Annual Report
2016-17

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Introduction

In the 2016–17 season, the Metropolitan Opera continued to present outstanding grand opera, featuring the world’s finest artists, while maintaining balanced financial results—the third year running in which the company’s finances were balanced or very nearly so. The season opened with the premiere of a new production of Wagner’s *Tristan und Isolde* and also included five other new stagings, as well as 20 revivals. The *Live in HD* series of cinema transmissions brought opera to audiences around the world for the 11th year, with ten broadcasts reaching approximately 2.3 million people. Combined earned revenue for the Met (*Live in HD* and box office) totaled $111 million. Total paid attendance for the season in the opera house was 75%.

All six new productions in the 2016–17 season were the work of distinguished directors who had previous success at the Met. The compelling Opening Night new production of *Tristan und Isolde* was directed by Mariusz Treliński, who made his Met debut in 2015 with the double bill of Tchaikovsky’s *Iolanta* and Bartók’s *Bluebeard’s Castle*. French-Lebanese director Pierre Audi brought his distinctive vision to Rossini’s final operatic masterpiece *Guillaume Tell*, following his earlier staging of Verdi’s *Attila* in 2010. Robert Carsen, who first worked at the Met in 1997 on his popular production of Tchaikovsky’s *Eugene Onegin*, directed a riveting new *Der Rosenkavalier*, the company’s first new staging of Strauss’s grand comedy since 1969. Three of the Met’s most prolific directors in recent years also returned, with Robert Lepage, Bartlett Sher, and Mary Zimmerman overseeing new productions of Kaija Saariaho’s *L’Amour de Loin*, Gounod’s *Roméo et Juliette*, and Dvořák’s *Rusalka*, respectively.

Several of the world’s most sought-after conductors were on the podium for the six new productions, including Sir Simon Rattle, Met Principal Conductor Fabio Luisi, Susanna Mälkki, Gianandrea Noseda, Sir Mark Elder, and Sebastian Weigle.

As always, the Met welcomed the world’s greatest opera singers, with new productions alone featuring such stars as Jamie Barton, Diana Damrau, Renée Fleming, Elina Garanča, Erin Morley, Kristine Opolais, Marina Rebeka, Nina Stemme, Gerald Finley, Vittorio Grigolo, Günther Groissböck, Bryan Hymel, Brandon Jovanovich, Eric Owens, René Pape, Matthew Polenzani, and Stuart Skelton, among others. Revivals featured Alice Coote, Isabel Leonard, Karita Mattila, Angela Meade, Anna Netrebko, Ailyn Pérez, Patricia Racette, Nadine Sierra, Elza van den Heever, Sonya Yoncheva, Ildar Abdrazakov, Roberto Alagna, Marcelo Álvarez, Piotr Beczala, Joseph Calleja, Javier Camarena, Plácido Domingo, Michael Fabiano, Thomas Hampson, Simon Keenlyside, Mariusz Kwiecien, Christopher Maltman, Peter Mattei, Luca Pisaroni, Michael Volle, Pretty Yende.

Through the *Live in HD* series, the Met transmitted performances to more than 2,000 movie theaters in 73 countries around the world. Total HD attendance for the 2016–17 season was 2.3 million. The series was once again supported by its founding sponsor, the Neubauer Family Foundation, and its digital sponsor, Bloomberg.
Philanthropies. The *HD Live in Schools* program enabled thousands of students in 43 school districts across 33 states to experience live opera performances free of charge. Performances were also shared through Metropolitan Opera Radio on Sirius XM, which presented 87 performances; on the Met’s website, which streamed 33 performances; and over the Toll Brothers–Metropolitan Opera International Radio Network, which broadcast 24 live Saturday performances. The Opening Night performance of *Tristan und Isolde* was presented live to audiences in Times Square for the 11th consecutive year.

A number of new members joined the Board and three Directors changed categories during the 2016–17 season. David Henry Jacobs was elected a Managing Director and Stephen Berger, John Cryan, Howard W. Hunter, Frances Marzio, Franci Neely, and Marta Nottebohm were elected Advisory Directors. Amanda S. Brainerd, Aslanbek Dzhaliev, Jordan A. D. Fudge, Bryan L. McCalister, Frederick Perlberg, and Michael J. Woods were elected Young Associate Directors. Tod Johnson moved from Advisory Director to Managing Director; Dafna Meitar-Nechmad moved from Managing Director to Advisory Director; and Noreen Buckfire moved from Member of the Association to Advisory Director.

In June 2016, the Met made a major artistic announcement, naming Yannick Nézet-Séguin as the company’s next Music Director—just the third in its history.

The Board members and I have enjoyed working closely with General Manager Peter Gelb and all the members of the Met company, whom I thank for their work and dedication. I look forward to more successful seasons ahead, with all of them as well as Maestro Nézet-Séguin.

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Metropolitan Opera Board of Directors

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Siddhartha Shukla
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Michael J. Woods
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Season Repertory and Events
**Season Repertory**

**NEW PRODUCTIONS**

* Kaija Saariaho / Libretto by Amin Maalouf
  **L’AMOUR DE LOIN**
  CONDUCTOR Susanna Mälkki*
  PRODUCTION Robert Lepage
  ASSOCIATE DIRECTOR Sybille Wilson*
  SET AND COSTUME DESIGNER Michael Curry
  LIGHTING DESIGNER Kevin Adams
  LIGHTSCAPE IMAGE DESIGNER Lionel Arnould
  SOUND DESIGNER Mark Grey
  Production a gift of the Francis Goelet Trusts
  Additional funding from The H.M. Agnes Hsu-Tang, PhD.
  and Oscar Tang Endowment Fund

* Gioachino Rossini
  **GUILLAUME TELL**
  CONDUCTOR Fabio Luisi
  PRODUCTION Pierre Audi
  SET DESIGNER George Tsypin
  COSTUME DESIGNER Andrea Schmidt-Futterer
  LIGHTING DESIGNER Jean Kalman
  CHOREOGRAPHER Kim Brandstrup
  DRAMATURG Klaus Bertisch*
  Production a gift of The Fan Fox and Leslie R. Samuels
  Foundation, Inc.
  Additional funding from The Walter and Leonore Annenberg
  Endowment Fund

* Charles Gounod
  **ROMÉO ET JULIETTE**
  CONDUCTOR Gianandrea Noseda/Emmanuel Villaume
  PRODUCTION Bartlett Sher
  SET DESIGNER Michael Yeargan
  COSTUME DESIGNER Catherine Zuber
  LIGHTING DESIGNER Jennifer Tipton
  CHOREOGRAPHER Chase Brock*
  FIGHT DIRECTOR B. H. Barry
  Production a gift of The Sybil B. Harrington Endowment Fund

* Richard Strauss
  **DER ROSENKAVALIER**
  CONDUCTOR Sebastian Weigle
  PRODUCTION Robert Carsen
  SET DESIGNER Paul Steinberg
  COSTUME DESIGNER Brigitte Reiffenstuel
  LIGHTING DESIGNERS Robert Carsen and Peter Van Praet
  CHOREOGRAPHER Philippe Giraudneau
  Production a gift of Howard Solomon and Sarah Billinghurst Solomon

* Antonín Dvořák
  **RUSALKA**
  CONDUCTOR Sir Mark Elder
  PRODUCTION Mary Zimmerman
  SET DESIGNER Daniel Ostling
  COSTUME DESIGNER Mara Blumenfeld
  LIGHTING DESIGNER T. J. Gerckens
  CHOREOGRAPHER Austin McCormick*
  Production a gift of the Betsy and Ed Cohen / Areté Foundation
  Additional funding from Mr. William R. Miller, in memory
  of Irene D. Miller; and the National Endowment for the Arts

* Richard Wagner
  **TRISTAN UND ISOLDE**
  CONDUCTOR Sir Simon Rattle/Asher Fisch
  PRODUCTION Mariusz Treliński
  SET DESIGNER Boris Kudlička
  COSTUME DESIGNER Marek Adamski
  LIGHTING DESIGNER Marc Heinz
  VIDEO PROJECTION DESIGNER Bartek Macias
  CHOREOGRAPHER Tomasz Wygoda
  Production a gift of the Estates of Alan and Ruth Broder
  Additional funding from Marina Kellen French and the Gramma Fisher
  Foundation, Marshalltown, Iowa

The 2016–17 season featured 10 **Live in HD** transmissions,
24 Saturday radio broadcasts (20 live and 4 pre-recorded),
87 SiriusXM live broadcasts, and 33 web streams.
REPERTORY PRODUCTIONS

Giuseppe Verdi

AIDA
CONDUCTOR Marco Armiliato/Daniele Rustioni
PRODUCTION Sonja Frisell
SET DESIGNER Gianni Quaranta
COSTUME DESIGNER Dada Saligeri
LIGHTING DESIGNER Gil Wechsler
CHOREOGRAPHER Alexei Ratmansky
Production a gift of Mrs. Donald D. Harrington
Revival a gift of the Estate of Francine Berry

Gioachino Rossini

IL BARBIERE DI SIVIGLIA
CONDUCTOR Maurizio Benini
PRODUCTION Bartlett Sher
SET DESIGNER Michael Yeargan
COSTUME DESIGNER Catherine Zuber
LIGHTING DESIGNER Christopher Akerlind
Production a gift of The Sybil B. Harrington Endowment Fund

Giacomo Puccini

LA BOHÈME
CONDUCTOR Carlo Rizzi/Marco Armiliato
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 the Metropolitan Opera Club

Georges Bizet

CARMEN
CONDUCTOR Asher Fisch/Derrick Inouye/Louis Langrée
PRODUCTION Sir Richard Eyre
SET AND COSTUME DESIGNER Rob Howell
LIGHTING DESIGNER Peter Mumford
CHOREOGRAPHER Christopher Wheeldon
ASSOCIATE COSTUME DESIGNER Irene Bohan
Production a gift of Mrs. Paul Desmarais, Sr.

