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Introduction

The Metropolitan Opera’s 2015–16 season featured numerous memorable artistic successes and represented a second consecutive year of nearly-balanced financial results, despite the ongoing economic challenges of presenting grand opera. Six new productions arrived throughout the season, beginning with the Opening Night premiere of the Met’s new production of Verdi’s Otello, alongside 18 revivals. The Live in HD series of transmissions to cinemas worldwide continued, with ten live broadcasts earning a total of $25 million. Combined earned revenue for the Met (Live in HD and box office) totaled $112 million. Total paid attendance for the season in the opera house was 70.6%.

Of the 2015–16 season’s six new productions, three marked the sophomore efforts of directors who had made outstanding Met debuts in recent years. Renowned visual artist William Kentridge followed his 2010 success in Shostakovich’s The Nose with a gripping new production of Berg’s Lulu, Penny Woolcock delivered a sumptuous realization of Bizet’s Les Pêcheurs des Perles following her direction of the 2008 Met premiere of John Adams’s Doctor Atomic, and the Met welcomed the first return of Patrice Chéreau’s brilliant vision since Janáček’s From the House of the Dead in 2009 with a new production of Strauss’s Elektra, overseen in New York by Chéreau’s longtime assistant Vincent Huguet following the legendary director’s death in 2013. The other three new productions added new chapters to some of the company’s most fruitful artistic relationships, as Bartlett Sher directed his sixth Met production with Otello, Sir Richard Eyre brought a fourth production to the Met with Puccini’s Manon Lescaut, and Sir David McVicar completed his trio of Donizetti’s Tudor operas with Roberto Devereux, his sixth Met production.

A distinguished roster of conductors led the six new productions, including Music Director James Levine, Principal Conductor Fabio Luisi, Maurizio Benini, Adam Fischer, Yannick Nézet-Séguin, Gianandrea Noseda, and Esa-Pekka Salonen.

Through the *Live in HD* series, the Met transmitted performances to more than 2,000 movie theaters in 72 countries around the world. Total HD attendance for the 2015–16 season was 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 enabled thousands of students in 40 school districts across 30 states to experience live opera performances free of charge. Performances were also shared through Metropolitan Opera Radio on Sirius XM, which presented 82 performances; on the Met’s website, which streamed 33 performances; and over the Toll Brothers–Metropolitan Opera International Radio Network, which broadcast 21 live Saturday performances. The season-opening new production, of *Otello*, was presented live to audiences in Times Square for the tenth consecutive year.

A number of new members joined the Board and four Directors changed categories during the 2015–16 season. Michael Angelakos, Noreen Buckfire, Betsy Cohn, and Kimberly V. Strauss were elected Members of the Association, while Kathryn Beal, M.D., and Fonzarelli Ong were appointed Young Associate Directors. Mrs. Walter J. Laughery, Jr. moved from Managing Director to Honorary Director, Beth A. Grosshans and Sana H. Sabbagh moved from Advisory Director to Managing Director, and Vikas Kapoor moved from Young Associate Director to Member of the Association.

The close of the 2015–16 also marked the end of an era for the Met. After 45 unforgettable years with the company, maestro James Levine stepped down from his position as Music Director and assumed the newly created role of Music Director Emeritus.

As always, the Board members and I have enjoyed working closely with General Manager Peter Gelb and the entire Met company, and I look forward to our continued collaboration.

Ann Ziff
Chairman
Metropolitan Opera Board of Directors
Metropolitan Opera Board of Directors

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Joan C. Schwartz
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Kimberly V. Strauss
Jackson Tai
Barry Tucker
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and all the Directors

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Heather H. Georges
Matthew G. Hurd
Joshua Kindler
Melissa Ko
Amy H. Lee
So-Chung Shinn Lee
Helen Lee-Warren
Pedro Magalhães
Julie Warner McAskin
Fonzarelli Ong
Evelyn M. M. Popp
Chad J. Shampine
Itai Shoffman
Siddhartha Shukla
Kevin M. Tagami
Satoko Yahata
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Paul M. Montrone
PRESIDENT EMERITUS

Mrs. Ezra K. Zilkha
VICE CHAIRMAN EMERITA
Season Repertory and Events
Season Repertory

NEW PRODUCTIONS

Richard Strauss

**ELEKTRA**

**CONDUCTOR** Esa-Pekka Salonen
**PRODUCTION** Patrice Chéreau
**SET DESIGNER** Richard Peduzzi
**COSTUME DESIGNER** Caroline de Vivaise
**LIGHTING DESIGNER** Dominique Brugière*
**STAGE DIRECTOR** Vincent Huguet*

Production a gift of Robert L. Turner
Additional funding from the National Endowment for the Arts

Alban Berg

**LULU**

**CONDUCTOR** Lothar Koenigs/Derrick Inouye
**PRODUCTION** William Kentridge
**CO-DIRECTOR** Luc De Wit
**PROJECTION DESIGNER** Catherine Meyburgh
**SET DESIGNER** Sabine Theunissen
**COSTUME DESIGNER** Greta Goiris
**LIGHTING DESIGNER** Urs Schönebaum

Production a gift of The Kirsh Family Foundation

Giacomo Puccini

**MANON LESCAUT**

**CONDUCTOR** Fabio Luisi
**PRODUCTION** Sir Richard Eyre
**SET DESIGNER** Rob Howell
**COSTUME DESIGNER** Fotini Dimou*
**LIGHTING DESIGNER** Peter Mumford
**CHOREOGRAPHER** Sara Erde

Production a gift of Helen and Bengt Agerup and Rolex

Giuseppe Verdi

**OTELLO**

**CONDUCTOR** Yannick Nézet-Séguin/Adam Fischer
**PRODUCTION** Bartlett Sher
**SET DESIGNER** Es Devlin*
**COSTUME DESIGNER** Catherine Zuber
**LIGHTING DESIGNER** Donald Holder
**PROJECTION DESIGNER** Luke Halls*

Production a gift of Jacqueline Desmarais, in memory of Paul G. Desmarais Sr.

Georges Bizet

**LES PÊCHEURS DE PERLES**

**CONDUCTOR** Gianandrea Noseda/Antony Walker
**PRODUCTION** Penny Woolcock
**SET DESIGNER** Dick Bird*
**COSTUME DESIGNER** Kevin Pollard
**LIGHTING DESIGNER** Jen Schriefer
**PROJECTION DESIGNER** 59 Productions
**MOVEMENT DIRECTOR** Andrew Dawson

Production a gift of the Gramma Fisher Foundation, Marshalltown, Iowa
Additional funding from The Anenberg Foundation; Mr. William R. Miller, in memory of Irene D. Miller; and American Express

Gaetano Donizetti

**ROBERTO DEVEREUX**

**MET PREMIERE**

**CONDUCTOR** Maurizio Benini
**PRODUCTION** Sir David McVicar
**SET DESIGNER** Sir David McVicar*
**COSTUME DESIGNER** Moritz Junge
**LIGHTING DESIGNER** Paule Constable
**CHOREOGRAPHER** Leah Hausman

Production a gift of The Sybil B. Harrington Endowment Fund
The presentation of Donizetti’s three Tudor queen operas this season is made possible through a generous grant from Daisy Soros, in memory of Paul Soros and Beverly Sills

The 2015–16 season featured 10 Live in HD transmissions, 25 Saturday radio broadcasts (21 live and 2 pre-recorded), 82 SiriusXM live broadcasts, and 33 web streams.
REPERTORY PRODUCTIONS

Gaetano Donizetti

ANNA BOLENA
CONDUCTOR Marco Armiliato
PRODUCTION Sir David McVicar
SET DESIGNER Robert Jones
COSTUME DESIGNER Jenny Tiramani
LIGHTING DESIGNER Paule Constable
CHOREOGRAPHER Andrew George
Production a gift of Mercedes and Sid Bass
Revival a gift of the Metropolitan Opera Club
The presentation of Donizetti’s three Tudor queen operas
this season is made possible through a generous grant from Daisy Soros,
in memory of Paul Soros and Beverly Sills.

Gioachino Rossini

THE BARBER OF SEVILLE
CONDUCTOR Antony Walker
PRODUCTION Bartlett Sher
SET DESIGNER Michael Yeargan
COSTUME DESIGNER Catherine Zuber
LIGHTING DESIGNER Christopher Akerlind
ENGLISH TRANSLATION J. D. McClatchy
Abridged production a gift of Mr. and Mrs. Wilmer J. Thomas, Jr.
Original production a gift of The Sybil B. Harrington Endowment Fund

Giacomo Puccini

LA BOHÈME
CONDUCTOR Paolo Carignani/Dan Ettinger
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 and the Betsy and Edward Cohen/Areté Foundation

Pietro Mascagni/Ruggero Leoncavallo

CAVALLERIA RUSTICANA/ PAGLIACCI
CONDUCTOR Fabio Luisi
PRODUCTION Sir David McVicar
SET DESIGNER Rae Smith
COSTUME DESIGNER Moritz Junge
LIGHTING DESIGNER Paule Constable
CHOREOGRAPHER Andrew George
VAUDEVILLE CONSULTANT Emil Wolk
Production a gift of M. Beverly and Robert G. Bartner,
Mr. and Mrs. Paul M. Montrone, and
the Estate of Anne Tallman
Major funding from Rolex
Additional funding from John J. Noffo Kahn and Mark Addison,
and Paul Underwood

Gaetano Donizetti

DON PASQUALE
CONDUCTOR Maurizio Benini
PRODUCTION Otto Schenk
SET AND COSTUME DESIGNER Rolf Langenfass
LIGHTING DESIGNER Duane Schuler
Production a gift of The Sybil B. Harrington Endowment Fund

Gioachino Rossini

LA DONNA DEL LAGO
CONDUCTOR Michele Mariotti
PRODUCTION Paul Curran
SET AND COSTUME DESIGNER Kevin Knight
LIGHTING DESIGNER Duane Schuler
PROJECTION DESIGNER Driscoll Otto
Production a gift of the Betsy and Edward Cohen/Areté Foundation, and
Dominiqne and Frédéric Laffont
Additional funding from The Annenberg Foundation, Mr. and Mrs.
William R. Miller, and William and Helen Little


