains and losses on the endowment, which exceed or are less than the distribution determined by the spending policy, retirement plan adjustments, change in the fair value of the interest rate swap, capital contributions, adjustments to the discount on multi-year pledges, changes in the value of split-interest agreements, and nonrecurring activities. The Measure of Operations also excludes unrestricted bequests in excess of the amount required to fund approved budgeted costs and expenditures. In 2013, bequests appropriated for operations from prior year bequests were $1,000,000, and is included in investment return and bequest authorized spending amount. No such amount was appropriated in 2014.
(d) Use of Estimates

The preparation of the consolidated financial statements in conformity with accounting principles generally accepted in the United States of America requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosures at the date of the consolidated financial statements and the reported amounts of revenues and expenses during the reporting period. Actual results could differ from those estimates. Significant estimates and assumptions include the allowances for uncollectible receivables, the present value of multi-year contributions receivable, the valuation of investments, actuarial assumptions, the valuation of the interest rate swap, and the allocation of expenses to functional classifications.

Summary of Significant Accounting Policies

The following is a summary of significant accounting policies:

(a) Fair Value Measurements

Fair value is defined as the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date. Inputs to the valuation techniques used to measure fair value are prioritized by giving the highest priority to unadjusted quoted prices in active markets for identical assets or liabilities (Level 1 measurements) and the lowest priority to measurements involving significant unobservable inputs (Level 3 measurements).

The three levels of the fair value hierarchy are as follows:

Level 1 Inputs that reflect unadjusted quoted prices in active markets for identical assets or liabilities that the Met has the ability to access at the measurement date

Level 2 Inputs other than quoted prices included in Level 1 that are observable for the asset or liability either directly or indirectly, including inputs in markets that are not considered to be active and investment funds that are redeemable at or near the balance sheet date (generally within 90 days).

Level 3 Inputs that are unobservable and investment funds that are not redeemable at or near the balance sheet date

A financial instrument’s level within the fair value hierarchy is based on the lowest level of any input that is significant to the fair value measurement. The fair value of the Met’s investments is presented in note 3. The carrying value of the Met’s short-term financial instruments approximates fair value because of their short maturity. The carrying value of contributions receivable approximates their fair value. The carrying amount of annuity and other split-interest obligations approximates fair value because these instruments are recorded at the estimated net present value of future cash flows. These estimated fair values, however, involves unobservable inputs considered to be Level 3 in the fair value hierarchy. At July 31, 2014, the fair value of long-term debt is approximately $93.5 million. The estimated fair value of the Met’s long-term debt is based on the discounted future cash payments to be made for each issue. The discount used approximates current market rates for loans of similar maturities and credit quality and is considered Level 2 in the fair value hierarchy.

(Continued)
(b) Cash Equivalents and Cash Flows

Cash equivalents include short-term investments purchased with original maturities of three months or less, except for those cash equivalents held for long-term investment purposes. Contributions of donated financial assets that are not restricted for long-term purposes and are sold immediately are reported as operating activities in the consolidated statements of cash flows. Otherwise, such amounts are reported as investing or financing activities.

(c) Investments

Investments in marketable equity securities in managed accounts and debt securities, and exchange-traded mutual funds, are reported at fair value based on quoted market prices.

The fair value of the Met’s interest in business trusts, and other alternative investments is reported at net asset value, as a practical expedient. The Met reviews and evaluates the values provided by the investment managers and agrees with the valuation methods and assumptions used in determining the net asset values of these investments. These estimated fair values may differ significantly from the values that would have been used had a ready market for these securities existed. The classification of investments in the fair value hierarchy is not necessarily an indication of the risks, liquidity, or degree of difficulty in estimating the fair value of each investment’s underlying assets and liabilities.

(d) Property, Equipment, and Depreciation

Property and equipment including leasehold improvements are carried at cost, less accumulated depreciation or amortization. Depreciation and amortization are recorded as operating expenses using the straight-line method based on estimated useful lives of 5 to 30 years.

(e) Contributions and Bequests

Contributions and unconditional promises to give are reported as revenues in the period they are received or made, respectively. Contributed securities are recorded at fair value as of the date of the contribution. Unconditional bequests (donations received under terms of a will) are reported as revenues when notification of the bequest is received and the amount is reasonably determinable and the probate court declares the will valid. Contributions to be received after one year are discounted to present value of future cash flows at a risk-adjusted rate, which is considered Level 3 in the fair value hierarchy. Amortization of the discount is recorded as other change in net assets in accordance with the donor-imposed restrictions, if any, on the contributions.

In fiscal 2010, the Met established the Opera Company Fund (the Opera Fund) with a $110 million goal as part of a larger fundraising campaign. Through July 31, 2014, the Met has raised $113.8 million under the Opera Fund campaign. Contributions to the Opera Fund are recognized as unrestricted revenue up to a cumulative limit each year, as predetermined by the Met’s Board of Managing Directors and communicated to donors: $38.75 million through 2011; $62.5 million through 2012; $86.25 million through 2013; and $110 million through 2014. In years prior to 2014, cumulative gifts to the Opera Fund in excess of these limits, if any, were recognized as temporarily restricted net assets and released as the limits permitted. In 2014 (the last year of the Opera Fund), the cumulative excess of $3.8 million was recognized as unrestricted contribution revenue.

(Continued)
Fundraising expenses reflected in the accompanying consolidated statements of activities of $15.5 million and $15.4 million have been incurred to raise contributions and bequests, including temporarily and permanently restricted contributions and bequests, totaling $125 million and $141 million in 2014 and 2013, respectively.

(f) **Split-Interest Agreements**

The Met receives contributions in the form of charitable gift annuities, under which the Met agrees to pay the donor or the donor’s designee a fixed amount for a period of time. The obligation is recorded at its present value in other liabilities. The difference between the assets received and the obligation is reported in the change in value of interests in split-interest agreements in unrestricted net assets.

The Met has interests in charitable remainder and other trusts, and remainder interests in a pooled income fund held by a third-party trustee. These interests are reported at their present value and, when received, are included in temporarily or permanently restricted contribution revenue, depending on donor restrictions. (Charitable gift annuities, other charitable remainder trusts, and pooled income funds are discounted based on the rate at the time of the gift.)

(g) **Box Office, Tour Revenues, and Media Revenues**

Ticket sales are recognized in the consolidated statements of activities as box office revenue on a specific performance basis. Advance ticket sales, representing the receipt of payments for ticket sales for the next opera season, are reported as deferred revenue in the consolidated balance sheets. Tour revenue is recognized in the year the tour takes place. Media revenue is recognized in the year the showing takes place.

(h) **Operating Expenses**

Costumes and scenery costs for recurring productions are charged to expense when incurred. Production costs (labor and materials) relating to future new productions are deferred until the year in which the production is first presented.

Marketing expenses for the Met’s programs are charged to expense as incurred, except for direct response marketing and other expenses incurred related to the following season when the related revenues are recognized. Such deferred costs were approximately $913,000 and $882,000 at July 31, 2014 and 2013, respectively. Total marketing expenses recognized were $15.0 million and $15.2 million in 2014 and 2013, respectively. Such amounts, which represent management and general activities, are included in performance expense in the accompanying consolidated statements of activities.