Franco Alfano

CYRANO DE BERGERAC
CONDUCTOR Marco Armiliato
PRODUCTION Francesca Zambello
SET DESIGNER Peter J. Davison
COSTUME DESIGNER Anita Yavich
LIGHTING DESIGNER Natasha Katz
FIGHT DIRECTOR Rick Sordelet
CHOREOGRAPHER Thomas Baird
Production gift of the Gramma Fisher Foundation, Marshalltown, Iowa, and Bertita and Guillermo L. Martinez

Wolfgang Amadeus Mozart

DON GIOVANNI
CONDUCTOR Fabio Luisi/Plácido Domingo
PRODUCTION Michael Grandage
SET AND COSTUME DESIGNER Christopher Oram
LIGHTING DESIGNER Paule Constable
CHOREOGRAPHER Ben Wright
Production a gift of the Richard and Susan Braddock Family Foundation, and Sarah and Howard Solomon
Additional funding from Jane and Jerry del Missier, and Mr. and Mrs. Ezra K. Zilkha
Revival a gift of Rolex
**Pyotr Ilyich Tchaikovsky**

**EUGENE ONEGIN**

**CONDUCTOR** Robin Ticciati / Joel Revzen

**PRODUCTION** Deborah Warner

**SET DESIGNER** Tom Pye

**COSTUME DESIGNER** Chloe Obolensky

**LIGHTING DESIGNER** Jean Kalman

**VIDEO DESIGNERS** Ian William Galloway and Finn Ross

**CHOREOGRAPHER** Kim Brandstrup

Production a gift of Ambassador and Mrs. Nicholas F. Taubman

Revival a gift of Rolex and Mr. and Mrs. Bruce Crawford

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**Ludwig van Beethoven**

**FIDELIO**

**CONDUCTOR** Sebastian Weigle

**PRODUCTION** Jürgen Flimm

**SET DESIGNER** Robert Israel

**COSTUME DESIGNER** Florence von Gerkan

**LIGHTING DESIGNER** Duane Schuler

Production a gift of Alberto Vilar

Revival a gift of Mr. and Mrs. Bruce Crawford

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**Richard Wagner**

**DER FLIEGENDE HOLLÄNDER**

**CONDUCTOR** Yannick Nézet-Séguin

**PRODUCTION** August Everding

**SET DESIGNER** Hans Schavernoch

**COSTUME DESIGNER** Lore Haas

**LIGHTING DESIGNER** Gil Wechsler

Production a gift of the Lila Acheson and DeWitt Wallace Fund for Lincoln Center, established by the founders of The Reader’s Digest Association, Inc., and Mr. and Mrs. Samuel L. Topman

Revival a gift of the Betsy and Edward Cohen / Areté Foundation

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**Wolfgang Amadeus Mozart**

**IDOMENEO**

**CONDUCTOR** James Levine

**PRODUCTION** Sir Richard Eyre

**SET AND COSTUME DESIGNER** Jean-Pierre Ponnelle

**LIGHTING DESIGNER** Gil Wechsler

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**Gioachino Rossini**

**L’ITALIANA IN ALGERI**

**CONDUCTOR** James Levine

**PRODUCTION** Jean-Pierre Ponnelle

**SET AND COSTUME DESIGNER** Jean-Pierre Ponnelle

**ASSOCIATE DESIGNER** David Reppa

Production a gift of an anonymous donor

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**Leoš Janáček**

**JENŮFA**

**CONDUCTOR** David Robertson

**PRODUCTION** Olivier Tambosi

**SET AND COSTUME DESIGNER** Frank Philipp Schlössmann

**LIGHTING DESIGNER** Max Keller

Production a gift of the Catherine and Ephraim Gildor Foundation

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**Wolfgang Amadeus Mozart**

**THE MAGIC FLUTE**

**CONDUCTOR** Antony Walker

**PRODUCTION** Julie Taymor

**SET DESIGNER** George Tsypin

**COSTUME DESIGNER** Julie Taymor

**LIGHTING DESIGNER** Donald Holder

**PUPPET DESIGNERS** Julie Taymor and Michael Curry

**CHOREOGRAPHER** Mark Dendy

**ENGLISH ADAPTATION** J. D. McClatchy

Abridged production of *The Magic Flute* a gift of The Andrew W. Mellon Foundation and Bill Rollnick and Nancy Ellison Rollnick

Original production of *Die Zauberflöte* a gift of Mr. and Mrs. Henry R. Kravis

Additional funding from John Van Meter, The Annenberg Foundation, Karen and Kevin Kennedy, Bill Rollnick and Nancy Ellison Rollnick, Mr. and Mrs. William R. Miller, Agnes Varis and Karl Leichtman, and Mr. and Mrs. Ezra K. Zilkha

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**Giacomo Puccini**

**MANON LESCAUT**

**CONDUCTOR** Marco Armiliato

**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

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* Debut
Giuseppe Verdi

**NABUCCO**

CONDUCTOR: James Levine  
PRODUCTION: Elijah Moshinsky  
SET DESIGNER: John Napier  
COSTUME DESIGNER: Andreane Neofitou  
LIGHTING DESIGNER: Howard Harrison  

Production a gift of Bill Rollnick and Nancy Ellison Rollnick  
Major funding from Mr. and Mrs. Ezra K. Zilkha, Mercedes and Sid Bass, and Mr. and Mrs. Paul M. Montrone  
Additional funding from Gilbert S. Kahn and John J. Nofo Kahn, The Eleanor Naylor Dana Charitable Trust, and the National Endowment for the Arts  
Revival a gift of the Estate of Francine Berry

**RIGOLETTO**

CONDUCTOR: Pier Giorgio Morandi*  
PRODUCTION: Michael Mayer  
SET DESIGNER: Christine Jones  
COSTUME DESIGNER: Susan Hilferty  
LIGHTING DESIGNER: Kevin Adams  
CHOREOGRAPHER: Steven Hoggett  

Production a gift of the Hermione Foundation, Laura Sloate, Trustee, and Mr. and Mrs. Paul M. Montrone  
Revival a gift of the Estate of Francine Berry and the NPD Group, Inc.

Richard Strauss

**SALOME**

CONDUCTOR: Johannes Debus*  
PRODUCTION: Jürgen Flimm  
SET AND COSTUME DESIGNER: Santo Loquasto  
LIGHTING DESIGNER: James F. Ingalls  
CHOREOGRAPHER: Doug Varone  

Production a gift of the Gramma Fisher Foundation, Marshalltown, Iowa  
Additional funding from Mr. and Mrs. Sid R. Bass, Agnes Varis and Karl Leichtman, Mr. and Mrs. Ezra K. Zilkha, and The Gilbert S. Kahn & John J. Nofo Kahn Endowment Fund

Giuseppe Verdi

**I PURITANI**

CONDUCTOR: Maurizio Benini  
PRODUCTION: Sandro Sequi  
SET DESIGNER: Ming Cho Lee  
COSTUME DESIGNER: Peter J. Hall  
LIGHTING DESIGNER: Gil Wechsler  

Production a gift of Mr. and Mrs. Bruce Crawford  
Revival a gift of Dr. Patrizia Cavazzoni

**LA TRAVIATA**

CONDUCTOR: Nicola Luisotti  
PRODUCTION: Willy Decker  
SET AND COSTUME DESIGNER: Wolfgang Gussmann  
ASSOCIATE COSTUME DESIGNER: Susana Mendoza  
LIGHTING DESIGNER: Hans Toelstede  
CHOREOGRAPHER: Athol Farmer  

Production a gift of Karen and Kevin Kennedy, and Mr. and Mrs. Paul M. Montrone  
Revival a gift of Rolex and Stanley and Dr. Marion Bergman & Family / Henry Schein, Inc.

Jules Massenet

**WERTHER**

CONDUCTOR: Edward Gardner  
PRODUCTION: Sir Richard Eyre  
SET AND COSTUME DESIGNER: Rob Howell  
LIGHTING DESIGNER: Peter Mumford  
VIDEO DESIGNER: Wendall K. Harrington  
CHOREOGRAPHER: Sara Erde  

Production a gift of Elizabeth M. and Jean-Marie R. Eveillard  
Major funding from Rolex  
Additional funding from The Fan Fox and Leslie R. Samuels Foundation, Inc.; the Gramma Fisher Foundation, Marshalltown, Iowa; and The Gilbert S. Kahn & John J. Nofo Kahn Foundation  
Revival a gift of Mrs. Jayne Wrightsman
The Met Orchestra at Carnegie Hall

MAY 31, 2017
Esa-Pekka Salonen, Conductor
Susan Graham, Mezzo-Soprano
Matthew Polenzani, Tenor

Mahler Selections from Des Knaben Wunderhorn
“Der Schildwache Nachtlied”
“Verlor’ne Mühl”
“Trost im Unglück”
“Wer hat dies Liedlein erdacht”
“Das irdische Leben”
“Des Antonius von Padua Fischpredigt”
“Rheinlegendchen”
“Lied des Verfolgten im Turm”
“Wo die schönen Trompeten blasen”
“Lob des hohen Verstandes”

Symphony No. 1 in D Major

JUNE 3, 2017
Esa-Pekka Salonen, Conductor
Karen Cargill, Mezzo-Soprano
Stuart Skelton, Tenor

Schumann Symphony No. 3 in E-flat Major, Op. 97, “Rhenish”
Mahler Das Lied von der Erde

JUNE 6, 2017
Esa-Pekka Salonen, Conductor
Christian Tetzlaff, Violin
Anne Sofie von Otter, Mezzo-Soprano

Mahler Blumine
Sibelius Violin Concerto in D Minor, Op. 47
Mahler Kindertotenlieder
Sibelius Symphony No. 7 in C Major, Op. 105

The Met: Live in HD Transmissions

OCTOBER 8, 2016
TRISTAN UND ISOLDE Wagner

OCTOBER 22, 2016
DON GIOVANNI Mozart

DECEMBER 10, 2016
L’AMOUR DE LOIN Kaija Saariaho / Libretto by Amin Maalouf

JANUARY 7, 2017
NABUCCO Verdi

JANUARY 21, 2017
ROMÉO ET JULIETTE Gounod

FEBRUARY 25, 2017
RUSALKA Dvořák

MARCH 11, 2017
LA TRAVIATA Verdi

MARCH 25, 2017
IDOMENEO Mozart

APRIL 22, 2017
EUGENE ONEGIN Tchaikovsky

MAY 13, 2017
DER ROSENKAVALIER R. Strauss

Total audience: 2.3 million
2,061 theaters; 73 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 43 school districts in 33 states across the country.
Other Events

AUGUST 26–SEPTEMBER 5, 2016
Free Outdoor Summer HD Festival
The Met presented screenings of popular HD productions, plus a special film screening co-presented with the Film Society of Lincoln Center, on a screen on the opera house’s façade.