Gaetano Donizetti

L’ELISIR D’AMORE
CONDUCTOR Enrique Mazzola* / Joseph Colaneri
PRODUCTION Bartlett Sher
SET DESIGNER Michael Yeargan
COSTUME DESIGNER Catherine Zuber
LIGHTING DESIGNER Jennifer Tipton

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

Wolfgang Amadeus Mozart

DIE ENTFÜHRUNG AUS DEM SERAIL
CONDUCTOR James Levine
PRODUCTION John Dexter
SET AND COSTUME DESIGNER Jocelyn Herbert
LIGHTING DESIGNER Gil Wechsler

Production a gift of the Edith C. Blum Foundation

Johann Strauss II

DIE FLEDERMAUS
CONDUCTOR James Levine
PRODUCTION Jeremy Sams
SET AND COSTUME DESIGNER Robert Jones
LIGHTING DESIGNER Jen Schriever
CHOREOGRAPHER Stephen Mear
LYRICS BY Jeremy Sams
DIALOGUE BY Douglas Carter Beane

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

Gaetano Donizetti

MARIA STUARDA
CONDUCTOR Riccardo Frizza
PRODUCTION Sir David McVicar
SET AND COSTUME DESIGNER John Macfarlane
LIGHTING DESIGNER Jennifer Tipton
CHOREOGRAPHER Leah Hausman

Production a gift of The Sybil B. Harrington Endowment Fund
Revival a gift of Mrs. Jayne Wrightsman
The presentation of Donizetti’s three Tudor queen operas this season is made possible through a generous grant from Daisy Soros, in memory of Paul Soros and Beverly Sills

Wolfgang Amadeus Mozart

LE NOZZE DI FIGARO
CONDUCTOR Fabio Luisi
PRODUCTION Sir Richard Eyre
SET AND COSTUME DESIGNER Rob Howell
LIGHTING DESIGNER Paule Constable
CHOREOGRAPHERS Sara Erde

Production a gift of Mercedes T. Bass, and Jerry and Jane del Missier

* Debut
Giuseppe Verdi

RIGOLETTO
CONDUCTOR Pablo Heras-Casado/Roberto Abbado
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 Sloote, Trustee; and Mr. and Mrs. Paul M. Montrone
Revival a gift of the Estate of Francine Berry

Giuseppe Verdi

SIMON BOCCANEGRA
CONDUCTOR James Levine
PRODUCTION Giancarlo del Monaco
SET AND COSTUME DESIGNER Michael Scott
LIGHTING DESIGNER Wayne Chouinard

Production a gift of the Estate of Anna Case Mackay
Additional funding from the Metropolitan Opera Club, the Annie Laurie Asken Charitable Trust, The Eleanor Naylor Dana Charitable Trust, and Mr. and Mrs. Paul M. Montrone
Revival a gift of Rolex

Richard Wagner

TANNHÄUSER
CONDUCTOR Otto Schenk
SET DESIGNER Günther Schneider-Siemssen
COSTUME DESIGNER Patricia Zippodt
LIGHTING DESIGNER Gil Wechsler
CHOREOGRAPHER Norbert Vesak

Production a gift of the Fan Fox and Leslie R. Samuels Foundation; and the Metropolitan Opera Guild
Revival a gift of Ambassador and Mrs. Nicholas F. Taubman

Giuseppe Verdi

SIMON BOCCANEGRA
CONDUCTOR James Levine
PRODUCTION Giancarlo del Monaco
SET AND COSTUME DESIGNER Michael Scott
LIGHTING DESIGNER Wayne Chouinard

Production a gift of the Estate of Anna Case Mackay
Additional funding from the Metropolitan Opera Club, the Annie Laurie Asken Charitable Trust, The Eleanor Naylor Dana Charitable Trust, and Mr. and Mrs. Paul M. Montrone
Revival a gift of Rolex

Giuseppe Verdi

IL TROVATORE
CONDUCTOR Marco Armiliato
PRODUCTION Sir David McVicar
SET DESIGNER Charles Edwards
COSTUME DESIGNER Brigitte Reiffenstuel
LIGHTING DESIGNER Jennifer Tipton
CHOREOGRAPHER Leah Hausman

Production a gift of The Annenberg Foundation
Revival a gift of the Estate of Francine Berry

Giacomo Puccini

TOSCA
CONDUCTOR Marco Armiliato/Paolo Carignani/Plácido Domingo/Joseph Colaneri
PRODUCTION Luc Bondy
SET DESIGNER Richard Peduzzi
COSTUME DESIGNER Milena Caninero
LIGHTING DESIGNER Max Keller

Production a gift of The Annenberg Foundation
Revival a gift of The Agnes Varis Trust and from the Svokos Family, in memory of Giovanni Rechichi

Giacomo Puccini

TURANDOT
CONDUCTOR Paolo Carignani
PRODUCTION Franco Zeffirelli
SET DESIGNER Franco Zeffirelli
COSTUME DESIGNERS Anna Anni and Dada Saligeri
LIGHTING DESIGNER Gil Wechsler
CHOREOGRAPHER Chiang Ching

Production a gift of Mrs. Donald D. Harrington
Revival a gift of the Betsy and Edward Cohen/Areté Foundation
The Met Orchestra at Carnegie Hall

MAY 19, 2016
James Levine, conductor
Evgeny Kissin, piano

GLINKA Overture to Ruslan and Lyudmila
RACHMANINOFF Piano Concerto No. 2 in C Minor, Op. 18
TCHAIKOVSKY Symphony No. 6 in B Minor, Op. 74, “Pathétique”

MAY 22, 2016
David Robertson, conductor
Renée Fleming, soprano

RICHARD STRAUSS
Don Juan, Op. 20
Vier letzte Lieder (1948)
Meinem Kinde, Op. 37, No. 3
Liebeshymnus, Op. 32, No. 3
Das Bächlein, Op. 88, No. 1
Ruhe, meine Seele, Op. 27, No. 1
Die heiligen drei Könige aus Morgenland, Op. 56, No. 6
Also sprach Zarathustra, Op. 30

MAY 26, 2016
James Levine, conductor
Christine Goerke, soprano
Stefan Vinke, tenor

WAGNER Excerpts from Der Ring des Nibelungen, WWV 86

The Met: Live in HD Transmissions

OCTOBER 3, 2015
IL TROVATORE Verdi

OCTOBER 17, 2015
OTELLO Verdi

OCTOBER 31, 2015
TANNHÄUSER Wagner

NOVEMBER 21, 2015
LULU Berg

JANUARY 16, 2016
LES PÈCHEURS DE PERLES Bizet

JANUARY 30, 2016
TURANDOT Puccini

MARCH 5, 2016
MANON LESCAUT Puccini

APRIL 2, 2016
MADAMA BUTTERFLY Puccini

APRIL 16, 2016
ROBERTO DEVEREUX Donizetti

APRIL 30, 2016
ELEKTRA Strauss

Total audience: 2.6 million
More than 2,000 theaters; 70 countries

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 40 school districts in 30 states across the country.
Other Events

AUGUST 28–SEPTEMBER 7, 2015
Free Outdoor Summer HD Festival
Ten screenings of popular HD productions plus a special film screening co-presented with the Film Society of Lincoln Center

SEPTEMBER 9, 2015
MetTalk: Otello

SEPTEMBER 15, 2015
Guggenheim Museum: Works and Process—Otello
Met General Manager Peter Gelb led a conversation with director Bartlett Sher, set designer Es Devlin, and conductor Yannick Nézet-Ségui. Met artists Aleksandrs Antonenko, Sonya Yoncheva, and Željko Lučić performed excerpts from the opera, accompanied by Dan Saunders.

SEPTEMBER 18, 2015
The New York Times: TimesTalk
New York Times classical music and dance reporter Michael Cooper moderated a discussion with soprano Anna Netrebko, Bartlett Sher, and Peter Gelb.

SEPTEMBER 21, 2015
Opening Night: Otello
Live relay to Times Square

OCTOBER 7, 2015
The Shakespeare Society: Othello & Otello
Bartlett Sher, Shakespeare Society Artistic Director Michael Sexton, and Shakespeare scholar Stephen Greenblatt discussed Shakespeare’s great tragedy and Verdi’s operatic adaptation. Actors John Douglas Thompson, Michael Stuhlbarg, and Kelley Curran, and singers Stefan Ignat and Francesco Anile, accompanied by Nimrod Pfeffer, performed excerpts from both works.

OCTOBER 28, 2015
MetTalk: Lulu

NOVEMBER 19, 2015
Open Rehearsal: La Bohème

DECEMBER 9, 2015
MetTalk: Les Pêcheurs de Perles

DECEMBER 18, 2015
Open Rehearsal: The Barber of Seville

DECEMBER 14, 2015
WQXR Presents: Metropolitan Opera Sneak Preview—The Pearl Fishers
WQXR’s Nimet Habachy interviewed director Penny Woolcock and conductor Gianandrea Noseda at the Greene Space. Met artists Diana Damrau, Matthew Polenzani, and Hyung Yun performed selections from Bizet’s Les Pêcheurs de Perles, and Ginger Costa-Jackson performed an excerpt from Il Barbiere di Siviglia.

DECEMBER 30, 2015
Open House
Prior to the abridged, holiday presentation of Rossini’s The Barber of Seville, the Met presented special activities for families on the Grand Tier, including an insider’s look at the production’s sets and props.

JANUARY 27, 2016
MetTalk: Manon Lescaut

JANUARY 18, 2016
Guggenheim Museum: Works and Process—A Triple Crown Quest
Peter Gelb joined director Sir David McVicar and soprano Sondra Radvanovsky to discuss their approach to bringing Donizetti’s “Three Queens” to the Met stage. Radvanovsky and soprano Elza van den Heever performed excerpts from the operas, accompanied by Vlad Iftinca.