On occasion, the Met provides tickets for fund-raising and media purposes at no cost. The value of these tickets is approximately $1 million and $1.1 million in 2014 and 2013, respectively, and appears in both revenue and expenses in the accompanying consolidated statements of activities. The revenue is included as part of box office revenue; the expenses appear as performance, media, or fund-raising expenses.
(i) **Risks and Uncertainties**

The Met invests in various types of investment securities. Investment securities are exposed to various risks, such as interest rate, market, and credit risks. Due to the level of risk associated with certain investment securities, it is at least reasonably possible that changes in the values of investment securities will occur in the near term and that such changes could materially affect the amounts reported in the consolidated financial statements.

(j) **Income Taxes**

The Met and the Trust are exempt from federal income taxes under Section 501(c)(3) of the Internal Revenue Code. Impresario, LLC is considered a disregarded entity for tax purposes. Management believes that the Met will continue to be exempt from taxes and that the Met has taken no significant uncertain tax positions.

(k) **Reclassifications**

Certain reclassifications have been made to the prior year consolidated financial statements to conform to the current year presentation.

(2) **Contributions Receivable**

Contributions receivable as of July 31 are scheduled to be collected as follows (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Within one year</td>
<td>$36,958</td>
<td>40,137</td>
</tr>
<tr>
<td>One to five years</td>
<td>36,613</td>
<td>38,619</td>
</tr>
<tr>
<td>More than five years</td>
<td>8,763</td>
<td>7,364</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>82,334</td>
<td>86,120</td>
</tr>
<tr>
<td>Less allowance for uncollectibility</td>
<td>(325)</td>
<td>(356)</td>
</tr>
<tr>
<td>Less discount to present value (average discount rate used is 2.08% and 2.18% for 2014 and 2013, respectively)</td>
<td>(2,958)</td>
<td>(3,266)</td>
</tr>
<tr>
<td><strong>Less allowance for uncollectibility and discount</strong></td>
<td>$79,051</td>
<td>82,498</td>
</tr>
</tbody>
</table>

In 2014 and 2013, contributions receivable include approximately $49.4 million and $44.4 million, respectively, due from ten donors.
(3) Investments

Investments consist of the following as of July 31 (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Endowment investments:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash equivalents and short-term investments</td>
<td>$23,616</td>
<td>19,321</td>
</tr>
<tr>
<td>Fixed income</td>
<td>32,216</td>
<td>47,130</td>
</tr>
<tr>
<td>U.S. equities</td>
<td>103,796</td>
<td>77,568</td>
</tr>
<tr>
<td>Global equities</td>
<td>63,227</td>
<td>46,717</td>
</tr>
<tr>
<td>Other alternative investment strategies</td>
<td>42,373</td>
<td>62,561</td>
</tr>
<tr>
<td><strong>Total Endowment investments</strong></td>
<td>$265,228</td>
<td>253,297</td>
</tr>
<tr>
<td><strong>Other investments:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash equivalents and short-term investments</td>
<td>22,078</td>
<td>14,951</td>
</tr>
<tr>
<td>Fixed income</td>
<td>1,859</td>
<td>24,455</td>
</tr>
<tr>
<td>U.S. equities</td>
<td>3,884</td>
<td>4,521</td>
</tr>
<tr>
<td>Global equities</td>
<td>1,733</td>
<td>1,029</td>
</tr>
<tr>
<td>Balanced mutual funds</td>
<td>2,965</td>
<td>2,986</td>
</tr>
<tr>
<td>Alternative investments</td>
<td>696</td>
<td>1,593</td>
</tr>
<tr>
<td><strong>Total Other investments</strong></td>
<td>$33,215</td>
<td>49,535</td>
</tr>
<tr>
<td><strong>Total Investments</strong></td>
<td>$298,443</td>
<td>302,832</td>
</tr>
</tbody>
</table>

Investment activity is summarized below for the years ended July 31, 2014 and 2013 (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investments, beginning of year</td>
<td>$302,832</td>
<td>262,607</td>
</tr>
<tr>
<td>Investment return:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest and dividends</td>
<td>4,645</td>
<td>4,927</td>
</tr>
<tr>
<td>Net gains</td>
<td>21,591</td>
<td>32,300</td>
</tr>
<tr>
<td>Less investment expenses</td>
<td>(751)</td>
<td>(1,160)</td>
</tr>
<tr>
<td>Investment return</td>
<td>25,485</td>
<td>36,067</td>
</tr>
<tr>
<td>Gifts and other additions</td>
<td>24,455</td>
<td>40,473</td>
</tr>
<tr>
<td>Amounts utilized for operations:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment return and bequest authorized spending amount</td>
<td>(15,800)</td>
<td>(21,854)</td>
</tr>
<tr>
<td>Transfers to fund Save the Met Broadcasts</td>
<td>(6,800)</td>
<td>(6,800)</td>
</tr>
<tr>
<td>Other transfers</td>
<td>(31,729)</td>
<td>(7,661)</td>
</tr>
<tr>
<td>Investments, end of year</td>
<td>$298,443</td>
<td>302,832</td>
</tr>
</tbody>
</table>

(Continued)
Investment return is presented in the consolidated statements of activities as follows for the years ended July 31 (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment return and bequest authorized spending amount</td>
<td>$15,800</td>
<td>$21,854</td>
</tr>
<tr>
<td>Other investment return included in other income or change in value of split-interest agreements</td>
<td>$767</td>
<td>$1,042</td>
</tr>
<tr>
<td>Investment return greater than authorized spending amount</td>
<td>$8,918</td>
<td>$13,171</td>
</tr>
<tr>
<td><strong>Investment return</strong></td>
<td><strong>$25,485</strong></td>
<td><strong>$36,067</strong></td>
</tr>
</tbody>
</table>

At July 31, 2014, the Met had outstanding commitments, net of investments already made, to invest in a private equity fund totaling $296,000.

The following represents management’s estimate of the remaining life of the (nonredeemable) limited partnerships held in the Met’s investment portfolio at July 31, 2014 and 2013 (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–5 years</td>
<td>$3,709</td>
<td>$3,199</td>
</tr>
<tr>
<td>6–12 years</td>
<td>$3,621</td>
<td>$4,323</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$7,330</td>
<td>$7,522</td>
</tr>
</tbody>
</table>

The redeemable alternative investment funds included in the Met’s investment portfolio at July 31, 2014 and 2013 are redeemable based on the following terms and conditions (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daily</td>
<td>$107</td>
<td>114</td>
</tr>
<tr>
<td>Fortnightly redemption with 3 days’ notice</td>
<td>$11,477</td>
<td>—</td>
</tr>
<tr>
<td>Monthly redemption with 6–60 days’ notice</td>
<td>$15,545</td>
<td>$21,227</td>
</tr>
<tr>
<td>Quarterly redemption with 30 days’ notice (subject to initial lock-up)</td>
<td>$28,293</td>
<td>$21,266</td>
</tr>
<tr>
<td>Quarterly redemption with 45–90 days’ notice (subject to lock-up)</td>
<td>$13,815</td>
<td>$30,011</td>
</tr>
<tr>
<td>Annual redemption with 45–90 days’ notice</td>
<td>$2,655</td>
<td>7,037</td>
</tr>
<tr>
<td></td>
<td>$14,214</td>
<td>11,880</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$86,106</strong></td>
<td><strong>$91,535</strong></td>
</tr>
</tbody>
</table>
The following tables present the fair value hierarchy of assets that are measured at fair value on a recurring basis at July 31, 2014 and 2013 (in thousands):