SEPTEMBER 14, 2016
MetTalk: Tristan und Isolde

OCTOBER 6, 2016
MetTalk: Guillaume Tell

OCTOBER 16, 2016
Open House New York Weekend
As part of the Open House New York program, the Met opened its doors to the public and offered tours that included visits to the auditorium, backstage areas, and stage itself.

NOVEMBER 7, 2017
Guggenheim Museum, Works & Process—L'Amour de Loin
Prior to the Met premiere of Kaija Saariaho’s L’Amour de Loin, Met General Manager Peter Gelb moderated a conversation with the composer and the new production’s creative team. Met artists also appeared to perform excerpts from the piece.

NOVEMBER 13, 2016
Kathleen Battle, The Underground Railroad: A Spiritual Journey—Pre-Show Discussion
Prior to soprano Kathleen Battle’s recital on the Met stage, WQXR’s Terrance McKnight led a discussion with Dr. Spencer Crew and the Rev. Dr. James Forbe in List Hall at the Metropolitan Opera House.

NOVEMBER 15, 2016
Met Talk: L’Amour de Loin

NOVEMBER 21, 2016
FIAF-MET: L’Amour de Loin
Hosted at New York’s French Institute Alliance Française (FIAF), Peter Gelb moderated an intimate conversation with composer Kaija Saariaho and librettist Amin Maalouf, who created the opera L’Amour de Loin. Met singers also appeared on the FIAF stage to perform excerpts from the work.

DECEMBER 7, 2016
The Shakespeare Society: Shakespeare and the Romantics
In connection with this season’s new production of Roméo et Juliette, actors and Met singers performed selections from both Gounod’s opera and the iconic Shakespeare play that inspired it. Jonathan Bate, the author of The Genius of Shakespeare, also presented a lecture exploring the connections between the works of Shakespeare and French Romanticism.

DECEMBER 14, 2016
MetTalk: Roméo et Juliette

DECEMBER 29–30, 2016
Open Houses
Prior to the abridged, holiday performances of Mozart’s The Magic Flute, the Met presented special activities for families on the Mercedes T. Bass Grand Tier, including hands-on demonstrations, photo opportunities, and craft and dress-up stations.

JANUARY 18, 2017
MetTalk: Rusalka

JANUARY 23, 2017
Guggenheim Museum, Works & Process—Rusalka
Prior to the opening of the season’s new staging of of Dvořák’s Rusalka by Mary Zimmerman, Peter Gelb interviews the director about her creative process. Met artists also appeared to sing selections from the opera.

JANUARY 31, 2017
Czech Center New York: Rusalka
In coordination with the Met’s new-production premiere of Dvořák’s Rusalka, Czech Center New York presented a rare collection of original scores, letters, artifacts, films, and costumes related to the beloved fairy tale opera—before the exhibition opened to the public. For the first time, the opera’s original manuscript, as well as the composers diary, from the National Museum in Prague, were on display to American audiences.

MARCH 29, 2017
MetTalk: Der Rosenkavalier

JUNE 12–24, 2017
Free Summer Recital Series

The Arnold and Marie Schwartz Gallery Met

The 2016–17 season featured three exhibitions by contemporary artists, with works presented both in the Arnold and Marie Schwartz Gallery Met and around the opera house. Elizabeth Peyton’s Tristan und Isolde appeared in conjunction with the season-opening, new production of Wagner’s Tristan und Isolde. Later in the season, Irish artist Genieve Figgis presented Romeo and Juliet, which coincided with the New Year’s Eve gala premiere of the new production of Gounod’s Roméo et Juliette. The final show of the season, Shara Hughes’s Lamenting, Sighing, Weeping, premiered alongside the opening of Mary Zimmerman’s new staging of Rusalka.
**Artist Roster**

**SOPRANOS**
- Maria Agresta
- Elaine Alvarez
- Mireille Asselin
- Jennifer Black
- Kathryn Bowden
- Michelle Bradley
- Janai Brugger
- Malin Byström
- Kirsten Chambers
- Jennifer Check
- Anna Christy
- Marina Costa-Jackson
- Tracy Cox
- Katarina Dalayman
- Diana Damrau
- Ellie Dehn
- Helen Dixon
- Grazia Doronzio
- Mary Dunleavy
- Oksana Dyka
- Ying Fang
- Renée Fleming
- Hibla Gerzmava
- Carmen Giannattasio
- Eglise Guiziérez
- Meredith Hansen
- Wendy Bryn Harmer
- Hollis Harrison
- Haeran Hong
- Hei-Kyung Hong
- Iulia Isaev
- Brigitta Kele
- Jihee Kim
- Disella Lárusdóttir
- Kathryn Lewek
- Caitlin Lynch
- Clarissa Lyons
- Amanda Majeski
- Angela Mannino
- Karita Mattila
- Maureen McKay
- Angela Meade
- Tatiana Melnychenko
- Liudmyla Monastyrskaya
- Latonia Moore
- Erin Morley
- Hanna-Elisabeth Müller
- Olga Mykytenko
- Catherine Naglestad
- Anna Netrebko
- Susan Neves
- Allison Oakes
- Kristine Opolais
- Marjorie Owens
- Hyesang Park
- Olga Peretyatko
- Ailyn Pérez
- Susanna Phillips
- Adrienne Pieczonka
- Jessica Pratt
- Patricia Racette
- Sondra Radvanovsky
- Desirée Rancatore
- Marina Rebeka
- Jennifer Rowley
- Jessica Sandidige
- Amy Shoremount-Obra
- Nadine Sierra
- Nina Stemme
- Krassimira Stoyanova
- Danielle Talamantes
- Elza van den Heever
- Amber Wagner
- Katherine Whyte
- Amanda Woodbury
- Pretty Yende
- Sonya Yoncheva

**MEZZO-SOPRANOS**
- Avery Amereau
- Jamie Barton
- Nicole Birkland
- Elizabeth Bishop
- Stephanie Blythe
- Monika Bohinjec
- Jane Burnell
- Karen Cargill
- Rihab Chaib
- Kirstin Chávez
- Alice Coote
- Marianne Cornetti
- Sara Couden
- Kathryn Day
- Elizabeth DeShong
- Barbara Dever
- Larissa Diadkova
- Joyce DiDonato
- Sandra Piques Eddy
- Shirin Eskandani
- Elna Garanča
- Susan Graham
- Ekaterina Gubanova
- Kristee Haney
- Nancy Fabiola Herrera
- Andrea Hill
- Jennifer Johnson Cano
- Sophie Koch
- Edyta Kuleczak
- Maya Lahyani
- Sarah Larsen
- Margaret Lattimore
- Isabel Leonard
- Rebecca Jo Loeb
- Daniela Mack
- Serena Malfi
- Clémence Margaine
- Megan Marino
- Michaela Martens
- Elena Maximova
- MaryAnn McCormick
- Sarah Mesko
- Diana Montague
- Tamara Mumford
- Paula Murrihy
- Olesya Petrova
- Mary Phillips
- Karolina Pilou
- Marianna Pizzolato
- Rebecca Ringle
- Jennifer Roderer
- Helene Schneiderman
- Hanna Schwarz
- Jane Shaulis
- Veronica Simeoni
- Carolyn Sproule
- Violeta Urmana
- Cassandra Zoe Velasco
- Virginie Verrez
- Oksana Volkova
- Anne Sofie von Otter
- Dolores Zajick
- Elena Zaremba
- Maria Zifchak

**COUNTER TENOR**
- David Daniels

**TENORS**
- Julius Ahn
- Roberto Alagna
- Marcelo Álvarez
- Michele Angelini
- Francesco Anile
- Paul Appleby
- Roberto Aronica
- Atalla Ayan
- Noah Baetge
- Santiago Ballerini
- René Barbera
- Piotr Beczała
- Marco Bertinon
- Corey Bix
- Aaron Blake
- Ben Bliss
- Zach Borichevsky
- Jean-François Borras
- Daniel Brenna
- Robert Brubaker
- Joseph Calleja
- Javier Camarena
- Neal Cooper
- Stephen Costello
- Richard Cox
- Rafael Davila
- Jorge de León
- Adam Diegel
- Alexey Dolgov
- Plácido Domingo
- Brian Dowden
- Yusif Eyvazov
- Michael Fabiano
- Bernard Fitch
- Juan Diego Flórez
- Brian Frutiger
- Allan Glassman
Vittorio Grigolo
Bryan Hymel
Brandon Jovanovich
Joseph Kaiser
Dmitry Korchak
Yi Li
Riccardo Massi
James McCorkle
John McVeigh
Jay Hunter Morris
Antonio Nagore
Ronald Naldi
Zoltán Nyari
Alan Oke
Jay Osborn
Sean Panikkar
Matthew Polenzani
Dmytro Popov
David Portillo
Alex Richardson
Rolando Sanz
Gregory Schmidt
Mark Schowalter
Cameron Schutza
Scott Scully
Chad Shelton
Andrea Shin
Gerhard Siegel
Diego Silva
Stuart Skelton
Bruce Sledge
Roy Cornelius Smith
Garrett Sorenson
Tony Stevenson
Philippe Talbot
Russell Thomas
Eduardo Valdés
Rolando Villazón
Klaus Florian Vogt
Kang Wang
Mario Zeffiri

BARITONES
Nicola Alaimo
Alessio Arduini
Javier Arrey
Peter Barrett
David Bizic
Marcus Bruck
Massimo Cavalletti
Dwayne Croft
David Damiani
Roberto de Candia
Mark Delavan
Tyler Duncan
Anthony Clark Evans
Christopher Feigum
Gerald Finley
Roberto Frontali
Stephan Gaertner
George Gagnidze
Greer Grimsley
Thomas Hampson
John Hancok
Keith Harris
Simon Keenlyside
Mariusz Kwiecien
Alexey Lavrov
Joseph Lim
Zelko Lučić
Malcolm MacKenzie
Elliot Madore
Christopher Maltman
Alexey Markov
Nelson Martinez
Peter Mattei
Jeff Mattey
John Moore
Fikile Mtshinjwa
Alan Opie
Edward Parks
George Petean
Kyle Pförtmiller
Rodion Pogossov
Franco Pomponi
Juan Jesús Rodríguez
Mark Rucker
Trevor Scheunemann
Michael Todd Simpson
Jason Stearns
Falk Struckmann
Michael Volle
Yunpeng Wang
David Won
Hyung Yun