MARCH 07, 2016
Open Rehearsal: L’Elisir d’Amore

MARCH 09, 2016
MetTalk: Roberto Devereux

MARCH 30, 2016
MetTalk: Elektra

APRIL 6, 2016
FIAF: Discovering Chéreau’s Elektra at the Metropolitan Opera
Peter Gelb moderated a discussion with soprano Nina Stemme, set designer Richard Peduzzi, costume designer Caroline de Vivalise, and stage director Vincent Huguet about the Met’s new staging of Richard Strauss’s Elektra.

JUNE 22–JULY 13, 2016
Free Summer Recital Series

The Arnold and Marie Schwartz Gallery Met

Desdemona for Celia by Hilton, a collaboration of artist Celia Paul and New Yorker staff writer Hilton Als, featured 14 works displayed on the Grand Tier level and in Gallery Met in conjunction with the season-opening, new production of Verdi’s Otello. The solo exhibition Manon Lescaut by Elizabeth Peyton, coincided with the Met’s new production premiere of Puccini’s opera of the same name.
Artist Roster

**SOPRANOS**
Mireille Asselin
Emma Bell
Anne-Carolyn Bird
Jennifer Black
Angela Brown
Janai Brugar
Wendy Bryn-Harmer
Janinah Burnett
Jennifer Check
Andriana Chuchman
Layla Clare
Diana Damrau
Annette Dasch
Danielle de Niese
Kiri Deonarine
Helena Dix
Mary Dunleavy
Ana Durlak
Oksana Dyka
Ashley Emerson
Ying Fang
Amelia Farrugia
Renée Fleming
Barbara Fritoli
Gabriela Georgieva
Hiba Gerzma
Angela Gheorghiu
Lori Guiblau
Meredith Hansen
Lianna Haroutounian
Meredith Hanson
Lori Guilbeau
Angela Gheorghiu
Gabriela Georgieva
Barbara Frittoli
Renée Fleming
Barbara Frittoli
Plácido Domingo
Francesco Demuro
Richard Cox
Stephen Costello
Salvatore Cordella
Luis Chapa
David Cangelosi
Joseph Calleja
Robert Brubaker
Lawrence Brownlee
Johan Botha
Jean-François Borras
Ben Bliss
Marco Berti
Piotr Beczala
Paul Appleby
Noah Baetge
Piotr Beczala
Marco Berti
Ben Bliss
Jean-François Borras
Juanita Gardiner
Ingeborg Gillebo
Wallis Giunta
Katharine Goedner
Susan Graham
Ekaterina Guibanova
Cecilia Hall
Diana Haller
Catherine Hamilton
Cynthia Hanna
Theodora Hanslowe
Leah Hofmann
Jennifer Johnson Cano
Heather Johnson
Amanda Kloots
Nadia Krasteva
Eddyta Kuleczak
Maya Lahyani
Sarah Larsen
Margaret Lattimore
Isabel Leonard
Kate Lindsey
Synthia Link
Serena Malfi
Megan Marino
Michaela Martens
Elena Maximo
Sarah Maksym
Alison Mixon
Tamarah Mumford
Milijana Nikolic
Mia Noeradze
Brenda Patterson
Oksana Petrova
Kristin Piro
Anita Rachvelishvili
Christine Rice
Rebecca Ringle
Angie Schwoerer
Jane Shaulis
Nora Sourozian
Carolyn Sproule
Rene Tatum
Violeta Urmana
Cassandra Zoë Velasco
Oksana Volkova
Dolora Zajick
Maria Ziefchak

**MEZZO-SOPRANOS**
Daniela Barchella
Rachel Marie Bell
Nicole Birkland
Stephanie Blythe
Olga Borodina
Jane Bunnell
Karin Cargill
Ginger Costa-Jackson
Sara Couden
Kathryn Day
Karine Deshayes
Barbara Dever
Joyce DiDonato
Shirin Eskandary
Elsa Garand
Natalia Gevirian
Ingeborg Gillebo
Wallis Giunta
Katharine Goedner
Susan Graham
Ekaterina Guibanova
Cecilia Hall
Diana Haller
Catherine Hamilton
Cynthia Hanna
Theodora Hanslowe
Leah Hofmann
Jennifer Johnson Cano
Heather Johnson
Amanda Kloots
Nadia Krasteva
Eddyta Kuleczak
Maya Lahyani
Sarah Larsen
Margaret Lattimore
Isabel Leonard
Kate Lindsey
Synthia Link
Serena Malfi
Megan Marino
Michaela Martens
Elena Maximo
Sarah Maksym
Alison Mixon
Tamarah Mumford
Milijana Nikolic
Mia Noeradze
Brenda Patterson
Oksana Petrova
Kristin Piro
Anita Rachvelishvili
Christine Rice
Rebecca Ringle
Angie Schwoerer
Jane Shaulis
Nora Sourozian
Carolyn Sproule
Rene Tatum
Violeta Urmana
Cassandra Zoë Velasco
Oksana Volkova
Dolora Zajick
Maria Ziefchak

**TENORS**
Roberto Alagna
Marco Álvarez
Michele Angelini
Aleksandrs Antonenko
Paul Appleby
Noah Baetge
Piotr Beczala
Marco Berti
Ben Bliss
Jean-François Borras
Juanita Gardiner
Ingeborg Gillebo
Wallis Giunta
Katharine Goedner
Susan Graham
Ekaterina Guibanova
Cecilia Hall
Diana Haller
Catherine Hamilton
Cynthia Hanna
Theodora Hanslowe
Leah Hofmann
Jennifer Johnson Cano
Heather Johnson
Amanda Kloots
Nadia Krasteva
Eddyta Kuleczak
Maya Lahyani
Sarah Larsen
Margaret Lattimore
Isabel Leonard
Kate Lindsey
Synthia Link
Serena Malfi
Megan Marino
Michaela Martens
Elena Maximo
Sarah Maksym
Alison Mixon
Tamarah Mumford
Milijana Nikolic
Mia Noeradze
Brenda Patterson
Oksana Petrova
Kristin Piro
Anita Rachvelishvili
Christine Rice
Rebecca Ringle
Angie Schwoerer
Jane Shaulis
Nora Sourozian
Carolyn Sproule
Rene Tatum
Violeta Urmana
Cassandra Zoë Velasco
Oksana Volkova
Dolora Zajick
Maria Ziefchak

**BARITONES**
Sir Thomas Allen
Maksim Aniskin
Alessio Arduini
Elchin Azizov
David Bizic
Russell Braun
José Caribó
Massimo Cavalletti
Vladimir Chmelo
Dwayne Croft
Andrzej Dobber
Tyler Duncan
Christopher Feigum
Gerald Finley
Stephen Gaertner
George Gagnidze
Martin Gattner
Rod Gilfry
Nathan Gunn
Thomas Hampson
John Hancock
Keith Harris
Levi Hernandez
Dmitri Hvorostovsky
Quinn Kelsey
Johannes Martin Kränzle
Mariusz Kwiecień
Alexey Lavrov
Željko Lučić
Malcolm MacKenzie
Christopher Maltman
Aleksandr Markov
Peter Mattei
Jeff Matsey
Donald Maxwell
Lucas Meachem
Brian Montgomery
John Moore
Fikile Mvinjelwa
Zurab Ninua
Alan Opie
Sidney Outlaw
Nicholas Pallesen
Edward Parks
Kyle Pflügelmüller
Franco Pomponi
Ron Raines
Mark Rucker
Luca Salsi
Trevor Schumemann
Gary Simpson
Michael Todd Simpson
Jason Straram
Paul Szot
Serban Tadei
Fabian Veloz
Michael Volle
Yunpeng Wang
Markus Werba
David Won
**BASS-BARITONES**
Ildar Abdrazakov
Kyle Albertson
Aubrey Allicock
Joseph Barron
Gábor Bretz
Brandon Cedel
James Courtney
David Crawford
John Del Carlo
Ryan Speedo Green
Brian Kontes
Ao Li
Ryan McKinny
Keith Miller
Daniel Mobbs
James Morris
Maurizio Muraro
Laurent Naouri
Rod Nelman
Luca Pisaroni
David Pittsinger
Adam Plachetka
Jukka Rasilainen
Mark Schnaible
Tyler Simpson
Donovan Singletary
Nicolas Testé
Alfred Walker

**BASSES**
Matthew Anchel
Ilya Bannik
Dmitry Belosselskiy
Richard Bernstein
Jordan Bisch
Matt Boehler
Paata Burchuladze
Philip Cokorinos
Paul Corona
Nikolay Didenko
David Salsbery Fry
Andrew Funk
Ferruccio Furlanetto
Andrew Gangestad
Oren Gradus
Ethan Herschenfeld
Soloman Howard
Enrico Giuseppe Iori
Christopher Job

**GUEST ARTISTS**
Rob Besserer
Yefim Bronfman
Tom Deckman
Carson Elrod
Martin Harvey
Jesse Kovarsky
Maria Kowroski
Maurizio Pollini
Camillo Radicke

**LINDERMANN YOUNG ARTIST DEVELOPMENT PROGRAM**
Benjamin Bliss
Brandon Cedel
Sponsored by Annette Merle-Smith
Sara Couden
Ekaterina Delev
Dimitri Dover
Ying Fang
Lachlan Glen
Anthony Kalil
Sponsored by the Elroy and Terry Krumholz Foundation
Mary-Jane Lee
Sophia Muñoz
Andrew Stenson
Sponsored by the Kern Family, in memory of Ralph W. Kern
Daniel Stewart
Sava Vemić
Yunpeng Wang
The Financial Results

2015–16
2016 Unrestricted Operating Revenues

- Box Office: 47.8%
- Contributions including Net Assets Released from Restrictions: 29.8%
- HD Theatrical: 9.5%
- Other Media: 5.4%
- Investment Return-Authorized Spending Amount: 4%
- Other Presentations, principally Ballet: 2.6%
- Other Income: 0.9%
- Other Presentations: 5.9%
- Performances: 4%
- New Productions: 2.6%
- HD Theatrical: 5.0%
- Other Media: 62.6%

2016 Operating Expenses

- Performances: 20.4%
- New Productions: 5.9%
- HD Theatrical: 3.5%
- Other Media: 5.9%
- Investment Return-Authorized Spending Amount: 3.5%
- Other Presentations, principally Ballet: 2.6%
- Other Expenses: 5.0%
Operating results for the fiscal year ending July 31, 2016, were very close to balanced, with a small deficit of only $177,000 on spending of $294 million. Expenses decreased from $310 million the prior year and continued the trend of reduced expenses begun after fiscal year 2013, when expenses were $327 million. Savings were achieved through spending reductions throughout the organization, including previously negotiated union agreements. These reductions allowed the Met to rely less on operating contributions, decreasing them from $149.8 million in FY15 to $140.5 million in FY16; and to absorb a slight box office decrease from $91 million in FY15 to $88 million in FY16.