<table>
<thead>
<tr>
<th>Investments:</th>
<th>2014 Total</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash equivalents and short-term</td>
<td>$ 45,694</td>
<td>45,694</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>investments</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fixed income:</td>
<td>975</td>
<td>—</td>
<td>975</td>
<td>—</td>
</tr>
<tr>
<td>Common trust fund</td>
<td>33,023</td>
<td>33,023</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Mutual fund</td>
<td>77</td>
<td>77</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>U.S. government obligations</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>U.S. equities:</td>
<td>92,520</td>
<td>92,520</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Managed accounts</td>
<td>13,735</td>
<td>13,735</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Mutual funds</td>
<td>1,425</td>
<td>—</td>
<td>1,425</td>
<td>—</td>
</tr>
<tr>
<td>Common trust funds</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Global equities:</td>
<td>9,676</td>
<td>—</td>
<td>9,676</td>
<td>—</td>
</tr>
<tr>
<td>Business trusts</td>
<td>932</td>
<td>—</td>
<td>932</td>
<td>—</td>
</tr>
<tr>
<td>Common trust funds</td>
<td>13,661</td>
<td>13,661</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Limited liability company</td>
<td>5,869</td>
<td>—</td>
<td>5,869</td>
<td>—</td>
</tr>
<tr>
<td>Limited partnerships</td>
<td>34,822</td>
<td>—</td>
<td>11,477</td>
<td>23,345</td>
</tr>
<tr>
<td>Balanced mutual funds</td>
<td>2,965</td>
<td>2,965</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Alternative investments:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Multi-strategy – limited</td>
<td>16,814</td>
<td>—</td>
<td>13,815</td>
<td>2,999</td>
</tr>
<tr>
<td>partnerships</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Long/short equity – limited</td>
<td>982</td>
<td>—</td>
<td>—</td>
<td>982</td>
</tr>
<tr>
<td>partnership</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Long/short equity – limited</td>
<td>4,948</td>
<td>—</td>
<td>—</td>
<td>4,948</td>
</tr>
<tr>
<td>liability company</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Distressed securities – limited</td>
<td>16,597</td>
<td>—</td>
<td>—</td>
<td>16,597</td>
</tr>
<tr>
<td>partnerships</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Private equity</td>
<td>3,621</td>
<td>—</td>
<td>—</td>
<td>3,621</td>
</tr>
<tr>
<td>Real estate investment trust</td>
<td>107</td>
<td>—</td>
<td>107</td>
<td>—</td>
</tr>
<tr>
<td>Interests in split-interest agreements</td>
<td>$ 22,172</td>
<td>—</td>
<td>—</td>
<td>22,172</td>
</tr>
<tr>
<td>Investments:</td>
<td>2013 Total</td>
<td>Level 1</td>
<td>Level 2</td>
<td>Level 3</td>
</tr>
<tr>
<td>----------------------------------------</td>
<td>------------</td>
<td>---------</td>
<td>---------</td>
<td>---------</td>
</tr>
<tr>
<td>Cash equivalents and short-term</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>investments</td>
<td>$34,272</td>
<td>34,272</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Fixed income:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Common trust fund</td>
<td>1,007</td>
<td>—</td>
<td>1,007</td>
<td>—</td>
</tr>
<tr>
<td>Mutual fund</td>
<td>70,496</td>
<td>70,496</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>U.S. government obligations</td>
<td>82</td>
<td>82</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>U.S. equities:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Managed accounts</td>
<td>67,567</td>
<td>67,567</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Mutual funds</td>
<td>12,571</td>
<td>12,571</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Common trust funds</td>
<td>1,951</td>
<td>—</td>
<td>1,951</td>
<td>—</td>
</tr>
<tr>
<td>Global equities:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Business trusts</td>
<td>8,434</td>
<td>—</td>
<td>8,434</td>
<td>—</td>
</tr>
<tr>
<td>Common trust funds</td>
<td>546</td>
<td>—</td>
<td>546</td>
<td>—</td>
</tr>
<tr>
<td>Mutual funds</td>
<td>12,297</td>
<td>12,297</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Limited liability company</td>
<td>5,203</td>
<td>—</td>
<td>5,203</td>
<td>—</td>
</tr>
<tr>
<td>Limited partnership</td>
<td>21,266</td>
<td>—</td>
<td>—</td>
<td>21,266</td>
</tr>
<tr>
<td>Balanced mutual funds</td>
<td>2,986</td>
<td>2,986</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Alternative investments:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Inflation-sensitive – common</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>trust fund</td>
<td>7,590</td>
<td>—</td>
<td>7,590</td>
<td>—</td>
</tr>
<tr>
<td>Multi-strategy – limited</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>partnerships</td>
<td>18,815</td>
<td>—</td>
<td>11,350</td>
<td>7,465</td>
</tr>
<tr>
<td>Long/short equity – limited</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>partnership</td>
<td>18,661</td>
<td>—</td>
<td>18,661</td>
<td>—</td>
</tr>
<tr>
<td>Distressed securities – limited</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>partnerships</td>
<td>14,651</td>
<td>—</td>
<td>—</td>
<td>14,651</td>
</tr>
<tr>
<td>Private equity</td>
<td>4,323</td>
<td>—</td>
<td>—</td>
<td>4,323</td>
</tr>
<tr>
<td>Real estate investment trust</td>
<td>114</td>
<td>—</td>
<td>114</td>
<td>—</td>
</tr>
<tr>
<td></td>
<td>$302,832</td>
<td>200,271</td>
<td>54,856</td>
<td>47,705</td>
</tr>
<tr>
<td>Interests in split-interest agreements</td>
<td>$20,324</td>
<td>—</td>
<td>—</td>
<td>20,324</td>
</tr>
</tbody>
</table>