BASS-BARITONES
Ildar Abdrazakov
Joseph Barron
Nicholas Brownlee
Patrick Carfizzi
Jeongcheol Cha
James Courtney
David Crawford
Richard Paul Fink
Bradley Garvin
Ryan Speedo Green
Sam Handley
Philip Horst
Christopher Job
Kyle Ketelsen
Brian Kontes
Ao Li
James Morris
Maurizio Muraro
Laurent Naouri
Rod Nelman
Evgeny Nikitin
Eric Owens
Luca Pisaroni
David Pittsinger
Adam Plachetka
John Relyea
Mark Schnaible
Shenyang
Paul Shishkov
Robert Pomakov
Gregory Reinhart
Julien Robbins
Morris Robinson
Matthew Rose
Erwin Schrott
Franz-Josef Selig
Brindley Sherratt
Kevin Short
Marco Spotti
Stefan Szafarowksy
Christian Van Horn
Sava Vemić
Wei Wu
KwanehulYou
Christian Zaremba

Basses
Rubén Amoretti
Matthew Ancherl
Dmitry Belosselskiy
Richard Bernstein
Peixin Chen
Julian Close
Philip Cokorinos
Scott Conner
Paul Corona
Nikolay Didenko
Gregory Frank
Ferruccio Furlanetto
Jeremy Galyon
Oren Gradus
Günther Groissböck
Solomon Howard
Giorgi Kiroff
Stefan Kocán
Valeriano Lanchas
Ricardo Lugo
Andrea Mastroni
Liam Moran
Ievgen Orlov
René Pape
Mikhail Petrenko
Paul Plishka
Robert Pomakov
Gregory Reinhart
Julien Robbins
Morris Robinson
Matthew Rose
Erwin Schrott
Franz-Josef Selig
Brindley Sherratt
Kevin Short
Marco Spotti
Stefan Szafarowksy
Christian Van Horn
Sava Vemić
Wei Wu
Kwanehul You
Christian Zaremba

CONDUCTORS
Marco Armiliato
Maurizio Benini
Johannes Debus
Plácido Domingo
Mark Elder
Asher Fisch
Edward Gardner
Derrick Inouye
Louis Langrée
James Levine
Fabio Luisi
Nicola Luisotti
Susanna Mälkki
Pier Giorgio Morandi
Yannick Nézet-Séguin
Gianandrea Noseda
Simon Rattle
Carlo Rizzi
David Robertson
Daniele Rustioni
Esa-Pekka Salonen
Robin Ticciati
Emmanuel Villaume
Antony Walker
Sebastian Weigle

GUEST ARTISTS
Rob Besserer
Maria Kowroski
Martin Harvey
Christian Tetzlaff

LINDEMANN YOUNG ARTIST DEVELOPMENT PROGRAM
Michelle Bradley
Sponsored by:
The Elroy and Terry Krumholz Foundation
Rihab Chaieb
Sponsored by the Kern Family, in memory of Ralph W. Kern
Sara Couden
Zalman Kelber
Ian Koizara
David Leigh
Clarissa Lyons
Giuseppe Mentuccia
Petr Nekoranec
Hyesang Park
Valeriya Polunina
Sava Vemić
Virginie Verrez
Kang Wang
Yunpeng Wang
The Financial Results

2016–17
Operating results for the fiscal year ended July 31, 2017 were balanced. Expenses were $301 million, while contributed revenue was $148 million. These compared to $289 million and $141 million in the prior year, respectively.

Overall operating revenue, including contributions and bequests, and other development revenue released for operations in FY17 totaled $301.1 million, compared to $294.1 million in FY16. Operating revenue includes box office revenue from the New York season; media revenue, including *Live in HD*; presentations revenue; amounts drawn from the Association’s endowment; and contributions and bequests, including net assets released from restrictions.

Box office revenues increased from $87.6 million in FY16 to $88.5 million in FY17. Media revenues decreased from $30.5 million in FY16 to $28.9 million in FY17. Presentation revenue was $7.5 million in FY17, compared to $7.9 million in FY16.

The Association reduced its authorized endowment spending rate from 6% in FY16 to 5.5% in FY17 as part of its plan to reduce the spending draw to 5% in FY18.

Net assets were $179.2 million at the end of FY17 and $137.4 million at the end of FY16. The change in net assets was largely attributable to a $24.1 million decrease in the unfunded liability for the Met’s defined benefit pension plan and to a $16.5 million increase in net assets relative to investment performance. The pension change, which directly impacted unrestricted net assets, was caused primarily by an increase in the discount rate. Endowment contributions amounted to $2.9 million.
### Ten Year Income and Expense Summary
FY 2008–2017
(in millions)

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Opera box office income*</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>$87.6</td>
</tr>
<tr>
<td>Percent of box office capacity**</td>
<td>88%</td>
<td>88%</td>
<td>83%</td>
<td>79%</td>
<td>78%</td>
<td>70%</td>
<td>73%</td>
<td>69%</td>
<td>65%</td>
</tr>
<tr>
<td>Other income</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>
</tr>
<tr>
<td><strong>Total earned income</strong></td>
<td><strong>$142.9</strong></td>
<td><strong>$153.8</strong></td>
<td><strong>$163.9</strong></td>
<td><strong>$183.9</strong></td>
<td><strong>$170.2</strong></td>
<td><strong>$166.1</strong></td>
<td><strong>$158.5</strong></td>
<td><strong>$161.0</strong></td>
<td><strong>$153.6</strong></td>
</tr>
<tr>
<td>Compensation and employee benefits</td>
<td>$207.5</td>
<td>$215.2</td>
<td>$231.1</td>
<td>$248.6</td>
<td>$241.5</td>
<td>$243.5</td>
<td>$246.3</td>
<td>$243.5</td>
<td>$227.9</td>
</tr>
<tr>
<td>Other expenses</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>$61.6</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td><strong>$274.7</strong></td>
<td><strong>$282.4</strong></td>
<td><strong>$299.1</strong></td>
<td><strong>$324.1</strong></td>
<td><strong>$320.5</strong></td>
<td><strong>$326.8</strong></td>
<td><strong>$315.4</strong></td>
<td><strong>$309.7</strong></td>
<td><strong>$289.5</strong></td>
</tr>
<tr>
<td>Gross before Unrestricted Contributions (including net assets released from restrictions)</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>($135.9)</td>
</tr>
<tr>
<td>Unrestricted Contributions (including net assets released from restrictions)</td>
<td><strong>$119.6</strong></td>
<td><strong>$127.3</strong></td>
<td><strong>$133.5</strong></td>
<td><strong>$140.8</strong></td>
<td><strong>$150.3</strong></td>
<td><strong>$157.9</strong></td>
<td><strong>$135.0</strong></td>
<td><strong>$149.8</strong></td>
<td><strong>$140.5</strong></td>
</tr>
<tr>
<td>Excess (deficiency) of operating revenues over expenses</td>
<td>($12.2)</td>
<td>($1.3)</td>
<td>($1.7)</td>
<td>$0.6</td>
<td>($0.0)</td>
<td>($2.8)</td>
<td>($21.9)</td>
<td>$1.1</td>
<td>$4.6</td>
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<tr>
<td>Percent of expenses covered by contributions</td>
<td>44%</td>
<td>45%</td>
<td>45%</td>
<td>43%</td>
<td>47%</td>
<td>48%</td>
<td>43%</td>
<td>48%</td>
<td>49%</td>
</tr>
<tr>
<td>New York Season Opera Performances</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>
<tr>
<td>Other Opera Performances (parks, tours, concerts)</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>
<tr>
<td>Presentations</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>
<tr>
<td><strong>Total Performances</strong></td>
<td><strong>289</strong></td>
<td><strong>289</strong></td>
<td><strong>305</strong></td>
<td><strong>319</strong></td>
<td><strong>286</strong></td>
<td><strong>282</strong></td>
<td><strong>294</strong></td>
<td><strong>297</strong></td>
<td><strong>302</strong></td>
</tr>
</tbody>
</table>

* Excludes Carnegie Hall box office income

** Percent of seat capacity for FY17 was 75%
METROPOLITAN OPERA ASSOCIATION, INC.

Consolidated Financial Statements

July 31, 2017 and 2016

(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, 2017 and 2016, 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, 2017 and 2016, 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, 2017
<table>
<thead>
<tr>
<th>Assets</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$3,646</td>
<td>4,188</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>3,278</td>
<td>3,702</td>
</tr>
<tr>
<td>Contributions receivable, net (notes 2 and 10)</td>
<td>90,821</td>
<td>90,117</td>
</tr>
<tr>
<td>Prepaid production and telecast costs</td>
<td>9,656</td>
<td>11,187</td>
</tr>
<tr>
<td>Other assets (note 5)</td>
<td>4,888</td>
<td>5,537</td>
</tr>
<tr>
<td>Investments (notes 3 and 8)</td>
<td>285,865</td>
<td>270,209</td>
</tr>
<tr>
<td>Interests in split-interest agreements (note 3)</td>
<td>21,530</td>
<td>19,347</td>
</tr>
<tr>
<td>Property and equipment, net (note 4)</td>
<td>50,395</td>
<td>51,724</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>$470,079</strong></td>
<td><strong>456,011</strong></td>
</tr>
</tbody>
</table>

| Liabilities and Net Assets                      |       |       |
| Liabilities:                                    |       |       |
| Accounts payable and accrued expenses           | $23,964| 23,942|
| Borrowings under line of credit (note 5)        | 11,000 | 9,000 |
| Deferred revenue                                | 42,649 | 46,609|
| Other liabilities                               | 19,471 | 19,021|
| Long-term debt (note 5)                         | 92,788 | 94,915|
| Unfunded accumulated benefit obligation (note 6)| 101,048|125,156|
| **Total liabilities**                           | **290,920** | **318,643** |

| Net assets (notes 7 and 8):                     |       |       |
| Unrestricted (accumulated deficit):             |       |       |
| Unfunded accumulated benefit obligation         | (101,048)| (125,156)|
| Accumulated losses on endowment funds           | (295) | (2,569)|
| Other                                           | (70,089)| (72,171)|
| **Total accumulated deficit – unrestricted**    | **(171,432)** | **(199,896)** |

| Temporarily restricted                          | 114,216| 105,082|
| Permanently restricted                          | 236,375| 232,182|
| **Total net assets**                            | **179,159** | **137,368** |
| **Total liabilities and net assets**            | **$470,079** | **456,011** |