Overall operating revenue, including contributions and bequests, and other development revenue released for operations in FY16 totaled $294.1 million, compared to $310.8 million in FY15. Operating revenue includes box office revenue from the New York season, media revenue, revenue from presentations, amounts drawn from the Met’s endowment, and contributions and bequests (including net assets released from restrictions).

While media program revenues decreased from $31.9 million in FY15 to $30.5 million in FY16, FY16 media expenses of $27.7 million were lower than FY15 media expenses of $29.1 million, resulting in a small increase to net media revenue of approximately $63,000. Presentation revenue was $7.9 million in FY16, compared to $8.1 million in FY15. The Met maintained its authorized spending rate of 6% in both FY15 and FY16 as part of its plan to reduce the spending draw to 5.5% in FY17 and 5% in FY18.

Net assets were $137.4 million at the end of FY16 and $210.6 million at the end of FY15. The change in net assets was largely attributable to a $36.9 million increase in the unfunded liability for the Met’s defined benefit pension plan and to a $35 million decrease in temporarily restricted net assets related to the timing of campaign gifts. The pension change, which directly impacted unrestricted net assets, was caused primarily by a reduction in the discount rate. Endowment contributions amounted to $8.0 million.
### Ten Year Income and Expense Summary FY 2007–2016 (in millions)

#### Opera box office income*
<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>$90.1</td>
<td>$93.5</td>
<td>$93.1</td>
<td>$92.1</td>
<td>$94.7</td>
<td>$94.4</td>
<td>$89.3</td>
<td>$90.8</td>
<td>$90.5</td>
<td>$87.0</td>
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</table>

#### Percent of box office capacity**
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
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<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>84%</td>
<td>88%</td>
<td>88%</td>
<td>83%</td>
<td>79%</td>
<td>88%</td>
<td>83%</td>
<td>82%</td>
<td>73%</td>
<td>69%</td>
</tr>
</tbody>
</table>

#### Other income
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>$48.4</td>
<td>$49.4</td>
<td>$60.7</td>
<td>$71.8</td>
<td>$89.2</td>
<td>$75.8</td>
<td>$76.8</td>
<td>$67.7</td>
<td>$70.5</td>
<td>$66.6</td>
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</table>

#### Total earned income
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>$138.5</td>
<td>$142.9</td>
<td>$153.8</td>
<td>$163.9</td>
<td>$183.9</td>
<td>$170.2</td>
<td>$166.1</td>
<td>$158.5</td>
<td>$161.0</td>
<td>$153.6</td>
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</tbody>
</table>

#### Compensation and employee benefits
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>$194.9</td>
<td>$207.5</td>
<td>$215.2</td>
<td>$231.1</td>
<td>$248.6</td>
<td>$245.1</td>
<td>$253.5</td>
<td>$246.3</td>
<td>$243.5</td>
<td>$227.9</td>
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</tbody>
</table>

#### Other expenses
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
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<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>$58.7</td>
<td>$67.2</td>
<td>$67.2</td>
<td>$68.0</td>
<td>$75.5</td>
<td>$75.4</td>
<td>$73.3</td>
<td>$69.1</td>
<td>$66.2</td>
<td>$66.4</td>
</tr>
</tbody>
</table>

#### Total expenses
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
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<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>$253.6</td>
<td>$274.7</td>
<td>$282.4</td>
<td>$299.1</td>
<td>$324.1</td>
<td>$320.5</td>
<td>$326.8</td>
<td>$315.4</td>
<td>$309.7</td>
<td>$294.3</td>
</tr>
</tbody>
</table>

#### Gross before Unrestricted Contributions (including net assets released from restrictions)
<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>$(115.1)</td>
<td>$(131.8)</td>
<td>$(128.6)</td>
<td>$(135.2)</td>
<td>$(140.2)</td>
<td>$(150.3)</td>
<td>$(160.7)</td>
<td>$(156.9)</td>
<td>$(148.7)</td>
<td>$(140.7)</td>
</tr>
</tbody>
</table>

#### Unrestricted Contributions (including net assets released from restrictions)
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>$114.1</td>
<td>$119.6</td>
<td>$127.3</td>
<td>$133.5</td>
<td>$140.8</td>
<td>$150.3</td>
<td>$157.9</td>
<td>$135.0</td>
<td>$149.8</td>
<td>$140.5</td>
</tr>
</tbody>
</table>

#### Excess (deficiency) of operating revenues over expenses
<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>$(1.0)</td>
<td>$(12.2)</td>
<td>$(1.3)</td>
<td>$(1.7)</td>
<td>$(6.0)</td>
<td>$(0.0)</td>
<td>$(2.8)</td>
<td>$(21.9)</td>
<td>$(1.1)</td>
<td>$(0.2)</td>
</tr>
</tbody>
</table>

#### Percent of expenses covered by contributions
<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>45%</td>
<td>44%</td>
<td>45%</td>
<td>45%</td>
<td>43%</td>
<td>43%</td>
<td>47%</td>
<td>48%</td>
<td>43%</td>
<td>48%</td>
</tr>
</tbody>
</table>

#### New York Season Opera Performances
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
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<th></th>
<th></th>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>223</td>
<td>219</td>
<td>216</td>
<td>225</td>
<td>222</td>
<td>213</td>
<td>207</td>
<td>218</td>
<td>220</td>
<td>225</td>
</tr>
</tbody>
</table>

#### Other Opera Performances (parks, tours, concerts)
<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td>6</td>
<td>9</td>
<td>15</td>
<td>25</td>
<td>9</td>
<td>11</td>
<td>12</td>
<td>12</td>
<td>12</td>
</tr>
</tbody>
</table>

#### Presentations
<table>
<thead>
<tr>
<th></th>
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<th></th>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>75</td>
<td>64</td>
<td>64</td>
<td>65</td>
<td>72</td>
<td>64</td>
<td>64</td>
<td>64</td>
<td>65</td>
<td>65</td>
</tr>
</tbody>
</table>

#### Total Performances
<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
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<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>321</td>
<td>289</td>
<td>289</td>
<td>305</td>
<td>319</td>
<td>286</td>
<td>282</td>
<td>294</td>
<td>297</td>
<td>302</td>
</tr>
</tbody>
</table>

---

* Excludes Carnegie Hall box office income

** Percent of seat capacity for FY16 was 72%
METROPOLITAN OPERA ASSOCIATION, INC.

Consolidated Financial Statements

July 31, 2016 and 2015

(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, 2016 and 2015, 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, 2016 and 2015, 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.

December 21, 2016
# METROPOLITAN OPERA ASSOCIATION, INC.

Consolidated Balance Sheets

July 31, 2016 and 2015

(In thousands)

## Assets

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>4,188</td>
<td>4,590</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>3,702</td>
<td>4,517</td>
</tr>
<tr>
<td>Contributions receivable, net (notes 2 and 10)</td>
<td>90,117</td>
<td>100,072</td>
</tr>
<tr>
<td>Prepaid production and telecast costs</td>
<td>11,187</td>
<td>11,418</td>
</tr>
<tr>
<td>Other assets</td>
<td>5,537</td>
<td>5,653</td>
</tr>
<tr>
<td>Investments (notes 3 and 8)</td>
<td>270,209</td>
<td>307,119</td>
</tr>
<tr>
<td>Interests in split-interest agreements (note 3)</td>
<td>19,347</td>
<td>21,156</td>
</tr>
<tr>
<td>Property and equipment, net (note 4)</td>
<td>51,724</td>
<td>51,094</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>$ 456,011</strong></td>
<td><strong>505,619</strong></td>
</tr>
</tbody>
</table>

## Liabilities and Net Assets

### Liabilities:

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>23,942</td>
<td>25,948</td>
</tr>
<tr>
<td>Borrowings under line of credit (note 5)</td>
<td>9,000</td>
<td>17,000</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>46,609</td>
<td>47,801</td>
</tr>
<tr>
<td>Other liabilities</td>
<td>19,021</td>
<td>18,970</td>
</tr>
<tr>
<td>Long-term debt (note 5)</td>
<td>94,915</td>
<td>97,013</td>
</tr>
<tr>
<td>Unfunded accumulated benefit obligation (note 6)</td>
<td>125,156</td>
<td>88,243</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td><strong>318,643</strong></td>
<td><strong>294,975</strong></td>
</tr>
</tbody>
</table>

### Net assets (notes 7 and 8):

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted (accumulated deficit):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unfunded accumulated benefit obligation</td>
<td>(125,156)</td>
<td>(88,243)</td>
</tr>
<tr>
<td>Accumulated losses on endowment funds</td>
<td>(2,569)</td>
<td>(191)</td>
</tr>
<tr>
<td>Other</td>
<td>(72,171)</td>
<td>(71,095)</td>
</tr>
<tr>
<td><strong>Total accumulated deficit – unrestricted</strong></td>
<td><strong>(199,896)</strong></td>
<td><strong>(159,529)</strong></td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>105,082</td>
<td>140,049</td>
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<tr>
<td>Permanently restricted</td>
<td>232,182</td>
<td>230,124</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td><strong>137,368</strong></td>
<td><strong>210,644</strong></td>
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</tbody>
</table>

### Total liabilities and net assets

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td><strong>$ 456,011</strong></td>
<td><strong>505,619</strong></td>
</tr>
</tbody>
</table>

See accompanying notes to consolidated financial statements.
## METROPOLITAN OPERA ASSOCIATION, INC.
### Consolidated Statements of Activities
#### Years ended July 31, 2016 and 2015