(Continued)
The following tables present the Met’s activity for investments measured at fair value on a recurring basis using significant unobservable inputs (Level 3) at July 31 (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>Multi-strategy</th>
<th>Distressed securities</th>
<th>Global equities</th>
<th>Private equity</th>
<th>Long/short equity</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2014</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beginning balance</td>
<td>$ 7,465</td>
<td>14,651</td>
<td>21,266</td>
<td>4,323</td>
<td></td>
<td>47,705</td>
</tr>
<tr>
<td>Net appreciation (depreciation) in fair value</td>
<td>397</td>
<td>2,961</td>
<td>2,079</td>
<td>(494)</td>
<td>(52)</td>
<td>4,891</td>
</tr>
<tr>
<td>Transfer from Level 2</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>5,000</td>
<td>982</td>
</tr>
<tr>
<td>Purchases</td>
<td>444</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>5,444</td>
<td></td>
</tr>
<tr>
<td>Redemptions</td>
<td>(5,307)</td>
<td>(1,015)</td>
<td>—</td>
<td>(208)</td>
<td></td>
<td>(6,530)</td>
</tr>
<tr>
<td>Ending balance</td>
<td>$ 2,999</td>
<td>16,597</td>
<td>23,345</td>
<td>3,621</td>
<td>5,930</td>
<td>52,492</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Multi-strategy</th>
<th>Distressed securities</th>
<th>Global equities</th>
<th>Private equity</th>
<th>Other real estate</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2013</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beginning balance</td>
<td>$ 19,133</td>
<td>14,485</td>
<td>16,451</td>
<td>4,689</td>
<td>1,302</td>
<td>56,060</td>
</tr>
<tr>
<td>Net appreciation in fair value</td>
<td>1,550</td>
<td>2,191</td>
<td>4,815</td>
<td>236</td>
<td></td>
<td>8,792</td>
</tr>
<tr>
<td>Purchases</td>
<td>233</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td></td>
<td>233</td>
</tr>
<tr>
<td>Redemptions</td>
<td>(13,451)</td>
<td>(2,025)</td>
<td>—</td>
<td>(602)</td>
<td>(1,302)</td>
<td>(17,380)</td>
</tr>
<tr>
<td>Ending balance</td>
<td>$ 7,465</td>
<td>14,651</td>
<td>21,266</td>
<td>4,323</td>
<td></td>
<td>47,705</td>
</tr>
</tbody>
</table>

For the year ended July 31, 2014, interests in split-interest agreements increased by new agreements of $139,000 and increased by net investment gains of $1,709,000. For the year ended July 31, 2013, interests in split-interest agreements increased by new agreements of $333,000, decreased by terminated agreements of approximately $469,000, and increased by net investment gains of $1,662,000.

Information with respect to investment strategies and redemption terms for alternative investments in 2014 is as follows:

Global equities business trust: comprised of an international equity investment that permits monthly redemptions.

Global equities – limited liability company: This investment objective is to achieve long-term capital appreciation by investing in publicly traded equity, fixed income, and other types of securities including common stocks, securities convertible into common stock, and rights and warrants to purchase common stock, that are trading at what the investment manager believes to be a discount to their net asset value. Redemptions are allowed monthly with 30 days prior written notice.

Global equities – limited partnerships: One limited partnership’s investment objective is to achieve compound annual long-term returns that are superior to the Morgan Stanley World Cap Index; however, it is not managed to mirror the geographic or industry composition of any index. The initial commitment is nonredeemable for sixty months expiring July 31, 2016. The other limited partnership’s investment objective is to seek to achieve an attractive long-term rate of return and to outperform the MSCI World (Net) Index over a full market cycle. Redemptions are allowed fortnightly.

(Continued)
Inflation-sensitive – common trust fund: This fund invests in areas that seek to offer strong relative performance against inflation. Redemption is allowed monthly. The fund was fully redeemed during the year ended July 31, 2014.

Multi-strategy – limited partnerships: One multi-strategy fund with an event driven focus seeks to exploit situations in which announced or anticipated events create opportunities to invest in securities and other financial instruments at a discount to their exit values. Redemptions are allowed quarterly with 65 days prior written notice. Another multi-strategy fund seeks to deliver superior risk adjusted returns over a multi-year period with an absolute return orientation. Redemptions are available without fees on three-year anniversary dates. These redemptions are being initiated by the Met as the anniversary dates arise. A third fund’s goal is to achieve annual returns superior to long-term equity market returns with low beta and low volatility. A full redemption has been requested. The remaining investment in the funds where redemption has been requested includes illiquid side pocket investments that are redeemable as they are fully monetized.

Long/short equity – limited partnership: The long/short hedge fund seeks appreciation through investments in a number of long/short equity positions. The fund was redeemed during the year ended July 31, 2014. The remaining amount represents holdbacks until the fund’s 2014 audit is complete in April 2015.

Long/short equity – limited liability company: Seeks to provide compound annual long-term returns before incentive allocations that are superior to the broad market averages, while seeking to have less risk than the overall stock market. Redemptions are allowed with receipt of 30 days’ prior written notice as of the last business day of the fiscal quarter ending on or immediately after the end of the 36th month following January 1, 2014. Fees of 3%, 2%, or 1% apply to withdrawals during the commitment period.

Distressed securities – limited partnerships: Seeks to achieve superior risk-adjusted returns over time primarily through investment opportunities that are generated by the various phases of the credit cycles. One fund is in the stage of making quarterly distributions as investments are liquidated. The other distressed fund provides for annual redemptions.

Private equity: includes investments that are focused on the financial services sector and funds that are in liquidation status via special purpose vehicles. In 2012, an investment was added whose purpose is to make capital investments by investing primarily in companies related to China, Hong Kong, or Taiwan. Redemptions are issued periodically as determined by the manager.
(4) Property and Equipment

Property and equipment as of July 31 are summarized by major classification as follows (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land</td>
<td>$91</td>
<td>$91</td>
</tr>
<tr>
<td>Warehouses</td>
<td>1,773</td>
<td>1,773</td>
</tr>
<tr>
<td>Leasehold improvements</td>
<td>27,180</td>
<td>24,225</td>
</tr>
<tr>
<td>Furniture, fixtures, and other, including information systems equipment</td>
<td>32,337</td>
<td>30,871</td>
</tr>
<tr>
<td>Theatrical equipment</td>
<td>50,021</td>
<td>42,775</td>
</tr>
<tr>
<td>Construction in progress</td>
<td>2,338</td>
<td>6,949</td>
</tr>
<tr>
<td></td>
<td>113,740</td>
<td>106,684</td>
</tr>
<tr>
<td>Less accumulated depreciation and amortization</td>
<td>(65,371)</td>
<td>(60,853)</td>
</tr>
<tr>
<td></td>
<td>$48,369</td>
<td>45,831</td>
</tr>
</tbody>
</table>

(5) Long-Term Debt and Line of Credit

The Met maintains a bank line of credit of $30 million, which is renewable annually in August (the Line of Credit). The Line of Credit was extended on February 6, 2015 and expires September 30, 2015. The Line of Credit amount is $30 million for the period from February 6, 2015 through June 29, 2015; $23 million from June 30, 2015 through July 30, 2015; $19 million from July 31, 2015 through August 31, 2015; and $7.5 million from September 1, 2015 to September 30, 2015. The latter satisfies the requirement that the agreement requires that the maximum amount of advances outstanding under the Line of Credit be reduced to not more than $7.5 million for at least 30 consecutive days in each line year. The line year is the period from September 1, 2014 to September 30, 2015, and each subsequent one-year period. The Met has pledged: (i) certain artwork to collateralize the Line of Credit and the $11.6 million standby letter of credit facility (the Letter of Credit) (see note 9); (ii) certain endowment funds for which the respective donors have agreed to allow such funds to serve as collateral for the Line of Credit; and (iii) a warehouse to collateralize the Letter of Credit. Borrowings under the Line of Credit bear interest at LIBOR plus 1.50%. The Line of Credit is charged a fee of 0.25% on the unborrowed portion of the line. Interest expense related to borrowings under the Line of Credit was approximately $238,000 and $181,000 for 2014 and 2013, respectively, and is included in general management expenses. No balance was outstanding on the Line of Credit as of July 31, 2013. At July 31, 2014, the amount outstanding under the Line of Credit was $17 million.