See accompanying notes to consolidated financial statements.
<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Change in unrestricted net assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating revenues:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions and bequests</td>
<td>126,829</td>
<td>95,244</td>
</tr>
<tr>
<td>Net assets released from restrictions</td>
<td>21,638</td>
<td>45,264</td>
</tr>
<tr>
<td></td>
<td>148,467</td>
<td>140,508</td>
</tr>
<tr>
<td>Opera activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box office and tours (inclusive of contributions to subsidize ticket discount programs)</td>
<td>88,514</td>
<td>87,582</td>
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<tr>
<td>Media revenues</td>
<td>28,915</td>
<td>30,484</td>
</tr>
<tr>
<td>Other revenues</td>
<td>4,830</td>
<td>5,261</td>
</tr>
<tr>
<td>Ballet and other presentations</td>
<td>7,525</td>
<td>7,675</td>
</tr>
<tr>
<td>Investment return and bequest authorized spending amount (notes 3 and 8)</td>
<td>13,432</td>
<td>15,808</td>
</tr>
<tr>
<td>Other income (note 3)</td>
<td>9,397</td>
<td>6,555</td>
</tr>
<tr>
<td>Total</td>
<td>301,080</td>
<td>294,073</td>
</tr>
<tr>
<td>Excess of operating revenues over expenses (note 1k)</td>
<td>—</td>
<td>4,584</td>
</tr>
<tr>
<td>Nonoperating:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions for capital</td>
<td>1,511</td>
<td>—</td>
</tr>
<tr>
<td>Net assets released for capital</td>
<td>1,935</td>
<td>56</td>
</tr>
<tr>
<td>Investment return in excess of (less than) spending amount (note 3)</td>
<td>1,948</td>
<td>(3,226)</td>
</tr>
<tr>
<td>Other components of net periodic pension cost (note 6)</td>
<td>(5,952)</td>
<td>(4,761)</td>
</tr>
<tr>
<td>Pension-related changes other than net periodic pension cost (note 6)</td>
<td>28,245</td>
<td>(34,607)</td>
</tr>
<tr>
<td>Change in value of interests in split-interest agreements</td>
<td>(156)</td>
<td>(258)</td>
</tr>
<tr>
<td>Other</td>
<td>933</td>
<td>(2,095)</td>
</tr>
<tr>
<td>Increase (decrease) in unrestricted net assets</td>
<td>28,464</td>
<td>(40,367)</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>20,410</td>
<td>21,100</td>
</tr>
<tr>
<td>Contributions and bequests for capital</td>
<td>30</td>
<td>358</td>
</tr>
<tr>
<td>Investment return, net (note 3)</td>
<td>10,897</td>
<td>(12,353)</td>
</tr>
<tr>
<td>Change in value of interests in split-interest agreements</td>
<td>1,812</td>
<td>(760)</td>
</tr>
<tr>
<td>Other</td>
<td>(442)</td>
<td>2,008</td>
</tr>
<tr>
<td>Net assets released from restrictions:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>For operations</td>
<td>(21,638)</td>
<td>(45,264)</td>
</tr>
<tr>
<td>For capital</td>
<td>(1,935)</td>
<td>(96)</td>
</tr>
<tr>
<td>Increase (decrease) in temporarily restricted net assets</td>
<td>9,134</td>
<td>(34,967)</td>
</tr>
<tr>
<td>Change in permanently restricted net assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Endowment contributions</td>
<td>2,910</td>
<td>8,030</td>
</tr>
<tr>
<td>Investment return, net (note 3)</td>
<td>3,680</td>
<td>(5,198)</td>
</tr>
<tr>
<td>Other</td>
<td>(2,924)</td>
<td>(62)</td>
</tr>
<tr>
<td>Change in value of interests in split-interest agreements</td>
<td>527</td>
<td>(712)</td>
</tr>
<tr>
<td>Increase in permanently restricted net assets</td>
<td>4,193</td>
<td>2,058</td>
</tr>
<tr>
<td>Change in net assets</td>
<td>41,791</td>
<td>(73,276)</td>
</tr>
<tr>
<td>Net assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beginning of year</td>
<td>137,368</td>
<td>210,644</td>
</tr>
<tr>
<td>End of year</td>
<td>$179,159</td>
<td>137,368</td>
</tr>
</tbody>
</table>
METROPOLITAN OPERA ASSOCIATION, INC.
Consolidated Statements of Cash Flows
Years ended July 31, 2017 and 2016
(In thousands)

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash flows from operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Change in net assets</td>
<td>$ 41,791</td>
<td>(73,276)</td>
</tr>
<tr>
<td>Adjustments to reconcile change in net assets to net cash used in operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>5,219</td>
<td>5,031</td>
</tr>
<tr>
<td>Other components of net periodic pension cost</td>
<td>5,952</td>
<td>4,761</td>
</tr>
<tr>
<td>Pension-related changes other than net periodic pension cost</td>
<td>(28,245)</td>
<td>34,667</td>
</tr>
<tr>
<td>Net (gains) losses on investments</td>
<td>(28,415)</td>
<td>8,275</td>
</tr>
<tr>
<td>Gain on sale of property and equipment</td>
<td>(3,286)</td>
<td>—</td>
</tr>
<tr>
<td>Change in value of interests in split-interest agreements</td>
<td>(2,183)</td>
<td>1,809</td>
</tr>
<tr>
<td>Contributions permanently restricted for endowment</td>
<td>(2,910)</td>
<td>(8,030)</td>
</tr>
<tr>
<td>Contributions restricted for investments in property and equipment</td>
<td>(30)</td>
<td>(358)</td>
</tr>
<tr>
<td>Changes in operating assets and liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>424</td>
<td>815</td>
</tr>
<tr>
<td>Contributions receivable, net</td>
<td>(3,185)</td>
<td>10,799</td>
</tr>
<tr>
<td>Prepaid production and other assets</td>
<td>2,180</td>
<td>347</td>
</tr>
<tr>
<td>Accounts payable, accrued expenses, and other liabilities</td>
<td>(1,343)</td>
<td>(4,470)</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>(3,960)</td>
<td>(1,192)</td>
</tr>
<tr>
<td>Net cash used in operating activities</td>
<td>(17,991)</td>
<td>(20,822)</td>
</tr>
</tbody>
</table>

| Cash flows from investing activities: |            |            |
| Acquisition of property and equipment | (3,869)    | (5,629)    |
| Proceeds from sale of property and equipment | 3,298      | —          |
| Purchases of investments | (211,402)  | (120,587)  |
| Proceeds from sale of investments | 224,161    | 149,222    |
| Net cash provided by investing activities | 12,188     | 23,006     |

| Cash flows from financing activities: |            |            |
| Borrowings under line of credit | 26,500     | 29,000     |
| Repayment of line of credit | (24,500)   | (37,000)   |
| Repayment of long-term debt | (2,160)    | (2,130)    |
| Cash contributions for permanently restricted endowment | 4,912      | 6,295      |
| Cash received for contributions restricted for investments in property and equipment | 509        | 1,249      |
| Net cash provided by (used in) financing activities | 5,261      | (2,586)    |

| Net decrease in cash and cash equivalents | (542)      | (402)      |

| Cash and cash equivalents, beginning of year | 4,188      | 4,590      |
| Cash and cash equivalents, end of year | $ 3,646    | 4,188      |

Supplemental information:
- Cash paid for interest | $ 4,426    | 4,335      |

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

The Met reported balanced operating results for the fiscal year ended July 31, 2017. Unrestricted net assets increased primarily due to a decrease in the unfunded accumulated pension benefit obligation as a result of a higher discount rate. As discussed in note 5, the line of credit has been extended to September 30, 2018. Based upon the most recent information available and the Met’s strategic planning and continued efforts to reduce its expenses further, the Met estimates that it will have sufficient liquidity through December 21, 2018 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 investment return which exceeds or is less than the distribution determined by the spending policy, capital contributions and net assets released for capital, 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 or published 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 or published 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 or published 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.

(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 or published 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 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, 2017, the Met raised $111 million under the Opera Fund campaign of which $40 million was recognized as unrestricted revenue for the year ended July 31, 2017.

Fundraising expenses reflected in the accompanying consolidated statements of activities of $14.1 million and $13.0 million have been incurred to raise contributions and bequests, including temporarily and permanently restricted contributions and bequests, totaling $151.7 million and $124.7 million in 2017 and 2016, 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 and significant improvements necessary for the production of revivals are deferred.