(In thousands)

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Change in unrestricted net assets:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating revenues:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions and bequests</td>
<td>$95,244</td>
<td>121,734</td>
</tr>
<tr>
<td>Net assets released from restrictions</td>
<td>45,264</td>
<td>26,107</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>140,508</td>
<td>149,841</td>
</tr>
<tr>
<td>Opera activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box office and tours</td>
<td>87,582</td>
<td>90,942</td>
</tr>
<tr>
<td>Media revenues</td>
<td>30,484</td>
<td>31,908</td>
</tr>
<tr>
<td>Other revenues</td>
<td>5,261</td>
<td>4,912</td>
</tr>
<tr>
<td>Ballet and other presentations</td>
<td>7,875</td>
<td>8,096</td>
</tr>
<tr>
<td>Investment return and bequest authorized spending amount (notes 3 and 8)</td>
<td>15,808</td>
<td>15,950</td>
</tr>
<tr>
<td>Other income (note 3)</td>
<td>6,555</td>
<td>9,103</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>294,073</td>
<td>310,752</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>184,132</td>
<td>195,409</td>
</tr>
<tr>
<td>Media</td>
<td>27,659</td>
<td>29,146</td>
</tr>
<tr>
<td>New productions</td>
<td>14,823</td>
<td>17,042</td>
</tr>
<tr>
<td>Other expenses</td>
<td>7,664</td>
<td>7,751</td>
</tr>
<tr>
<td>Ballet and other presentations</td>
<td>7,726</td>
<td>7,147</td>
</tr>
<tr>
<td>Opera House</td>
<td>20,457</td>
<td>19,879</td>
</tr>
<tr>
<td>General management (note 5)</td>
<td>18,689</td>
<td>19,840</td>
</tr>
<tr>
<td>Fund-raising expenses</td>
<td>13,100</td>
<td>13,483</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>294,250</td>
<td>309,697</td>
</tr>
<tr>
<td>(Deficiency) excess of operating revenues over expenses</td>
<td>(177)</td>
<td>1,055</td>
</tr>
<tr>
<td>Nonoperating:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net assets released for capital</td>
<td>56</td>
<td>84</td>
</tr>
<tr>
<td>Investment return less than spending amount (note 3)</td>
<td>(3,226)</td>
<td>(1,026)</td>
</tr>
<tr>
<td>Pension plan changes other than net periodic cost (note 6)</td>
<td>(34,667)</td>
<td>(12,008)</td>
</tr>
<tr>
<td>Change in value of interests in split-interest agreements</td>
<td>(258)</td>
<td>(821)</td>
</tr>
<tr>
<td>Other</td>
<td>(2,095)</td>
<td>(772)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>(40,367)</td>
<td>(13,488)</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>21,100</td>
<td>49,400</td>
</tr>
<tr>
<td>Contributions and bequests for capital</td>
<td>358</td>
<td>84</td>
</tr>
<tr>
<td>Investment return, net (note 3)</td>
<td>(12,353)</td>
<td>451</td>
</tr>
<tr>
<td>Change in value of interests in split-interest agreements</td>
<td>(760)</td>
<td>278</td>
</tr>
<tr>
<td>Other</td>
<td>2,008</td>
<td>(1,039)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>(34,967)</td>
<td>20,983</td>
</tr>
<tr>
<td>Change in permanently restricted net assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Endowment contributions</td>
<td>8,030</td>
<td>4,550</td>
</tr>
<tr>
<td>Investment return, net (note 3)</td>
<td>(5,186)</td>
<td>921</td>
</tr>
<tr>
<td>Other</td>
<td>(62)</td>
<td>(324)</td>
</tr>
<tr>
<td>Change in value of interests in split-interest agreements</td>
<td>(712)</td>
<td>(905)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>2,058</td>
<td>4,242</td>
</tr>
<tr>
<td>Net assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beginning of year</td>
<td>210,644</td>
<td>198,907</td>
</tr>
<tr>
<td>End of year</td>
<td>$137,368</td>
<td>210,644</td>
</tr>
</tbody>
</table>

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

Consolidated Statements of Cash Flows

Years ended July 31, 2016 and 2015

(In thousands)

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash flows from operating activities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Change in net assets</td>
<td>(73,276)</td>
<td>11,737</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adjustments to reconcile change in net assets to net cash (used in) provided by operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>5,031</td>
<td>4,770</td>
</tr>
<tr>
<td>Pension plan changes other than net periodic cost</td>
<td>34,667</td>
<td>12,008</td>
</tr>
<tr>
<td>Net gains/losses on investments</td>
<td>8,275</td>
<td>(13,557)</td>
</tr>
<tr>
<td>Change in value of interests in split-interest agreements</td>
<td>1,809</td>
<td>1,016</td>
</tr>
<tr>
<td>Contributions permanently restricted for endowment</td>
<td>(8,030)</td>
<td>(4,550)</td>
</tr>
<tr>
<td>Contributions restricted for investments in property and equipment</td>
<td>(358)</td>
<td>(84)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Changes in operating assets and liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>815</td>
<td>(378)</td>
</tr>
<tr>
<td>Contributions receivable, net</td>
<td>10,799</td>
<td>(17,757)</td>
</tr>
<tr>
<td>Prepaid production and other assets</td>
<td>347</td>
<td>23</td>
</tr>
<tr>
<td>Accounts payable, accrued expenses, and other liabilities</td>
<td>291</td>
<td>4,999</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>(1,192)</td>
<td>7,542</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net cash (used in) provided by operating activities</td>
<td>(20,822)</td>
<td>5,769</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Cash flows from investing activities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Acquisition/sale of property and equipment</td>
<td>(5,629)</td>
<td>(7,463)</td>
</tr>
<tr>
<td>Purchases of investments</td>
<td>(120,587)</td>
<td>(161,433)</td>
</tr>
<tr>
<td>Proceeds from sale of investments</td>
<td>149,222</td>
<td>166,314</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net cash provided by (used in) investing activities</td>
<td>23,006</td>
<td>(2,582)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Cash flows from financing activities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Borrowings under line of credit</td>
<td>29,000</td>
<td>22,500</td>
</tr>
<tr>
<td>Repayment of line of credit</td>
<td>(37,000)</td>
<td>(22,500)</td>
</tr>
<tr>
<td>Repayment of long-term debt</td>
<td>(2,130)</td>
<td>(2,105)</td>
</tr>
<tr>
<td>Cash contributions for permanently restricted endowment</td>
<td>6,295</td>
<td>400</td>
</tr>
<tr>
<td>Cash received for contributions restricted for investments in property and equipment</td>
<td>1,249</td>
<td>970</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net cash used in financing activities</td>
<td>(2,586)</td>
<td>(735)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net (decrease) increase in cash and cash equivalents</td>
<td>(402)</td>
<td>2,452</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents, beginning of year</td>
<td>4,590</td>
<td>2,138</td>
</tr>
<tr>
<td>Cash and cash equivalents, end of year</td>
<td>$ 4,188</td>
<td>4,590</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Supplemental information:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash paid for interest</td>
<td>$ 4,330</td>
<td>4,264</td>
</tr>
</tbody>
</table>

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

During the fiscal year ended July 31, 2016, the Met had operating expenses in excess of revenues of approximately $177,000. Unrestricted net assets decreased primarily due to an increase in the unfunded accumulated pension benefit obligation as a result of a lower discount rate. As discussed in note 5, the line of credit has been extended to September 30, 2017. Based upon the most recent information available and the Met's continued efforts to improve access to cash and reduce costs, the Met estimates that it will have sufficient liquidity through July 31, 2017 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 restricted net assets are reclassified to unrestricted net assets, except as disclosed in note 7. 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 relate 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, capital contributions, adjustments to the discount on multi-year pledges, changes in the value of split-interest agreements, and nonrecurring activities.

(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, 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.

Level 3 Inputs that are unobservable.

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 because these instruments are recorded at the estimated net present value of future cash flows.

(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. 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 raised $113.8 million under the Opera Fund campaign. Contributions to the Opera Fund were recognized as unrestricted revenue up to a cumulative limit each year, as predetermined by the Met's Board of Managing Directors.

In fiscal 2015, the Met began a new five-year campaign. The overall campaign seeks to raise a combined $600 million over five years, including $300 million for endowment, $137 million for the Opera Fund, $64 million for capital projects, $61 million for new productions, and $38 million for other purposes. Through July 31, 2016, the Met raised $65 million under the Opera Fund campaign of which $33 million was recognized as unrestricted revenue for the year ended July 31, 2016.

Fundraising expenses reflected in the accompanying consolidated statements of activities of $13.2 million and $13.5 million have been incurred to raise contributions and bequests, including temporarily and permanently restricted contributions and bequests, totaling $124.7 million and $175.8 million in 2016 and 2015, 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 and Live in HD 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. *Live in HD* program 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 $936,000 and $1.3 million at July 31, 2016 and 2015, respectively. Total marketing expenses recognized were $14.3 million and $14.1 million in 2016 and 2015, 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 $1,035,000 and $829,000 in 2016 and 2015, 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) **Recently Issued Accounting Pronouncements**

In 2015, the Financial Accounting Standards Board (FASB) issued Accounting Standards Update No. 2015-03 (Update 2015-03), *Simplifying the Presentation of Debt Issuance Cost*. Under the guidance in Update 2015-03, debt issuance costs are presented in the consolidated balance sheets
as a reduction from the related debt. Update 2015-03 is effective for fiscal years beginning after December 15, 2015. The Met elected to early adopt the provisions of Update 2015-07 in 2016 and applied the provisions retrospectively to 2015.

In 2015, the FASB issued Accounting Standards Update No. 2015-07 (Update 2015-07), *Disclosures for Investments in Certain Entities That Calculate Net Asset Value per Share (or Its Equivalent)*. The guidance removes the requirement to categorize within the fair value hierarchy all investments for which fair value is measured using the net asset value per share practical expedient and removes the requirement to make certain disclosures for all investments that are eligible to be measured at fair value using the net asset value per share practical expedient. Update 2015-07 is effective for fiscal years beginning after December 15, 2015. The Met elected to early adopt the provisions of Update 2015-07 in 2016 and applied the provisions retrospectively to 2015.