In December 2012, the Met issued The Metropolitan Opera Taxable Bonds, Series 2012 (the Bonds) in the amount of $100 million. The proceeds were used to repay existing indebtedness as discussed below and to terminate a related interest rate swap agreement (the Swap). In addition, the proceeds fund working capital and operating expenses of the Met. Pursuant to various agreements, including an “Indenture of Trust” (the Indenture), the Met is obligated to make required payments of principal, sinking fund installments, and interest on the Bonds. No collateral is required under the Bonds.
The Bonds comprise, at par, $20.355 million of fixed rate serial bonds with maturity dates commencing October 1, 2014 and annually thereafter until October 1, 2022, and $79.645 million of fixed rate term bonds with mandatory sinking fund requirements commencing October 1, 2023 and annually thereafter until final maturity on October 1, 2042. The fixed rate serial bonds bear interest at rates ranging from 1.000% to 3.128% payable each April 1 and October 1, commencing October 1, 2013. The fixed rate term bonds bear interest at rates ranging from 3.728% to 4.524%, payable each April 1 and October 1, commencing October 1, 2013. The Bonds are subject to optional redemption by the Met prior to maturity on any business day. The Bonds are also subject to mandatory redemption pursuant to Sinking Fund installments at the redemption price equal to 100% of the principal amount of the Bonds to be redeemed, plus accrued interest. The Bonds may also be redeemed prior to maturity at the election of the Met at a price equal to the greater of 100% of the principal to be redeemed and the sum of the discounted present value of the remaining scheduled payments, plus accrued interest. The discount rate is a treasury rate plus, in the case of the bonds maturing October 1, 2014 through October 1, 2022, 20 basis points, and plus, in the case of the bonds maturing October 1, 2027, October 1, 2032, and October 1, 2042, 30 basis points.

In connection with the issuance of the Bonds, bond issuance costs of $968,000 have been deferred and are being amortized over the life of the Bonds. Interest expense for the Bonds for the years ended July 31, 2014 and 2013 was $3.9 million and $2.4 million, respectively.

The minimum annual payments for principal and interest related to long-term debt are as follows:

<table>
<thead>
<tr>
<th>Year(s) ending July 31:</th>
<th>Principal</th>
<th>Interest</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2015</td>
<td>$2,105</td>
<td>3,920</td>
<td>6,025</td>
</tr>
<tr>
<td>2016</td>
<td>2,130</td>
<td>3,897</td>
<td>6,027</td>
</tr>
<tr>
<td>2017</td>
<td>2,160</td>
<td>3,867</td>
<td>6,027</td>
</tr>
<tr>
<td>2018</td>
<td>2,195</td>
<td>3,830</td>
<td>6,025</td>
</tr>
<tr>
<td>2019</td>
<td>2,235</td>
<td>3,787</td>
<td>6,022</td>
</tr>
<tr>
<td>Thereafter</td>
<td>89,175</td>
<td>55,376</td>
<td>144,551</td>
</tr>
<tr>
<td></td>
<td>$100,000</td>
<td>74,677</td>
<td>174,677</td>
</tr>
</tbody>
</table>

The Bonds were used to repay $33.2 million outstanding on a $35 million bank loan (the Long-term Loan) and amounts outstanding under the Line of Credit of $30 million. The Long-term Loan required collateral equal to the principal balance. The interest rate for the term of the Long-term Loan was equal to adjusted one-month LIBOR plus 0.76%. Interest expense under this obligation was approximately $3.0 million for 2013 and is included in general management expense. In June 2011, the Met executed the Swap agreement to manage its exposure on its adjustable rate debt. The Swap, which would have expired on June 20, 2016, as called for the Met to pay the counterparty a fixed rate of 3.365% on the outstanding notional amount, which is equal to the outstanding principal balance on the underlying loan. The Met had the option to terminate the Swap at any time, in whole or in part, subject to a termination fee.

(6) Retirement Plans

The Met has a defined benefit pension plan (the Plan), which covers many of its employees. Benefits are based on years of service and employees’ compensation. The Met uses a July 31 measurement date.

(Continued)
The Met’s policy is to fund amounts not less than the minimum statutory funding requirements. The Met recognizes the Plan’s funded status as an asset or a liability and recognizes the changes in its funded status in the year in which the changes occur through a separate line within the change in unrestricted net assets, apart from expenses, to the extent those changes are not included in the net periodic cost.

Financial information regarding the Plan as of July 31 follows (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Change in benefit obligation:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Benefit obligation at beginning of year</td>
<td>$244,333</td>
<td>$280,189</td>
</tr>
<tr>
<td>Service cost</td>
<td>5,210</td>
<td>6,410</td>
</tr>
<tr>
<td>Interest cost</td>
<td>11,744</td>
<td>9,580</td>
</tr>
<tr>
<td>Actuarial losses (gains)</td>
<td>17,860</td>
<td>(40,702)</td>
</tr>
<tr>
<td>Benefits paid</td>
<td>(12,193)</td>
<td>(11,144)</td>
</tr>
<tr>
<td><strong>Benefit obligation at end of year</strong></td>
<td>$266,954</td>
<td>$244,333</td>
</tr>
</tbody>
</table>

| **Change in plan assets:**       |          |          |
| Fair value of plan assets at beginning of year | 175,981  | 151,820  |
| Actual return                    | 18,168   | 25,498   |
| Employer contributions           | 10,297   | 10,268   |
| Benefits paid and actual expenses| (12,490) | (11,605) |
| **Fair value of plan assets at end of year** | 191,956  | 175,981  |

| **Funded status**                |          |          |
| **Change in benefit obligation:** |          |          |
| **Fair value of plan assets at end of year** |          |          |
| Funded status                    | $ (74,998) | (68,352) |

| **Components of net periodic cost:** |          |          |
| Service cost                       | $5,210   | 6,410    |
| Interest cost                      | 11,744   | 9,580    |
| Expected return on plan assets     | (13,751) | (12,574) |
| Other, net                         | 7,829    | 12,581   |
| **Net periodic cost**              | $11,032  | 15,997   |

| **Components of net periodic cost:** |          |          |
| Unrecognized prior service cost    | $11,564  | 14,471   |
| Unrecognized net loss              | 81,002   | 72,184   |
| **Total**                          | $92,566  | 86,655   |

| **Items not yet recognized as a component of net periodic benefit cost:** |          |          |
| **Discount rate**                 | 4.84%    | 3.47%    |
| **Expected long-term return on plan assets** | 8.00%    | 8.00%    |

Weighted average assumptions used to determine benefit obligations:

| **Discount rate** | 4.44% | 4.84% |

(Continued)
Prior to 2013, the discount rate used to value the benefit obligation was based on the Citigroup Pension Discount Curve. In 2013, the Met calculated a discount rate using a Dedicated Bond Portfolio, which resulted in a discount rate that was approximately 35 basis points higher than the previous method.

The net loss expected to be recognized as a component of net periodic pension cost over the next twelve months is $8,027,000. This includes the amortization of the net loss and the amortization of prior service costs.

The accumulated benefit obligation for the Plan at July 31, 2014 and 2013 was $266,954,000 and $244,333,000, respectively.