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 $893,000 and $936,000 at July 31, 2017 and 2016, respectively. Total marketing expenses recognized were $15.5 million and $14.3 million in 2017 and 2016, 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 $832,000 and $1,007,000 in 2017 and 2016, 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 2017, the FASB issued Accounting Standards Update No. 2017-07 (Update 2017-07), Improving the Presentation of Net Periodic Benefit Cost and Net Periodic Postretirement Benefit Cost, which requires that an employer with a postretirement benefit plan disaggregate the service cost component from other components of the net benefit cost. Service costs must be included within operating expenses while all other components of net benefit cost must be presented within nonoperating costs. Update 2017-07 is effective for fiscal years beginning after December 15, 2017. The Met elected to adopt the provisions of Update 2017-07 in 2017 and applied the provisions retrospectively to 2016, which resulted in a reclassification of approximately $4,761,000 from operating to nonoperating in the consolidated statement of activities.
(l) **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>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Within one year</td>
<td>$37,539</td>
<td>$41,218</td>
</tr>
<tr>
<td>One to five years</td>
<td>$53,067</td>
<td>$50,826</td>
</tr>
<tr>
<td>More than five years</td>
<td>$4,400</td>
<td>$600</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>95,006</strong></td>
<td><strong>92,644</strong></td>
</tr>
</tbody>
</table>

Less:

| Allowance for uncollectibility | (540) | (540) |
| Discount to present value      | (3,645) | (1,987) |

**$90,821** **$90,117**

In 2017 and 2016, contributions receivable include approximately $53.5 million and $47.6 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>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment investments:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash equivalents and short-term investments</td>
<td>$16,453</td>
<td>3,901</td>
</tr>
<tr>
<td>Cash pending investment</td>
<td>9,000</td>
<td>—</td>
</tr>
<tr>
<td>Fixed income</td>
<td>40,693</td>
<td>47,428</td>
</tr>
<tr>
<td>U.S. equities</td>
<td>47,468</td>
<td>109,391</td>
</tr>
<tr>
<td>Global equities (including alternative investments)</td>
<td>118,814</td>
<td>56,086</td>
</tr>
<tr>
<td>Other alternative investment strategies</td>
<td>44,638</td>
<td>38,505</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other investments:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash equivalents and short-term investments</td>
<td>833</td>
<td>7,032</td>
</tr>
<tr>
<td>Fixed income</td>
<td>2,960</td>
<td>2,756</td>
</tr>
<tr>
<td>U.S. equities</td>
<td>3,547</td>
<td>3,480</td>
</tr>
<tr>
<td>Global equities</td>
<td>538</td>
<td>464</td>
</tr>
<tr>
<td>Balanced mutual funds</td>
<td>853</td>
<td>1,037</td>
</tr>
<tr>
<td>Alternative investments</td>
<td>68</td>
<td>129</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
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<td></td>
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<td></td>
</tr>
</tbody>
</table>
| Investment activity is summarized below for the years ended July 31 (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investments, beginning of year</td>
<td>$270,209</td>
<td>307,119</td>
</tr>
<tr>
<td>Investment return:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest and dividends</td>
<td>3,026</td>
<td>4,292</td>
</tr>
<tr>
<td>Net gains (losses)</td>
<td>28,415</td>
<td>(8,275)</td>
</tr>
<tr>
<td>Less investment expenses</td>
<td>(742)</td>
<td>(990)</td>
</tr>
<tr>
<td>Investment return</td>
<td>30,699</td>
<td>(4,973)</td>
</tr>
<tr>
<td>Gifts and other additions</td>
<td>29,257</td>
<td>36,751</td>
</tr>
<tr>
<td>Amounts utilized for operations:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment return authorized spending amount</td>
<td>(13,615)</td>
<td>(15,886)</td>
</tr>
<tr>
<td>Save the Met Broadcast account transfers</td>
<td>(6,215)</td>
<td>(6,245)</td>
</tr>
<tr>
<td>Other transfers</td>
<td>(24,470)</td>
<td>(46,557)</td>
</tr>
<tr>
<td>Investments, end of year</td>
<td>$285,865</td>
<td>270,209</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>2017</th>
<th>2016</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>13,456</td>
<td>15,808</td>
</tr>
<tr>
<td>Temporarily restricted investment returns</td>
<td>159</td>
<td>78</td>
</tr>
<tr>
<td></td>
<td>13,615</td>
<td>15,886</td>
</tr>
<tr>
<td>Other investment return included in other income or change in value of split-interest agreements</td>
<td>559</td>
<td>(82)</td>
</tr>
<tr>
<td>Investment return greater than (less than) authorized spending amount</td>
<td>16,525</td>
<td>(20,777)</td>
</tr>
<tr>
<td>Investment return</td>
<td>30,699</td>
<td>(4,973)</td>
</tr>
</tbody>
</table>

Management’s estimate of the remaining life of the (nonredeemable) limited partnerships held in the Met’s investment portfolio at July 31, 2017 and 2016 of $3.1 million and $3.2 million, respectively, is one to thirteen years. At July 31, 2017, the Met had unpaid investment consultant fees of $491,000. At July 31, 2017, the Met had unfunded outstanding commitments, net of investments already made, totaling $12.3 million.

The redeemable alternative investment funds included in the Met’s investment portfolio at July 31, 2017 and 2016 are redeemable based on the following terms and conditions (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fortnightly redemption with 3 days’ notice</td>
<td>$ 15,434</td>
<td>13,990</td>
</tr>
<tr>
<td>Monthly redemption with 6–60 days’ notice</td>
<td>34,290</td>
<td>8,729</td>
</tr>
<tr>
<td>Monthly redemption with 95 days’ notice</td>
<td>6,276</td>
<td>—</td>
</tr>
<tr>
<td>Monthly redemption with 120 days’ notice subject to 2 year lock up</td>
<td>12,608</td>
<td></td>
</tr>
<tr>
<td>Quarterly redemption with 30 days’ notice</td>
<td>26,028</td>
<td>30,104</td>
</tr>
<tr>
<td>Quarterly redemption with 60–90 days’ notice ($4,342 subject to initial 1 year lock up)</td>
<td>17,117</td>
<td>16,320</td>
</tr>
<tr>
<td>Annual redemption with 90 days’ notice subject to 1 year lock up</td>
<td>5,064</td>
<td>11,792</td>
</tr>
<tr>
<td>Other</td>
<td>5,770</td>
<td>1,660</td>
</tr>
<tr>
<td></td>
<td><strong>$ 122,587</strong></td>
<td><strong>82,595</strong></td>
</tr>
</tbody>
</table>
The following tables present the fair value hierarchy of assets that are measured at fair value on a recurring basis at July 31, 2017 and 2016 (in thousands):

<table>
<thead>
<tr>
<th>Investments:</th>
<th>2017 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>$17,286</td>
<td>17,286</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Cash pending investment</td>
<td>9,000</td>
<td>9,000</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>485</td>
<td>485</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Exchange traded funds</td>
<td>2,408</td>
<td>2,408</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Mutual fund</td>
<td>40,693</td>
<td>40,693</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>U.S. government obligations</td>
<td>67</td>
<td>67</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>26,339</td>
<td>26,339</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Mutual funds</td>
<td>16,344</td>
<td>16,344</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Exchange traded funds</td>
<td>7,299</td>
<td>7,299</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Common trust funds</td>
<td>1,033</td>
<td>1,033</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Global equities:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Managed accounts</td>
<td>12,330</td>
<td>12,330</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Mutual funds</td>
<td>19,451</td>
<td>19,451</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Exchange traded funds</td>
<td>6,516</td>
<td>6,516</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Limited partnerships</td>
<td>66,522</td>
<td>—</td>
<td>—</td>
<td>66,522</td>
</tr>
<tr>
<td>Common trust funds</td>
<td>30</td>
<td>30</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Other</td>
<td>14,503</td>
<td>—</td>
<td>—</td>
<td>14,503</td>
</tr>
<tr>
<td>Balanced mutual funds</td>
<td>853</td>
<td>853</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Alternative investments:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Long/short equity</td>
<td>11,292</td>
<td>—</td>
<td>—</td>
<td>11,292</td>
</tr>
<tr>
<td>Absolute return</td>
<td>16,317</td>
<td>—</td>
<td>—</td>
<td>16,317</td>
</tr>
<tr>
<td>Credit</td>
<td>13,217</td>
<td>—</td>
<td>—</td>
<td>13,217</td>
</tr>
<tr>
<td>Private equity</td>
<td>3,880</td>
<td>—</td>
<td>—</td>
<td>3,880</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>285,865</strong></td>
<td><strong>160,134</strong></td>
<td>—</td>
<td><strong>125,731</strong></td>
</tr>
<tr>
<td>Interests in split-interest agreements</td>
<td>$21,530</td>
<td>—</td>
<td>21,530</td>
<td>—</td>
</tr>
</tbody>
</table>
Investments:

<table>
<thead>
<tr>
<th>Investments</th>
<th>2016 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>$ 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 trust</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</td>
<td>17,980</td>
<td>—</td>
<td>—</td>
<td>17,980</td>
</tr>
<tr>
<td>Long/short equity</td>
<td>5,707</td>
<td>—</td>
<td>—</td>
<td>5,707</td>
</tr>
<tr>
<td>Distressed securities</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>$ 270,209</td>
<td>184,459</td>
<td>—</td>
<td>—</td>
<td>85,750</td>
</tr>
</tbody>
</table>

Interests in split-interest agreements: $ 19,347

For the year ended July 31, 2017, interests in split-interest agreements increased by new agreements of $20,000, increased by net investment gains of $2,182,000, and decreased by terminations of $19,000. 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.

Information with respect to investment strategies for alternative investments in 2017 is as follows:

Global equities limited partnerships: Includes international investments, including funds with publicly listed equities that seek to achieve an attractive long-term rate of return and to outperform the MSCI World Index.

Global equities other: Includes investments in other global equity investment managers including investments in Asian markets.

Long/short equity: Includes investments that take long and short positions in stocks to capitalize on changes in the market.
Absolute return: Includes investments that seek to underwrite and capitalize on the successful completion of mergers and acquisitions including investments that follow a systematic, quantitative equity market neutral strategy and investments in fully collateralized reinsurance contracts.

Credit: Includes investments across the credit spectrum, including investments in residential mortgage-backed securities and bank loans.

Private equity: Includes investments that are focused on the financial services sector and funds that are in liquidation status via special purpose vehicles.

(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>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land</td>
<td>$80</td>
<td>91</td>
</tr>
<tr>
<td>Warehouses</td>
<td>1,604</td>
<td>1,773</td>
</tr>
<tr>
<td>Leasehold improvements</td>
<td>27,855</td>
<td>27,753</td>
</tr>
<tr>
<td>Furniture, fixtures, and other, including information systems equipment</td>
<td>38,090</td>
<td>37,262</td>
</tr>
<tr>
<td>Theatrical equipment</td>
<td>57,213</td>
<td>55,718</td>
</tr>
<tr>
<td>Construction in progress</td>
<td>5,677</td>
<td>4,234</td>
</tr>
<tr>
<td></td>
<td>130,519</td>
<td>126,831</td>
</tr>
<tr>
<td>Less accumulated depreciation and amortization</td>
<td>(80,124)</td>
<td>(75,107)</td>
</tr>
<tr>
<td></td>
<td>$50,395</td>
<td>51,724</td>
</tr>
</tbody>
</table>

In fiscal 2017 and 2016, City of New York (the City) spent $1.483 million and $8,000 related to the Met’s roof renovation and fly rigging projects, respectively. 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.