In 2015, the FASB issued Accounting Standards Update No. 2015-10, *Technical Corrections and Improvements*, which clarified the definition of an equity security to include an investment in a structure similar to a mutual fund. The fair value of an equity security is considered to be readily determinable if the fair value per share is determined and published, and is the basis for current transactions. Certain investments in both the Met’s investment portfolio and the defined benefit pension plan investment portfolio that meet this definition were previously reported as Level 2 in the fair value hierarchy. The 2015 disclosure has been corrected to reflect these investments in Level 1 of the fair value hierarchy table.

(I) **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>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Within one year</td>
<td>$41,218</td>
<td>43,327</td>
</tr>
<tr>
<td>One to five years</td>
<td>50,826</td>
<td>59,096</td>
</tr>
<tr>
<td>More than five years</td>
<td>600</td>
<td>1,050</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>92,644</td>
<td>103,473</td>
</tr>
</tbody>
</table>

Less:

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allowance for uncollectibility</td>
<td>(540)</td>
<td>(600)</td>
</tr>
<tr>
<td>Discount to present value discount rate used ranging from 1.62% - 3.37% for both 2016 and 2015</td>
<td>(1,987)</td>
<td>(2,801)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>90,117</td>
<td>100,072</td>
</tr>
</tbody>
</table>

In 2016 and 2015, contributions receivable include approximately $47.6 million and $63.4 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>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment investments:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash equivalents and short-term investments</td>
<td>$3,901</td>
<td>10,788</td>
</tr>
<tr>
<td>Fixed income</td>
<td>47,428</td>
<td>38,100</td>
</tr>
<tr>
<td>U.S. equities</td>
<td>109,391</td>
<td>114,146</td>
</tr>
<tr>
<td>Global equities (including alternative investments)</td>
<td>56,086</td>
<td>62,740</td>
</tr>
<tr>
<td>Other alternative investment strategies</td>
<td>38,505</td>
<td>40,124</td>
</tr>
<tr>
<td></td>
<td>255,311</td>
<td>265,898</td>
</tr>
<tr>
<td>Other investments:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash equivalents and short-term investments</td>
<td>7,032</td>
<td>31,722</td>
</tr>
<tr>
<td>Fixed income</td>
<td>2,756</td>
<td>1,894</td>
</tr>
<tr>
<td>U.S. equities</td>
<td>3,480</td>
<td>3,993</td>
</tr>
<tr>
<td>Global equities</td>
<td>464</td>
<td>1,921</td>
</tr>
<tr>
<td>Balanced mutual funds</td>
<td>1,037</td>
<td>1,242</td>
</tr>
<tr>
<td>Alternative investments</td>
<td>129</td>
<td>449</td>
</tr>
<tr>
<td></td>
<td>14,898</td>
<td>41,221</td>
</tr>
<tr>
<td></td>
<td>$270,209</td>
<td>307,119</td>
</tr>
</tbody>
</table>

Investment activity is summarized below for the years ended July 31, 2016 and 2015 (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investments, beginning of year</td>
<td>$307,119</td>
<td>298,443</td>
</tr>
<tr>
<td>Investment return:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest and dividends</td>
<td>4,292</td>
<td>4,027</td>
</tr>
<tr>
<td>Net (losses) gains</td>
<td>(8,275)</td>
<td>13,557</td>
</tr>
<tr>
<td>Less investment expenses</td>
<td>(990)</td>
<td>(1,035)</td>
</tr>
<tr>
<td>Investment return</td>
<td>(4,973)</td>
<td>16,549</td>
</tr>
<tr>
<td>Gifts and other additions</td>
<td>36,751</td>
<td>40,610</td>
</tr>
<tr>
<td>Amounts utilized for operations:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment return authorized spending amount</td>
<td>(15,886)</td>
<td>(16,060)</td>
</tr>
<tr>
<td>Transfers to fund Save the Met Broadcasts</td>
<td>(6,245)</td>
<td>(6,800)</td>
</tr>
<tr>
<td>Other transfers</td>
<td>(46,557)</td>
<td>(25,623)</td>
</tr>
<tr>
<td>Investments, end of year</td>
<td>$270,209</td>
<td>307,119</td>
</tr>
</tbody>
</table>
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>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment return authorized spending amount included in:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted operating revenues</td>
<td>15,808</td>
<td>15,950</td>
</tr>
<tr>
<td>Temporarily restricted investment returns</td>
<td>78</td>
<td>110</td>
</tr>
<tr>
<td></td>
<td>15,886</td>
<td>16,060</td>
</tr>
<tr>
<td>Other investment return included in other income or change in value of split-interest agreements</td>
<td>(82)</td>
<td>253</td>
</tr>
<tr>
<td>Investment return (less than) greater than authorized spending amount</td>
<td>(20,777)</td>
<td>236</td>
</tr>
<tr>
<td></td>
<td>(4,973)</td>
<td>16,549</td>
</tr>
</tbody>
</table>

At July 31, 2016, the Met had outstanding commitments, net of investments already made, to invest in a private equity fund totaling $296 thousand.

Management’s estimate of the remaining life of the (nonredeemable) limited partnerships held in the Met’s investment portfolio at July 31, 2016 and 2015 of $3.2 million and $5.4 million, respectively, is one to five years.

The redeemable alternative investment funds included in the Met’s investment portfolio at July 31, 2016 and 2015 are redeemable based on the following terms and conditions (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daily</td>
<td>$</td>
<td>96</td>
</tr>
<tr>
<td>Fortnightly redemption with 3 days’ notice</td>
<td>13,990</td>
<td>13,107</td>
</tr>
<tr>
<td>Monthly redemption with 6–60 days’ notice</td>
<td>8,729</td>
<td>9,685</td>
</tr>
<tr>
<td>Quarterly redemption with 30 days’ notice (subject to initial lock-up)</td>
<td>30,104</td>
<td>32,914</td>
</tr>
<tr>
<td>Quarterly redemption with 65 days’ notice</td>
<td>16,320</td>
<td>13,908</td>
</tr>
<tr>
<td>Annual redemption with 45–90 days’ notice</td>
<td>11,792</td>
<td>13,223</td>
</tr>
<tr>
<td>Other</td>
<td>1,660</td>
<td>1,922</td>
</tr>
<tr>
<td></td>
<td>$ 82,595</td>
<td>84,855</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, 2016 and 2015 (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>Level 1</th>
<th>Level 3</th>
<th>Investments at net asset value</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Investments:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash equivalents and</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>short-term investments</td>
<td>$10,933</td>
<td>10,933</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>1,017</td>
<td>1,017</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Mutual fund</td>
<td>48,780</td>
<td>48,780</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>U.S. government obligations</td>
<td>387</td>
<td>387</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>31,852</td>
<td>31,852</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Mutual funds</td>
<td>51,810</td>
<td>51,810</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Common trust funds</td>
<td>29,209</td>
<td>29,209</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Global equities:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Business trusts</td>
<td>8,729</td>
<td>—</td>
<td>—</td>
<td>8,729</td>
</tr>
<tr>
<td>Common trust funds</td>
<td>28</td>
<td>28</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Mutual funds</td>
<td>9,406</td>
<td>9,406</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Limited partnerships</td>
<td>38,387</td>
<td>—</td>
<td>—</td>
<td>38,387</td>
</tr>
<tr>
<td>Balanced mutual funds</td>
<td>1,037</td>
<td>1,037</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 partnerships</td>
<td>17,980</td>
<td>—</td>
<td>—</td>
<td>17,980</td>
</tr>
<tr>
<td>Long/short equity –</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>limited liability</td>
<td>5,707</td>
<td>—</td>
<td>—</td>
<td>5,707</td>
</tr>
<tr>
<td>company</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Distressed securities –</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>limited partnerships</td>
<td>12,897</td>
<td>—</td>
<td>—</td>
<td>12,897</td>
</tr>
<tr>
<td>Private equity</td>
<td>2,050</td>
<td>—</td>
<td>—</td>
<td>2,050</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$270,209</td>
<td>184,459</td>
<td>—</td>
<td>85,750</td>
</tr>
<tr>
<td>Interests in split-interest agreements</td>
<td>$19,347</td>
<td>—</td>
<td>19,347</td>
<td>—</td>
</tr>
</tbody>
</table>
### Investments

<table>
<thead>
<tr>
<th>Investments</th>
<th>Total</th>
<th>Level 1</th>
<th>Level 3</th>
<th>Investments at net asset value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash equivalents and short-term investments</td>
<td>$42,510</td>
<td>42,510</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>926</td>
<td>926</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Mutual fund</td>
<td>38,991</td>
<td>38,991</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>U.S. government obligations</td>
<td>77</td>
<td>77</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>101,863</td>
<td>101,863</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Mutual funds</td>
<td>14,950</td>
<td>14,950</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Common trust funds</td>
<td>1,326</td>
<td>1,326</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Global equities:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Business trusts</td>
<td>9,685</td>
<td>—</td>
<td>—</td>
<td>9,685</td>
</tr>
<tr>
<td>Common trust funds</td>
<td>828</td>
<td>828</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Mutual funds</td>
<td>14,143</td>
<td>14,143</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Limited partnerships</td>
<td>40,005</td>
<td>—</td>
<td>—</td>
<td>40,005</td>
</tr>
<tr>
<td>Balanced mutual funds</td>
<td>1,242</td>
<td>1,242</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 partnerships</td>
<td>15,830</td>
<td>—</td>
<td>—</td>
<td>15,830</td>
</tr>
<tr>
<td>Long/short equity – limited liability company</td>
<td>6,016</td>
<td>—</td>
<td>—</td>
<td>6,016</td>
</tr>
<tr>
<td>Distressed securities – limited partnerships</td>
<td>15,276</td>
<td>—</td>
<td>—</td>
<td>15,276</td>
</tr>
<tr>
<td>Private equity</td>
<td>3,355</td>
<td>—</td>
<td>—</td>
<td>3,355</td>
</tr>
<tr>
<td>Real estate investment trust</td>
<td>96</td>
<td>96</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Interests in split-interest agreements</td>
<td>$21,156</td>
<td>—</td>
<td>21,156</td>
<td>—</td>
</tr>
</tbody>
</table>

For the year ended July 31, 2016, interests in split-interest agreements increased by new agreements of $56,000, decreased by net investment losses of $1,603,000, and decreased by terminations of $262,000. For the year ended July 31, 2015, interests in split-interest agreements increased by new agreements of $117,000, decreased by net investment losses of $827,000, and decreased by terminations of $306,000.