The Met will contribute at least the minimum required amount of approximately $9 million to the Plan in fiscal year 2015. Benefit payments, which reflect expected future service as appropriate, are expected to be paid as follows (in thousands):

<table>
<thead>
<tr>
<th>Year(s) ending July 31</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>2015</td>
<td>$13,067</td>
</tr>
<tr>
<td>2016</td>
<td>13,780</td>
</tr>
<tr>
<td>2017</td>
<td>14,319</td>
</tr>
<tr>
<td>2018</td>
<td>14,997</td>
</tr>
<tr>
<td>2019</td>
<td>15,375</td>
</tr>
<tr>
<td>2020–2024</td>
<td>82,219</td>
</tr>
</tbody>
</table>

The expected long-term rate of return for the Plan's total assets is based on the Plan’s investment policy. The investment policy is to maximize the rate of return on assets with the objective of ensuring a total return that will preserve and enhance the principal and provide sufficient liquidity to meet benefit obligations. In order to minimize risks, the Plan’s assets are diversified within the fixed income and equity portions of the portfolio. The Plan’s weighted average asset allocations at July 31, 2014 and 2013 by asset category are as follows:

<table>
<thead>
<tr>
<th>Asset category</th>
<th>Target policy allocation</th>
<th>Percentage of plan assets</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>2014</td>
</tr>
<tr>
<td>Domestic and international fixed income</td>
<td>0%–40%</td>
<td>23%</td>
</tr>
<tr>
<td>Domestic and international equity</td>
<td>0–50</td>
<td>68</td>
</tr>
<tr>
<td>Alternative assets and private equity</td>
<td>0–25</td>
<td>9</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>100%</td>
</tr>
</tbody>
</table>

A mutual fund with a balanced investment allocation is allocated to the respective asset category in the table above.
The following table presents the fair value hierarchy of the pension assets that are measured at fair value on a recurring basis at July 31, 2014 (in thousands):

<table>
<thead>
<tr>
<th>2014 Total</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash equivalents and short-term investments</td>
<td>$5,853</td>
<td>5,853</td>
<td>—</td>
</tr>
<tr>
<td>Fixed income – mutual fund</td>
<td>22,458</td>
<td>22,458</td>
<td>—</td>
</tr>
<tr>
<td>U.S. equity:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Managed accounts</td>
<td>51,888</td>
<td>51,888</td>
<td>—</td>
</tr>
<tr>
<td>Mutual fund</td>
<td>4,132</td>
<td>4,132</td>
<td>—</td>
</tr>
<tr>
<td>Common trust fund</td>
<td>9,237</td>
<td>—</td>
<td>9,237</td>
</tr>
<tr>
<td>Global equity:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Limited partnership</td>
<td>16,637</td>
<td>—</td>
<td>16,637</td>
</tr>
<tr>
<td>Limited liability company</td>
<td>4,044</td>
<td>—</td>
<td>4,044</td>
</tr>
<tr>
<td>Business trust</td>
<td>16,533</td>
<td>—</td>
<td>16,533</td>
</tr>
<tr>
<td>Balanced fund – mutual fund</td>
<td>51,628</td>
<td>51,628</td>
<td>—</td>
</tr>
<tr>
<td>Other alternative investments</td>
<td>9,546</td>
<td>—</td>
<td>9,546</td>
</tr>
<tr>
<td>Total pension assets</td>
<td>$191,956</td>
<td>135,959</td>
<td>55,997</td>
</tr>
</tbody>
</table>

The following table presents the fair value hierarchy of the pension assets that are measured at fair value on a recurring basis at July 31, 2013 (in thousands):

<table>
<thead>
<tr>
<th>2013 Total</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash equivalents and short-term investments</td>
<td>$1,247</td>
<td>1,247</td>
<td>—</td>
</tr>
<tr>
<td>Fixed income – mutual fund</td>
<td>32,805</td>
<td>32,805</td>
<td>—</td>
</tr>
<tr>
<td>U.S. equity:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Managed accounts</td>
<td>35,072</td>
<td>35,072</td>
<td>—</td>
</tr>
<tr>
<td>Mutual fund</td>
<td>3,696</td>
<td>3,696</td>
<td>—</td>
</tr>
<tr>
<td>Common trust fund</td>
<td>13,975</td>
<td>—</td>
<td>13,975</td>
</tr>
<tr>
<td>Global equity:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Limited partnership</td>
<td>14,816</td>
<td>—</td>
<td>14,816</td>
</tr>
<tr>
<td>Limited liability company</td>
<td>3,586</td>
<td>—</td>
<td>3,586</td>
</tr>
<tr>
<td>Business trust</td>
<td>14,399</td>
<td>—</td>
<td>14,399</td>
</tr>
<tr>
<td>Balanced fund – mutual fund</td>
<td>47,649</td>
<td>47,649</td>
<td>—</td>
</tr>
<tr>
<td>Other alternative investments</td>
<td>8,736</td>
<td>—</td>
<td>8,736</td>
</tr>
<tr>
<td>Total pension assets</td>
<td>$175,981</td>
<td>120,469</td>
<td>55,512</td>
</tr>
</tbody>
</table>
The redeemable alternative investment funds included in the Met’s pension asset portfolio at July 31, 2014 and 2013 are redeemable based on the following terms and conditions (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daily redemption with 1 day’s notice</td>
<td>$9,237</td>
<td>$13,975</td>
</tr>
<tr>
<td>Fortnightly redemption with 3 day’s notice</td>
<td>16,637</td>
<td>14,816</td>
</tr>
<tr>
<td>Monthly with 6 days’ notice</td>
<td>16,533</td>
<td>14,399</td>
</tr>
<tr>
<td>Monthly with 30 days’ notice</td>
<td>4,044</td>
<td>3,586</td>
</tr>
<tr>
<td>Quarterly with 65 days’ notice</td>
<td>9,546</td>
<td>8,736</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$55,997</strong></td>
<td><strong>55,512</strong></td>
</tr>
</tbody>
</table>

The following table presents the Met’s activity for pension assets measured at fair value on a recurring basis using significant unobservable inputs (Level 3) at July 31, 2013 (in thousands):

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning balance</td>
<td>$154</td>
</tr>
<tr>
<td>Net depreciation in fair value</td>
<td>(8)</td>
</tr>
<tr>
<td>Purchases and redemptions, net</td>
<td>(146)</td>
</tr>
<tr>
<td><strong>Ending balance</strong></td>
<td>$</td>
</tr>
</tbody>
</table>

Certain employees not covered by the Plan are covered by multi-employer plans as part of collective bargaining agreements. Amounts contributed to these union plans were $5,079,000 and $5,322,000 in 2014 and 2013, respectively. The zone status of the multi-employer plans is based on information from the respective unions and, as required by the PPA, is certified by the plan’s actuary. Among other factors, plans in the red zone are generally less than 65% funded, plans in the yellow zone are less than 80% funded, and plans in the green zone are at least 80% funded. A summary of these plans follows:

- The Met participates in a multi-employer union pension plan, the Pension Fund of Local No. 1 of I.A.T.S.E. The most recent Pension Protection Act (PPA) zone status as of January 31, 2014 reports that the plan’s funded percentage is 97.2% and that it is in the green zone. The collective bargaining agreement requiring contributions to the plan expired July 31, 2014. A memorandum of agreement is in place for the period from August 1, 2014 to July 31, 2020. The contributions by the Met to the union pension fund were $3,104,000 and $3,217,000 for the years ended July 31, 2014 and 2013, respectively.