(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, 2017 and expires September 30, 2018. The Line of Credit amount is $30 million for the period from September 30, 2017 through June 29, 2018; $23 million from June 30, 2018 through July 30, 2018; $19 million from July 31, 2018 through August 31, 2018; and $7.5 million from September 1, 2018 to September 30, 2018. The line year is the period from October 1, 2017 to September 30, 2018, 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 $23.2 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 (2.6944% at July 31, 2017). 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 $560,000 and $433,000 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 $11 million and $9 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, 2017 and 2016 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>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>2022</td>
<td>2,415</td>
<td>3,609</td>
<td>6,024</td>
</tr>
<tr>
<td>Thereafter</td>
<td>82,130</td>
<td>44,356</td>
<td>126,486</td>
</tr>
<tr>
<td></td>
<td>93,605</td>
<td>$62,994</td>
<td>156,599</td>
</tr>
</tbody>
</table>

Bond issuance costs: (817)

93,605 $62,994 156,599

(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 and service cost.

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

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benefit obligation at beginning of year</td>
<td>$313,720</td>
<td>284,403</td>
</tr>
<tr>
<td>Service cost</td>
<td>7,030</td>
<td>6,143</td>
</tr>
<tr>
<td>Interest cost</td>
<td>11,586</td>
<td>12,276</td>
</tr>
<tr>
<td>Actuarial (gains) losses</td>
<td>(15,409)</td>
<td>25,899</td>
</tr>
<tr>
<td>Benefits paid</td>
<td>(15,917)</td>
<td>(15,001)</td>
</tr>
<tr>
<td>Benefit obligation at end of year</td>
<td>301,010</td>
<td>313,720</td>
</tr>
</tbody>
</table>
Change in plan assets:

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fair value of plan assets at beginning of year</td>
<td>$ 188,564</td>
<td>196,160</td>
</tr>
<tr>
<td>Actual return</td>
<td>18,720</td>
<td>(476)</td>
</tr>
<tr>
<td>Employer contributions</td>
<td>8,845</td>
<td>8,658</td>
</tr>
<tr>
<td>Benefits paid and actual expenses</td>
<td>(16,167)</td>
<td>(15,778)</td>
</tr>
<tr>
<td>Fair value of plan assets at end of year</td>
<td>199,962</td>
<td>188,564</td>
</tr>
</tbody>
</table>

Funded status $ (101,048) (125,156)

Components of net periodic cost:

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Service cost</td>
<td>$ 7,030</td>
<td>6,143</td>
</tr>
<tr>
<td>Interest cost</td>
<td>11,586</td>
<td>12,276</td>
</tr>
<tr>
<td>Expected return on plan assets</td>
<td>(15,734)</td>
<td>(15,604)</td>
</tr>
<tr>
<td>Other, net</td>
<td>10,100</td>
<td>8,089</td>
</tr>
<tr>
<td>Net periodic cost</td>
<td>$ 12,982</td>
<td>10,904</td>
</tr>
</tbody>
</table>

Items not yet recognized as a component of net periodic benefit cost:

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrecognized prior service cost</td>
<td>$ 4,956</td>
<td>6,847</td>
</tr>
<tr>
<td>Unrecognized net loss</td>
<td>106,040</td>
<td>132,394</td>
</tr>
<tr>
<td>Total</td>
<td>$ 110,996</td>
<td>139,241</td>
</tr>
</tbody>
</table>

Weighted average assumptions used to determine net periodic benefit costs:

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discount rate</td>
<td>3.79 %</td>
<td>4.43 %</td>
</tr>
<tr>
<td>Expected long-term return on plan assets</td>
<td>7.90</td>
<td>8.00</td>
</tr>
</tbody>
</table>

Weighted average assumptions used to determine benefit obligations:

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discount rate</td>
<td>4.09 %</td>
<td>3.79 %</td>
</tr>
</tbody>
</table>

During the years ended July 31, 2017 and 2016, a net credit of $28,245,302 and a net charge of $34,667,384, respectively was reported as pension-related changes other than net period pension cost. The components of the net change are as follows (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net actuarial (gain) loss</td>
<td>$ (18,144)</td>
<td>42,755</td>
</tr>
<tr>
<td>Amortization of prior service cost</td>
<td>(1,891)</td>
<td>(1,969)</td>
</tr>
<tr>
<td>Amortization of actuarial loss</td>
<td>(8,210)</td>
<td>(6,119)</td>
</tr>
<tr>
<td>Total</td>
<td>$ (28,245)</td>
<td>34,667</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 are $5,781,000 and $1,891,000, respectively.

The accumulated benefit obligation for the Plan at July 31, 2017 and 2016 was $301,010,000 and $313,720,000, respectively.

The Met expects to contribute at least the minimum required amount of approximately $12 million to the Plan in fiscal year 2018. Benefit payments, which reflect expected future service as appropriate, are expected to be paid as follows (in thousands):

<table>
<thead>
<tr>
<th>Amount</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Year(s) ending July 31:</td>
<td></td>
</tr>
<tr>
<td>2018</td>
<td>$15,300</td>
</tr>
<tr>
<td>2019</td>
<td>15,679</td>
</tr>
<tr>
<td>2020</td>
<td>15,956</td>
</tr>
<tr>
<td>2021</td>
<td>16,599</td>
</tr>
<tr>
<td>2022</td>
<td>17,030</td>
</tr>
<tr>
<td>2023–2027</td>
<td>88,861</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 primary long-term investment objectives are to hold, protect, and invest the assets as directed and determined by the Investment Committee. Consistent with prudent standards for preservation of capital and maintenance of liquidity, the goal is to earn the highest possible total rate of return consistent with the Plan’s tolerance for risk. The asset allocation should reflect the proper balance of the Plan’s need for liquidity, preservation of purchasing power, risk tolerance and meeting the short and long term obligations of the Plan. The Plan’s weighted average asset allocations at July 31, 2017 and 2016 by asset category are as follows:

<table>
<thead>
<tr>
<th>Asset category</th>
<th>2017</th>
<th>2016</th>
<th>Percentage of plan assets</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Target policy allocation</td>
<td>Target policy allocation</td>
<td>2017</td>
</tr>
<tr>
<td>Fixed income, including credit and cash</td>
<td>0%–70%</td>
<td>0%–40%</td>
<td>23 %</td>
</tr>
<tr>
<td>Domestic and international equity</td>
<td>0–60</td>
<td>0–50</td>
<td>66</td>
</tr>
<tr>
<td>Private equity and other alternatives</td>
<td>0–30</td>
<td>0–25</td>
<td>15</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td>100 %</td>
</tr>
</tbody>
</table>

Management’s estimate of remaining life of the (nonredeemable) limited partnerships held in the Plan’s investment portfolio at July 31, 2017 is three to thirteen years. At July 31, 2017, the Plan had outstanding unfunded commitments, net of investments already made, totaling $11 million.
The redeemable alternative investment funds included in the Plan’s investment portfolio at July 31, 2017 and 2016 are redeemable based on the following terms and conditions (in thousands):

<table>
<thead>
<tr>
<th>Term</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daily redemption with 1 days’ notice</td>
<td>$20,613</td>
<td>20,288</td>
</tr>
<tr>
<td>Fortnightly redemption with 3 days’ notice</td>
<td>9,156</td>
<td>0</td>
</tr>
<tr>
<td>Fortnightly redemption with 15 days’ notice</td>
<td>38,662</td>
<td>14,955</td>
</tr>
<tr>
<td>Monthly redemption with 6–60 days’ notice</td>
<td>4,184</td>
<td>0</td>
</tr>
<tr>
<td>Monthly redemption with 95 days’ notice</td>
<td>13,458</td>
<td>16,837</td>
</tr>
<tr>
<td>Monthly redemption with 120 days’ notice subj to 2 year lock up</td>
<td>10,056</td>
<td>0</td>
</tr>
<tr>
<td>Quarterly redemption with 60–90 days’ notice ($4,342 subject to initial 1 year lock up)</td>
<td>13,458</td>
<td>16,837</td>
</tr>
<tr>
<td>Annual redemption with 90 days’ notice subj to 1 year lock up</td>
<td>5,064</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$101,193</td>
<td>100,674</td>
</tr>
</tbody>
</table>

The following tables present the fair value hierarchy of the Plan’s assets that are measured at fair value on a recurring basis at July 31, 2017 and 2016 (in thousands):

<table>
<thead>
<tr>
<th>Investments at net asset value</th>
<th>2017 Total</th>
<th>Level 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash equivalents and short-term investments</td>
<td>$12,204</td>
<td>12,204</td>
</tr>
<tr>
<td>Cash pending investment</td>
<td>21,000</td>
<td>21,000</td>
</tr>
<tr>
<td>Fixed income – mutual fund</td>
<td>13,297</td>
<td>13,297</td>
</tr>
<tr>
<td>U.S. equities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Managed accounts</td>
<td>26,016</td>
<td>26,016</td>
</tr>
<tr>
<td>Mutual fund</td>
<td>7,900</td>
<td>7,900</td>
</tr>
<tr>
<td>Global equities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mutual fund</td>
<td>13,378</td>
<td>13,378</td>
</tr>
<tr>
<td>Exchange traded fund</td>
<td>4,974</td>
<td>4,974</td>
</tr>
<tr>
<td>Limited partnerships</td>
<td>57,259</td>
<td>—</td>
</tr>
<tr>
<td>Other</td>
<td>13,498</td>
<td>—</td>
</tr>
<tr>
<td>Alternative investments:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Long/short equity</td>
<td>3,062</td>
<td>—</td>
</tr>
<tr>
<td>Absolute return</td>
<td>9,248</td>
<td>—</td>
</tr>
<tr>
<td>Credit</td>
<td>18,126</td>
<td>—</td>
</tr>
<tr>
<td><strong>Total pension assets</strong></td>
<td>$199,962</td>
<td>98,769</td>
</tr>
</tbody>
</table>
Information with respect to investment strategies and redemption terms for alternative investments in 2017 is as follows:

**Global equities limited partnerships**: Includes international investments, including funds with publicly listed equities that seek to achieve an attractive long-term rate of return and to outperform the MSCI World Index.