Information with respect to investment strategies and redemption terms for alternative investments in 2016 is as follows:

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

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. A full redemption has been requested. 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 investments that are redeemable as they are fully monetized.

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>2016</th>
<th>2015</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>27,753</td>
<td>27,267</td>
</tr>
<tr>
<td>Furniture, fixtures,</td>
<td>37,262</td>
<td>34,904</td>
</tr>
<tr>
<td>and other, including</td>
<td></td>
<td></td>
</tr>
<tr>
<td>information systems</td>
<td></td>
<td></td>
</tr>
<tr>
<td>equipment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theatrical equipment</td>
<td>55,718</td>
<td>52,551</td>
</tr>
<tr>
<td>Construction in progress</td>
<td>4,234</td>
<td>4,617</td>
</tr>
<tr>
<td></td>
<td>126,831</td>
<td>121,203</td>
</tr>
<tr>
<td>Less accumulated</td>
<td>(75,107)</td>
<td>(70,109)</td>
</tr>
<tr>
<td>depreciation and</td>
<td></td>
<td></td>
</tr>
<tr>
<td>amortization</td>
<td>$51,724</td>
<td>51,094</td>
</tr>
</tbody>
</table>

(5) Long-Term Debt and Line of Credit

The Met maintains a bank line of credit of $30 million (the Line of Credit). The Line of Credit was extended on September 30, 2016 and expires September 30, 2017. The Line of Credit amount is $30 million for the period from September 30, 2016 through June 29, 2017; $23 million from June 30, 2017 through July 30, 2017; $19 million from July 31, 2017 through August 31, 2017; and $7.5 million from September 1, 2017 to September 30, 2017. The line year is the period from October 1, 2016 to September 30, 2017, 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 totaling $21.3 million 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% or the Prime Rate. 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 $433,000 and $343,000 for 2017 and 2016, respectively, and is included in general management expenses. At July 31, 2017 and 2016, the amount outstanding under the Line of Credit was $9 million and $17 million, respectively.

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 $33.2 million outstanding on a $35 million bank loan, amounts outstanding under the $30 million Line of Credit, and terminate a related interest rate swap agreement. 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 included as a reduction to the bond liability and are being amortized over the life of the Bonds. Interest expense for the Bonds for each of the years ended July 31, 2016 and 2015 was $3.9 million and is included in general management expenses.

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

<table>
<thead>
<tr>
<th>Year(s) ending July 31:</th>
<th>Principal</th>
<th>Interest</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<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>2020</td>
<td>2,285</td>
<td>3,736</td>
<td>6,021</td>
</tr>
<tr>
<td>2021</td>
<td>2,345</td>
<td>3,676</td>
<td>6,021</td>
</tr>
<tr>
<td>Thereafter</td>
<td>84,545</td>
<td>47,964</td>
<td>132,509</td>
</tr>
<tr>
<td></td>
<td>$95,765</td>
<td>66,860</td>
<td>162,625</td>
</tr>
<tr>
<td>Bond issuance costs</td>
<td>(850)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$94,915</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(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.

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>2016</th>
<th>2015</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>$284,403</td>
<td>$266,954</td>
</tr>
<tr>
<td>Service cost</td>
<td>6,143</td>
<td>5,339</td>
</tr>
<tr>
<td>Interest cost</td>
<td>12,276</td>
<td>11,660</td>
</tr>
<tr>
<td>Actuarial losses</td>
<td>25,899</td>
<td>14,059</td>
</tr>
<tr>
<td>Benefits paid</td>
<td>(15,001)</td>
<td>(13,609)</td>
</tr>
<tr>
<td><strong>Benefit obligation at end of year</strong></td>
<td>313,720</td>
<td>284,403</td>
</tr>
</tbody>
</table>

| **Change in plan assets:**          |          |          |
| Fair value of plan assets at beginning of year | 196,160  | 191,956  |
| Actual return                      | (476)    | 8,425    |
| Employer contributions             | 8,658    | 9,265    |
| Benefits paid and actual expenses  | (15,778) | (13,486) |
| **Fair value of plan assets at end of year** | 188,564  | 196,160  |

| **Funded status**                  |          |          |
| **Funded status**                  | $ (125,156) | (88,243) |

| **Components of net periodic cost:** |          |          |
| Service cost                        | $6,143   | 5,339    |
| Interest cost                       | 12,276   | 11,660   |
| Expected return on plan assets      | (15,604) | (14,790) |
| Other, net                          | 8,089    | 8,293    |
| **Net periodic cost**               | $10,904  | 10,502   |

| **Items not yet recognized as a component of net periodic benefit cost:** |          |          |
| Unrecognized prior service cost    | $6,847   | 8,816    |
| Unrecognized net loss              | 132,394  | 95,758   |
| **Total**                          | $139,241 | 104,574  |

**Weighted average assumptions used to determine net periodic benefit costs:**
- Discount rate: 4.43% 4.44%
- Expected long-term return on plan assets: 8.00 8.00

**Weighted average assumptions used to determine benefit obligations:**
- Discount rate: 3.79% 4.43%
During the years ended July 31, 2016 and 2015, a net charge of $34,667,384 and $12,007,786, respectively, was reported as pension plan charges other than net periodic cost. The components of the net charge are as follows (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net actuarial loss</td>
<td>$42,755</td>
<td>20,301</td>
</tr>
<tr>
<td>Amortization of prior service cost</td>
<td>(1,969)</td>
<td>(2,747)</td>
</tr>
<tr>
<td>Amortization of actuarial loss</td>
<td>(6,119)</td>
<td>(5,546)</td>
</tr>
<tr>
<td></td>
<td>$34,667</td>
<td>12,008</td>
</tr>
</tbody>
</table>

The amortization of net loss and amortization of prior service costs expected to be recognized as a component of net periodic pension cost over the next twelve months is $8,903,000 and $1,892,000, respectively.

The accumulated benefit obligation for the Plan at July 31, 2016 and 2015 was $313,720,000 and $284,403,000, respectively.

The Met expects to contribute at least the minimum required amount of approximately $8.8 million to the Plan in fiscal year 2017. 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>2017</td>
<td>$14,936</td>
</tr>
<tr>
<td>2018</td>
<td>15,473</td>
</tr>
<tr>
<td>2019</td>
<td>15,863</td>
</tr>
<tr>
<td>2020</td>
<td>16,190</td>
</tr>
<tr>
<td>2021</td>
<td>16,633</td>
</tr>
<tr>
<td>2022–2026</td>
<td>87,742</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, 2016 and 2015 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>2016</td>
</tr>
<tr>
<td>Fixed income, including credit and cash</td>
<td>0%–40%</td>
<td>25%</td>
</tr>
<tr>
<td>Domestic and international equity</td>
<td>0–50</td>
<td>66</td>
</tr>
<tr>
<td>Private equity and other alternatives</td>
<td>0–25</td>
<td>9</td>
</tr>
<tr>
<td></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, 2016 (in thousands):

<table>
<thead>
<tr>
<th>Investments at net asset value</th>
<th>2016 Total</th>
<th>Level 1</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash equivalents and short-term investments</td>
<td>$ 2,630</td>
<td>2,630</td>
<td>—</td>
</tr>
<tr>
<td>Fixed income – mutual fund</td>
<td>45,218</td>
<td>45,218</td>
<td>—</td>
</tr>
<tr>
<td>U.S. equity:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Managed accounts</td>
<td>34,763</td>
<td>34,763</td>
<td>—</td>
</tr>
<tr>
<td>Mutual fund</td>
<td>5,279</td>
<td>5,279</td>
<td>—</td>
</tr>
<tr>
<td>Common trust fund</td>
<td>48,594</td>
<td>48,594</td>
<td>—</td>
</tr>
<tr>
<td>Global equity:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Limited partnership</td>
<td>20,288</td>
<td>—</td>
<td>20,288</td>
</tr>
<tr>
<td>Business trust</td>
<td>14,955</td>
<td>—</td>
<td>14,955</td>
</tr>
<tr>
<td>Other alternative investments</td>
<td>16,837</td>
<td>—</td>
<td>16,837</td>
</tr>
<tr>
<td>Total pension assets</td>
<td>$ 188,564</td>
<td>136,484</td>
<td>52,080</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, 2015 (in thousands):

<table>
<thead>
<tr>
<th>Investments at net asset value</th>
<th>2015 Total</th>
<th>Level 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash equivalents and short-term investments</td>
<td>$5,247</td>
<td>5,247</td>
</tr>
<tr>
<td>Fixed income – mutual fund</td>
<td>32,790</td>
<td>32,790</td>
</tr>
<tr>
<td>U.S. equity:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Managed accounts</td>
<td>57,025</td>
<td>57,025</td>
</tr>
<tr>
<td>Mutual fund</td>
<td>4,840</td>
<td>4,840</td>
</tr>
<tr>
<td>Common trust fund</td>
<td>10,266</td>
<td>10,266</td>
</tr>
<tr>
<td>Global equity:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Limited partnership</td>
<td>18,998</td>
<td>—</td>
</tr>
<tr>
<td>Business trust</td>
<td>16,562</td>
<td>—</td>
</tr>
<tr>
<td>Balanced fund – mutual fund</td>
<td>40,871</td>
<td>40,871</td>
</tr>
<tr>
<td>Other alternative investments</td>
<td>9,561</td>
<td>—</td>
</tr>
<tr>
<td>Total pension assets</td>
<td>$196,160</td>
<td>151,039</td>
</tr>
</tbody>
</table>