- The Met participates in a multi-employer union pension plan, the Pension Fund of Local 764 I.A.T.S.E. As of the January 1, 2013 valuation, the plan’s funded percentage is 114.9% and it is in the green zone. The collective bargaining agreement requiring contributions to the plan expired July 31, 2014. A memorandum of agreement is in place for the period from August 1, 2014 to July 31, 2018. The contributions by the Met to the union pension fund were $515,000 and $471,000 for the years ended July 31, 2014 and 2013, respectively.
The Met participates in a multi-employer union pension plan, the American Federation of Musicians and Employers’ Pension Fund. As of the April 1, 2013 valuation, the plan’s funded percentage is 86.9%; however, the plan is considered to be in critical status because the plan is projected to have an accumulated funding deficiency for the Plan year ending March 31, 2019. The collective bargaining agreement requiring contributions to the plan expired July 31, 2014. A memorandum of agreement is in place for the orchestra and librarians for the period from August 1, 2014 to July 31, 2018. The memorandum of agreement for the extra musicians and music staff for the same period is in progress. The contributions by the Met to the union pension fund were $494,000 and $586,000 for the years ended July 31, 2014 and 2013, respectively.

Amounts contributed to ten other union plans amounted to $966,000 and $1,048,000 for the years ended July 31, 2014 and 2013, respectively. The expiration of eight of the collective bargaining agreements requiring contributions expired July 31, 2014. Three memorandum of agreements are in place for the period from August 1, 2014 to July 31, 2018. Two memorandum of agreements are in place for the period from August 1, 2014 to July 31, 2020. Two other memorandum of agreements are in progress for periods expiring July 31, 2019 and July 31, 2020. A six-month extension for one union is in place until January 31, 2015. Of the three other unions for whom contributions are made, one agreement expires December 31, 2015, one other remains to be negotiated with the NY Philharmonic, and one other agreement expired in 2006 and a new agreement is not in place.

(7) Net Assets
(a) Temporarily Restricted Net Assets
Temporarily restricted net assets are available for specified purposes or are time restricted as of July 31 as follows (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A combination of new productions, tours, educational, or audience outreach programs</td>
<td>$24,353</td>
<td>16,217</td>
</tr>
<tr>
<td>Bridge/Opera Company fund (future operations)</td>
<td>500</td>
<td>8,126</td>
</tr>
<tr>
<td>New productions</td>
<td>23,526</td>
<td>23,393</td>
</tr>
<tr>
<td>Telecasts</td>
<td>8,069</td>
<td>10,172</td>
</tr>
<tr>
<td>Save the Met Broadcasts</td>
<td>10,373</td>
<td>12,071</td>
</tr>
<tr>
<td>Young artists and other specified activities</td>
<td>9,982</td>
<td>8,223</td>
</tr>
<tr>
<td>Golden Horseshoe and other (time restricted)</td>
<td>4,785</td>
<td>3,854</td>
</tr>
<tr>
<td>New York Season (time restricted)</td>
<td>10,306</td>
<td>11,056</td>
</tr>
<tr>
<td>Capital</td>
<td>11,787</td>
<td>13,800</td>
</tr>
<tr>
<td>Other time restrictions including interests in charitable trusts and pooled income funds</td>
<td>15,385</td>
<td>13,333</td>
</tr>
<tr>
<td></td>
<td>$119,066</td>
<td>120,245</td>
</tr>
</tbody>
</table>

(Continued)
Included in temporarily restricted net assets in fiscal 2014 is $754,000 expended for capital appropriations funded by the City of New York (the City) relating to the Met’s fly rigging system. The City’s investment of capital funding obligates the Met to operate the facility and/or maintain equipment for the respective bonding term as a nonprofit entity, open to and used and maintained for the benefit of the people of the City of New York for cultural, educational, or artistic uses and/or related purposes approved by the City.

(b) Permanently Restricted Net Assets

Permanently restricted net assets as of July 31 consist of endowment contributions and interests in charitable trusts from which investment income is or will be available to support unrestricted or donor-specified activities, as follows (in thousands):

<table>
<thead>
<tr>
<th>Income for:</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York Season (unrestricted)</td>
<td>$110,165</td>
<td>110,137</td>
</tr>
<tr>
<td>New productions</td>
<td>72,479</td>
<td>70,366</td>
</tr>
<tr>
<td>Telecasts</td>
<td>14,162</td>
<td>14,129</td>
</tr>
<tr>
<td>Young artists</td>
<td>20,179</td>
<td>21,128</td>
</tr>
<tr>
<td>Other specified activities</td>
<td>8,897</td>
<td>8,968</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$225,882</strong></td>
<td><strong>224,728</strong></td>
</tr>
</tbody>
</table>

Included in permanently restricted net assets are two donor-restricted gifts that require the use of a spending rate to be applied to such funds. Investment income greater than the spending rate is required to be reinvested in the fund and, accordingly, is classified as permanently restricted. In addition, permanently restricted net assets include other funds that allow only interest and dividends to be spent and net appreciation is required to be reinvested in the fund and, accordingly, is classified as permanently restricted. At July 31, 2014 and 2013, the value of such funds included in permanently restricted net assets was $70.2 million and $68.6 million, respectively.

(8) Endowment Funds

The Met’s endowment consists of approximately 250 individual funds established for a variety of purposes including both donor-restricted endowment funds and funds designated by the Met to function as endowment funds, and related net assets are classified and reported based on the existence or absence of donor-imposed restrictions.

The Met is subject to the NYPMIFA and in the case of the Trust, the New York State trust laws. The Met has interpreted NYPMIFA as allowing it to appropriate for expenditure or accumulate so much of the donor-restricted endowment fund as is prudent for the uses, benefits, purposes, and duration for which the endowment fund is established, subject to the intent of the donor as expressed in the gift instrument absent explicit donor stipulations to the contrary.
The investment objective of the Met’s investment portfolio is to provide that future growth of the portfolio is sufficient to offset normal inflation plus reasonable spending, thereby preserving the constant dollar value and purchasing power of the endowment fund. The objective of the investment program is to enhance the portfolio’s long-term viability by maximizing the value of the portfolio with prudent level of risk. The assets are managed on a total return basis. The Investment Committee of the Board of Managing Directors has adopted long-term asset allocation policy mid-range targets for equities, fixed income, and alternative investments.

The Met’s Board of Managing Directors approved a spending policy under which a predetermined amount of investment return is authorized to fund current operations. This spending amount represents the Met’s determination of a prudent amount of the fair value of the endowment investments available as needed for current operations. This determination is made in accordance with NYPMIFA and New York State trust laws. For the year ended July 31, 2014, the Board of Managing Directors approved a spending rate of 6.5%. For the fiscal year ending July 31, 2015, a rate of 6% was approved.

From time to time, the fair value of assets associated with donor-restricted endowment funds may fall below the historic dollar amount of the fund. Deficiencies of this nature that are reported in unrestricted net assets totaled approximately $115,000 and $1.2 million as of July 31, 2014 and 2013, respectively. This deficiency results from unfavorable market fluctuations subsequent to the investment of permanently restricted contributions. Subsequent gains that restore the fair value of the assets of the donor-restricted endowment fund to the required level will be classified as an increase in unrestricted net assets.