**Global equities other**: Includes investments in other global equity investment managers including investments in Asian markets.

**Long/short equity**: Includes investments that take long and short positions in stocks to capitalize on changes in the market including investments in U.S. based downstream and midstream energy companies.

**Absolute return**: Includes investments that seek to underwrite and capitalize on the successful completion of mergers and acquisitions including investments that follow a systematic, quantitative equity market neutral strategy and investments in fully collateralized reinsurance contracts.

**Credit**: Includes investments across the credit spectrum, including investments in residential mortgage-backed securities and bank loans.

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 approximately $11,795,000 and $11,441,000 in 2017 and 2016, 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. As of the January 1, 2016 valuation, the plan’s funded percentage is 98.7% which 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 approximately $2,936,000 and $2,819,000 for the years ended July 31, 2017 and 2016, respectively. The contributions by the Met to the annuity fund were approximately $5,663,000 and $5,490,000 for the years ended July 31, 2017 and 2016, 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, 2016 valuation, the plan's funded percentage is 108.8% which 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 approximately $509,000 and $479,000 for the years ended July 31, 2017 and 2016, respectively. The contributions by the Met to the annuity fund were approximately $376,000 and $333,000 for the years ended July 31, 2017 and 2016, 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, 2016 valuation, the plan's funded percentage is 69.0%; 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, 2018 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 approximately $532,000 and $538,000 for the years ended July 31, 2017 and 2016, respectively.

- Amounts contributed to ten other union plans amounted to $1,779,000 and $1,781,000 for the years ended July 31, 2017 and 2016, respectively. The expiration of nine of the collective bargaining agreements requiring contributions expired July 31, 2014. Two collective bargaining agreements 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, 2018. One collective bargaining agreement is in place for the period from August 1, 2014 to July 31, 2019. One memorandum of agreement is in place for the period from August 1, 2014 to July 31, 2019. One collective bargaining agreement is in place for the period from August 1, 2014 to July 31, 2020. Two 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>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Future operating activities (time restricted)</td>
<td>$39,218</td>
<td>25,670</td>
</tr>
<tr>
<td>New productions</td>
<td>22,157</td>
<td>21,164</td>
</tr>
<tr>
<td>Telecasts and other media activities</td>
<td>7,307</td>
<td>10,482</td>
</tr>
<tr>
<td>Save the Met Broadcasts</td>
<td>6,283</td>
<td>9,428</td>
</tr>
<tr>
<td>Other program activities</td>
<td>12,006</td>
<td>10,650</td>
</tr>
<tr>
<td>Endowment draw appropriation restricted for program</td>
<td>337</td>
<td>221</td>
</tr>
<tr>
<td>Capital</td>
<td>10,248</td>
<td>12,089</td>
</tr>
<tr>
<td>Other time restrictions including interests in charitable trusts and pooled income funds</td>
<td>16,660</td>
<td>15,378</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$114,216</strong></td>
<td><strong>105,082</strong></td>
</tr>
</tbody>
</table>

Included in temporarily restricted net assets in fiscal 2017 and 2016 is approximately $642,000 and $698,000, respectively, expended for capital appropriations funded by the City relating to the Met’s fly rigging system.

(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>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York Season</td>
<td>$125,959</td>
<td>125,622</td>
</tr>
<tr>
<td>New productions</td>
<td>67,942</td>
<td>64,105</td>
</tr>
<tr>
<td>Telecasts and other media</td>
<td>14,445</td>
<td>14,162</td>
</tr>
<tr>
<td>Young artists</td>
<td>18,261</td>
<td>18,520</td>
</tr>
<tr>
<td>Other specified activities</td>
<td>9,768</td>
<td>9,773</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$236,375</strong></td>
<td><strong>232,182</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, 2017 and 2016, the value of such funds included in permanently restricted net assets was $69.8 million and $66.1 million, respectively.

(8) Endowment Funds
The Met’s endowment consists of approximately 300 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 attain an average annual total return that exceeds inflation within acceptable levels of risk over a full market cycle. Prudent investment risks are taken with the care, skill, prudence, and diligence under the circumstances then prevailing that a prudent committee acting in a similar capacity and familiar with the endowment investment matters would use in investing fund assets. The assets are managed on a total return basis. The Investment Committee of the Board of Managing Directors has adopted long term asset allocation range targets for equities, fixed income, real estate, private equity and other alternative investments, and cash.

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. The Board of Managing Directors approved an overall spending rate of 5.5% and 6% for the years ended July 31, 2017 and 2016, respectively.

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 $295,000 and $2,569,000 as of July 31, 2017 and 2016, 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, 2017 (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>$ (295)</td>
<td>36,283</td>
<td>227,319</td>
<td>263,307</td>
</tr>
<tr>
<td>Board-designated</td>
<td>13,759</td>
<td>—</td>
<td>—</td>
<td>13,759</td>
</tr>
<tr>
<td>Total</td>
<td>$ 13,464</td>
<td>36,283</td>
<td>227,319</td>
<td>277,066</td>
</tr>
</tbody>
</table>

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</td>
<td>$ 10,719</td>
<td>25,865</td>
<td>218,727</td>
<td>255,311</td>
</tr>
</tbody>
</table>

Changes in endowment funds for the year ended July 31, 2017 (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, 2016</td>
<td>$ 10,719</td>
<td>25,865</td>
<td>218,727</td>
<td>255,311</td>
</tr>
<tr>
<td>Investment return, net</td>
<td>16,201</td>
<td>10,577</td>
<td>3,680</td>
<td>30,458</td>
</tr>
<tr>
<td>Contributions</td>
<td>—</td>
<td>—</td>
<td>4,912</td>
<td>4,912</td>
</tr>
<tr>
<td>Appropriation for expenditure</td>
<td>(13,456)</td>
<td>(159)</td>
<td>—</td>
<td>(13,615)</td>
</tr>
<tr>
<td>Endowment net assets, July 31, 2017</td>
<td>$ 13,464</td>
<td>36,283</td>
<td>227,319</td>
<td>277,066</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,</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>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>12,609</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,</td>
<td>$10,719</td>
<td>25,865</td>
<td>218,727</td>
<td>255,311</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 $586,000 and $547,000 due from the Guild at July 31, 2017 and 2016, respectively. Revenues from the Guild were $7.2 million and $6.1 million for the years ended July 31, 2017 and 2016, respectively.

(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, 2017 through December 21, 2017, 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.
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2016–17 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.

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

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Karen and Kevin Kennedy
Suzie and Bruce Kovner
Jeanette Lerman-Neubauer and Joseph Neubauer
†Dr. Agnes Varis and †Karl Leichtman
1 Anonymous Donor

$10 Million
The Annenberg Foundation
Frayda and George Lindemann
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$7.5 Million
Veronica Atkins
Estate of Francine Berry
Bloomberg Philanthropies
Beth and Gary Glynn
Francis Goelet Trusts
Mary and †Michael Jaharis
†Mr. and Mrs. Wilmer J. Thomas, Jr.
†Robert W. Wilson

$5 Million
Mrs. Paul G. Desmarais Sr.
Gramma Fisher Foundation, Marshalltown, Iowa
H. M. Agnes Hsu-Tang, Ph.D. and Oscar Tang
The Andrew W. Mellon Foundation
The Lloyd E. Rigler–Lawrence E. Deutsch Foundation
Robert L. Turner
William Rondina
Arnold and Marie Schwartz Fund
Estate of Donald Sisler
Mr. and Mrs. Paul Soros
The Starr Foundation
In memory of Edouard Stern
Estate of Anne Tallman
Mrs. Bert S. Turner
Estate of Claire M. Wilhelm
Wynnewood Foundation as recommended by Frederick R.
Haas and Daniel K. Meyer, M.D.

$500,000
American Express
M. Beverly and Robert G. Bartner
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 Grigor
Dr. David G. Knot and Ms.
Francoise Girard
Dr. Coco Lazaroff
Berta and Guillermo L. Martinez
The Richard J. Massey Foundation for the Arts and Sciences
Rosalind Miranda and John
McClintock
The Zvi and Olfa Meitar Family Fund
The Ambrose Monell Foundation
Maria Shustorovich
Grant and Jacqui Smith
The Honorable and Mrs. David A. Straz, Jr.
Mr. and Mrs. Eraz Zilkha

$250,000
Trust of Rebecca Ann Bowman
Vincent and 'Angelina Grimaldi
Cioffari
Stephanie and John Foster
Eugene and Emily Grant
The Link Foundation
George Lucas Family Foundation
Annette Merle-Smith
Metropolitan Opera Club
Mr. and Mrs. Corbin R. Miller
Charles and Lisa Simonoff Fund for Arts and Sciences
Katherine Farley and Jerry I. Speyer
Barbara Augusta Teichert
Paul Underwood
Yves Saint Laurent
Anonymous Donor

Mr. and Mrs. Ray J. Groves
Yvonne and Kenneth H. Hannan, Jr.,
in honor of James Levine
Mr. and Mrs. Sidney Kimmel
Mr. and Mrs. Dennis W. LaBarre
Mrs. James F. Lincoln, Jr.
William and Helen Yee Little
William and Aimée Maroney
Mr. Andrew J. Martin-White
Mr. and Mrs. A. C. McKellar
John P. and Anne Welsh McNulty
The New York State Music Fund
Socrates Nicholas and Gerard F. Bell
Mr. Juan Antonio Pérez Simón
Henry Schein, Inc.
The Peter Jay Sharp Foundation
Anonymous Donors

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Estate of Ruth Broder
Edward E. and Betty Z. Cohen
Judith-Ann Corrente and
Wim Kooyker
Estate of Myron Downs
Estate of Milada Dunlap
Grampa Fisher Foundation,
Marshalltown, Iowa
Francis Goetel Trusts
Estate of Myron Habib
Ekkehart Hassels-Weiler
Mary and 'Michael Jaharis
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