The alternative investment funds included in the Met’s pension asset portfolio at July 31, 2016 and 2015 are redeemable based on the following terms and conditions (in thousands):

<table>
<thead>
<tr>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daily redemption with 1 day’s notice</td>
<td>$48,594</td>
</tr>
<tr>
<td>Fortnightly redemption with 3 days’ notice</td>
<td>20,288</td>
</tr>
<tr>
<td>Monthly with 6 days’ notice</td>
<td>14,955</td>
</tr>
<tr>
<td>Quarterly with 65 days’ notice</td>
<td>16,837</td>
</tr>
<tr>
<td>Total</td>
<td>$100,674</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 $11,441,000 and $11,970,000 in 2016 and 2015, respectively. The zone status of the multi-employer plans is based on information from the respective unions and, as required by the Pension Protection Act (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 PPA zone status as of January 1, 2015 reports that the plan’s funded percentage is 97.3% 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
$2,819,000 and $3,004,000 for the years ended July 31, 2016 and 2015, respectively. The contributions by the Met to the annuity fund were $5,490,000 and $5,847,000 for the years ended July 31, 2016 and 2015, 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, 2015 valuation, the plan’s funded percentage is 111.3% 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 $479,000 and $513,000 for the years ended July 31, 2016 and 2015, respectively. The contributions by the Met to the annuity fund were $333,000 and $420,000 for the years ended July 31, 2016 and 2015, 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, 2015 valuation, the plan’s funded percentage is 81.6%; however, the plan is considered to be in critical status because (i) the plan was in critical status last year, and, over the next nine years, it is projected to have an accumulated funding deficiency for the plan year ending March 31, 2019 and (ii) the sum of the plan’s normal cost and interest on the unfunded benefits for the current plan year exceeds the present value of all expected contributions for the year; the present value of vested benefits of inactive participants is greater than the present value of vested benefits of active participants; and over the next four plan years, the plan is projected to have an accumulated funding deficiency in the plan year noted above. 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 $538,000 and $511,000 for the years ended July 31, 2016 and 2015, respectively.

- Amounts contributed to nine other union plans amounted to $1,781,000 and $1,675,000 for the years ended July 31, 2016 and 2015, respectively. The expiration of eight of the collective bargaining agreements requiring contributions expired July 31, 2014. Three memorandums of agreement are in place for the period from August 1, 2014 to July 31, 2018. Two memorandums of agreement are in place for the period from August 1, 2014 to July 31, 2019. Three memorandums of agreement are in place for the period from August 1, 2014 to July 31, 2020. 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>Program activities:</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Future operating activities (time restricted)</td>
<td>$25,892</td>
<td>48,937</td>
</tr>
<tr>
<td>New productions</td>
<td>20,852</td>
<td>27,231</td>
</tr>
<tr>
<td>Telecasts and other media activities</td>
<td>9,832</td>
<td>14,851</td>
</tr>
<tr>
<td>Save the Met Broadcasts</td>
<td>10,078</td>
<td>10,873</td>
</tr>
<tr>
<td>Young artists and other specified activities</td>
<td>10,740</td>
<td>12,014</td>
</tr>
<tr>
<td>Endowment draw appropriation restricted for program</td>
<td>221</td>
<td>110</td>
</tr>
<tr>
<td>Capital</td>
<td>12,089</td>
<td>11,787</td>
</tr>
<tr>
<td>Other time restrictions including interests in charitable trusts and pooled income funds</td>
<td>15,378</td>
<td>14,246</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>105,082</strong></td>
<td><strong>140,049</strong></td>
</tr>
</tbody>
</table>

Included in temporarily restricted net assets in fiscal 2016 and 2015 is $698,000 and $754,000, respectively, expended for capital appropriations funded by the City of New York (the City) relating to the Met’s fly rigging system. Additionally, in fiscal 2016, the City spent $8,000 in pass-through funding related to the Met’s fly rigging system and roof renovation projects. 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 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>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York Season</td>
<td>$121,998</td>
<td>118,120</td>
</tr>
<tr>
<td>New productions</td>
<td>64,105</td>
<td>67,983</td>
</tr>
<tr>
<td>Telecasts</td>
<td>14,162</td>
<td>14,567</td>
</tr>
<tr>
<td>Young artists</td>
<td>18,630</td>
<td>18,535</td>
</tr>
<tr>
<td>Other specified activities</td>
<td>13,287</td>
<td>10,919</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>232,182</strong></td>
<td><strong>230,124</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, 2016 and 2015, the value of such funds included in permanently restricted net assets was $66.1 million and $71.2 million, respectively.

(8) Endowment Funds

The Met’s endowment consists of approximately 260 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 an annually approved portion 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 both of the years ended July 31, 2016 and 2015, the Board of Managing Directors approved an overall spending rate of 6%.

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 $2,569,000 and $191,000 as of July 31, 2016 and 2015, respectively. This deficiency results from the combination of unfavorable market fluctuations and spending 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, 2016 (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>(2,569)</td>
<td>25,865</td>
<td>218,727</td>
<td>242,023</td>
</tr>
<tr>
<td>Board-designated</td>
<td>13,288</td>
<td>—</td>
<td>—</td>
<td>13,288</td>
</tr>
<tr>
<td>Total endowment</td>
<td>10,719</td>
<td>25,865</td>
<td>218,727</td>
<td>255,311</td>
</tr>
</tbody>
</table>

The Met’s endowment fund consists of the following at July 31, 2015 (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>(191)</td>
<td>34,350</td>
<td>217,630</td>
<td>251,789</td>
</tr>
<tr>
<td>Board-designated</td>
<td>14,109</td>
<td>—</td>
<td>—</td>
<td>14,109</td>
</tr>
<tr>
<td>Total endowment</td>
<td>13,918</td>
<td>34,350</td>
<td>217,630</td>
<td>265,898</td>
</tr>
</tbody>
</table>

Changes in endowment funds for the year ended July 31, 2016 (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, July 31, 2015</td>
<td>13,918</td>
<td>34,350</td>
<td>217,630</td>
<td>265,898</td>
</tr>
<tr>
<td>Investment return, net</td>
<td>12,669</td>
<td>(12,266)</td>
<td>(5,198)</td>
<td>(4,855)</td>
</tr>
<tr>
<td>Contributions</td>
<td>—</td>
<td>3,859</td>
<td>6,295</td>
<td>10,154</td>
</tr>
<tr>
<td>Appropriation for expenditure</td>
<td>(15,808)</td>
<td>(78)</td>
<td>—</td>
<td>(15,886)</td>
</tr>
<tr>
<td>Endowment net assets, July 31, 2016</td>
<td>10,719</td>
<td>25,865</td>
<td>218,727</td>
<td>255,311</td>
</tr>
</tbody>
</table>
METROPOLITAN OPERA ASSOCIATION, INC.
Notes to Consolidated Financial Statements
July 31, 2016 and 2015

Changes in endowment funds for the year ended July 31, 2015 (in thousands):

<table>
<thead>
<tr>
<th>Endowment net assets,</th>
<th>Unrestricted</th>
<th>Temporarily restricted</th>
<th>Permanently restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>July 31, 2014</td>
<td>$15,173</td>
<td>33,746</td>
<td>216,309</td>
<td>265,228</td>
</tr>
<tr>
<td>Investment return, net</td>
<td>14,695</td>
<td>212</td>
<td>921</td>
<td>15,828</td>
</tr>
<tr>
<td>Contributions</td>
<td>—</td>
<td>502</td>
<td>400</td>
<td>902</td>
</tr>
<tr>
<td>Appropriation for expenditure</td>
<td>(15,950)</td>
<td>(110)</td>
<td>—</td>
<td>(16,060)</td>
</tr>
<tr>
<td>Endowment net assets,</td>
<td>$13,918</td>
<td>34,350</td>
<td>217,630</td>
<td>265,898</td>
</tr>
<tr>
<td>July 31, 2015</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 $547,000 and $597,000 due from the Guild at July 31, 2016 and 2015, respectively. Revenues from the Guild were $6.1 million for both of the years ended July 31, 2016 and 2015.

(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, 2016 through December 21, 2016, which was the date the consolidated financial statements were available to be issued and has concluded that, other than what is disclosed in note 5, there are no subsequent events requiring disclosure.
Our Patrons
2015–16 Patrons

The Metropolitan Opera acknowledges with deep appreciation the extraordinary support of its Patrons, who each season assure continuity in the Met’s high artistic and performance standards.

CAMPAIGN FOR THE MET

$50 Million
Ann Ziff and the Ziff Family

$30 Million
Mercedes and Sid Bass
William C. and Susan F. Morris
1 Anonymous Donor

$15 Million
Betsy and Edward Cohen / Areté Foundation
Judith-Ann Corrente and Wim Kooyker
Karen and Kevin Kennedy
Suzie and Bruce Kovner
Jeanette Lerman-Neubauer and Joseph Neubauer
*Dr. Agnes Varis and *Karl Leichtman

$10 Million
The Annenberg Foundation
Howard and Sarah Solomon
Ambassador and Mrs. Nicholas Taubman
1 Anonymous Donor

$7.5 Million
Veronica Atkins
Estate of Francine Berry
Beth and Gary Glynn
Francis Goelet Trusts
Mary and *Michael Jaharis
*Mr. and Mrs. Wilmer J. Thomas, Jr.
*Robert W. Wilson

$5 Million
Bloomberg Philanthropies
Mrs. Paul G. Desmarais Sr.
Gramma Fisher Foundation, Marshalltown, Iowa
H. M. Agnes Hsu-Tang, Ph.D. and Oscar Tang
Frayda and George Lindemann
The Andrew W. Mellon Foundation
The Lloyd E. Rigler–Lawrence E. Deutsch Foundation
2 Anonymous Donors
$50,000
American Express
M. Beverly and Robert G. Barten
Jacob Burns Foundation, Inc.
Edgar Foster Daniels Foundation
The Diller-von Furstenberg Family Foundation
Mr. and Mrs. David H. Elliott
Richard and Elizabeth Gilbert,
in memory of Ralph Gilbert
Carol Colburn Grigus
Dr. David G. Knott and
Ms. Françoise Girard
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