The Met’s endowment fund consists of the following at July 31, 2014 (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily restricted</th>
<th>Permanently restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donor-restricted</td>
<td>$ (115)</td>
<td>33,746</td>
<td>216,309</td>
<td>249,940</td>
</tr>
<tr>
<td>Board-designated</td>
<td>15,288</td>
<td></td>
<td></td>
<td>15,288</td>
</tr>
<tr>
<td>Total endowment net assets</td>
<td></td>
<td></td>
<td></td>
<td>265,228</td>
</tr>
</tbody>
</table>

The Met’s endowment fund consists of the following at July 31, 2013 (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily restricted</th>
<th>Permanently restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donor-restricted</td>
<td>$ (1,160)</td>
<td>26,109</td>
<td>212,325</td>
<td>237,274</td>
</tr>
<tr>
<td>Board-designated</td>
<td>16,023</td>
<td></td>
<td></td>
<td>16,023</td>
</tr>
<tr>
<td>Total endowment net assets</td>
<td></td>
<td></td>
<td></td>
<td>253,297</td>
</tr>
</tbody>
</table>

(Continued)
Changes in endowment funds for the year ended July 31, 2014 (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily restricted</th>
<th>Permanently restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment net assets,</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>July 31, 2013</td>
<td>$14,863</td>
<td>26,109</td>
<td>212,325</td>
<td>253,297</td>
</tr>
<tr>
<td>Investment return, net</td>
<td>16,110</td>
<td>7,107</td>
<td>1,543</td>
<td>24,760</td>
</tr>
<tr>
<td>Contributions</td>
<td>—</td>
<td>530</td>
<td>2,441</td>
<td>2,971</td>
</tr>
<tr>
<td>Appropriation for expenditure</td>
<td>(15,800)</td>
<td>—</td>
<td>—</td>
<td>(15,800)</td>
</tr>
<tr>
<td>Endowment net assets,</td>
<td>$15,173</td>
<td>33,746</td>
<td>216,309</td>
<td>265,228</td>
</tr>
<tr>
<td>July 31, 2014</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Changes in endowment funds for the year ended July 31, 2013 (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily restricted</th>
<th>Permanently restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment net assets,</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>July 31, 2012</td>
<td>$5,438</td>
<td>25,055</td>
<td>205,571</td>
<td>236,064</td>
</tr>
<tr>
<td>Investment return, net</td>
<td>30,279</td>
<td>1,054</td>
<td>3,779</td>
<td>35,112</td>
</tr>
<tr>
<td>Contributions</td>
<td>—</td>
<td>—</td>
<td>2,975</td>
<td>2,975</td>
</tr>
<tr>
<td>Appropriation for expenditure</td>
<td>(20,854)</td>
<td>—</td>
<td>—</td>
<td>(20,854)</td>
</tr>
<tr>
<td>Endowment net assets,</td>
<td>$14,863</td>
<td>26,109</td>
<td>212,325</td>
<td>253,297</td>
</tr>
<tr>
<td>July 31, 2013</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(9) Commitments and Contingencies

The Met has a letter of credit with a bank in the amount of $11.6 million, which serves as security with an insurance company for unpaid workers’ compensation claims.

The Opera House is leased, under an operating lease agreement, from Lincoln Center for the Performing Arts, Inc. On January 30, 2014, the Met exercised its option to renew the lease for the period from June 1, 2016 until May 31, 2041. The Met has an additional option to renew for a further 25-year period after 2041. Under the terms of the lease, the Met is obligated to pay the expenses of maintaining and operating the Opera House and the Met’s portion of the expenses for the common facilities of Lincoln Center.

(10) Related Party

The Metropolitan Opera Guild (the Guild) is an independent not-for-profit organization that, in addition to carrying out its own educational program activities, makes contributions to the Met. Certain officers of the Guild are members of the Met’s Board of Managing Directors. The Met also maintains the membership records of the Guild and the Guild remits to the Met its membership revenues less the operating expenses of its magazine. Included in contributions receivable is approximately $604,000 and $667,000 due from the Guild at July 31, 2014 and 2013, respectively. Revenues from the Guild were $6.4 million for both of the years ended July 31, 2014 and 2013.

(Continued)
(11) Subsequent Events

In connection with the preparation of the consolidated financial statements, the Met evaluated events after the consolidated balance sheet date of July 31, 2014 through February 9, 2015, which was the date the consolidated financial statements were available to be issued and has concluded that there are no other subsequent events requiring disclosure.
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- Betsy and Edward Cohen / Arcté Foundation Fund for New Productions and Revivals
- 1 Anonymous Donor

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$2.5 million
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- Marina Kellen French
- The Horace W. Goldsmith Foundation
- William Randolph Hearst Foundation
- Frederick Joseph Iseman
- Cindy and Tod Johnson
- The Kapnick Foundation
- James W. Kinnear
- The Kirsh Family Foundation
- Dominique and Frédéric Laffont
- Manhattan Borough President Harvey R. and Ruth Miller Charitable Fund
- Vivian Malstein
- New York City Council
- New York City Department of Cultural Affairs
- The Lloyd E. Rigler–Lawrence E. Deutsch Foundation
- William Rondina
- The Fan Fox and Leslie R. Samuels Foundation, Inc.
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- In memory of Edouard Stern
- Mrs. Bert S. Turner
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$500,000
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- Edgar Foster Daniels Foundation
- The Diller–von Furstenberg Family Foundation
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- Richard and Elizabeth Gilbert, in memory of Ralph Gilbert
- Carol Colburn Grigor
- Dr. David G. Knott and Ms. Françoise Girard
- Dr. Coco Lazaroff
- Bertita and Guillermo L. Martinez
- The Richard J. Massey Foundation for the Arts and Sciences
- The Zvi and Ofra Meitar Family Foundation
- The †Shirley Cohen and Rosalind Miranda Trust
- The Ambrose Monell Foundation
- Maria Shustorovich
- Grant and Jacqui Smith
- The Honorable and Mrs. David A. Straz, Jr.
- Mr. and Mrs. Ezra K. Zilkha
$500,000
American Express
Mrs. Veronica Atkins
T. T. & W. F. Chao Foundation
Vincent and Angelina Grimaldi Cioffi
Eugene and Emily Grant
Mr. and Mrs. C. H. Jenkins, Jr.
The Link Foundation
Annette Merle-Smith
Metropolitan Opera Club
Rosalind Miranda and
John McIntock
Charles and Lisa Simonyi Fund
for Arts and Sciences
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Barbara Augusta Teichert
Paul Underwood
Yves Saint Laurent
1 Anonymous Donor

$100,000
Joan Taub Ades and Alan M. Ades
Dr. Magdalena Berenyi, in memory of
Dr. Kalman Berenyi
Stanley and Marion Bergman Family Charitable Fund
The Booth Ferris Foundation
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Mr. and Mrs. Stephen L. Green
Mr. and Mrs. Ray J. Groves
Yvonne and Kenneth H. Hannan, Jr.,
in honor of James Levine
Mr. and Mrs. Sidney Kimmel
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