

 **The Kennedy Center**

FY 2018 Annual Report



Isabel Leonard / *Leonara Bernstein at 100* / **Washington National Opera** / Takacs Quartet
M is Black Enough / Alice Smith & Bilal / Whoopi Goldberg / Sō Percussion / *The Illusionists* / *Aida*
Francesca Zambello / Steven Reineke / José James / Black Violin / *The Little Prince* / *Mercury Soul*
Christian McBride / Andersson Dance & Scottish Ensemble / Dafnis Prieto / Ben Folds / WNO: *Candide*
Randy Weston's *African Rhythms* / Pink Martini / August Greene / ***Ain't Too Proud*** / Steven Isserlis
Gregory Porter / Melissa Etheridge / Meshell Ndegeocello / *Arte Y Moda* Fashion Show / Megan Hilty
NSO Pops: *Selma* / Yo-Yo Ma / Raphael Saadiq / *Artes de Cuba* / Chris Gethard / Barbara Hannigan
Los Van Van / *Words Beats Life* / ***Between the World and Me*** / Grace Notes / Yissy & Bandancha
Neil Hamburger / **American Ballet Theatre** / Carol Burnett / The Second City / Dawn Upshaw
Solange / Ballet Nacional de Cuba / Q-Tip / Akua Allrich / The Afro Latin Jazz Ensemble / *The Humans*
Stefan Jackiw / *Koyaanisqatsi* / Malpaso Dance Company / *The Color Purple* / Kirill Gerstein
J.PERIOD / Joseph Kalichstein / Manuel Mendive / Compañía Irene Rodríguez / La Dame Blanche
Leonard Slatkin / The Mark Twain Prize for American Humor / **Any Given Child** / *Digging Up Dessa*
Camille A. Brown & Dancers / **Mason Bates** / Page-to-Stage Festival / Arturo O'Farrill Ensemble
Nederlands Dans Theater / Albany Symphony / **Turnaround Arts** / Dizzy Gillespie Centennial
Ron Carter Trio / **Night Train 57** / Royal Shakespeare Company's *Hamlet* / New York City Ballet
Thelonious Monk Centennial / Christoph Eschenbach / Kennedy Center Honors / Trevor Noah
Samantha Bee / Patton Oswalt / Sphinx Virtuosi / *How to Succeed in Business Without Really Trying*
Fort Worth Symphony / The Lopez-Nussa Family / *RIOT! Women in Comedy* / Leila Josefowicz
Ute Lemper / Alvin Ailey American Dance Theater / **Broadway Center Stage** / Mariinsky Ballet
Sara Bareilles / Angélique Kidjo / Abdu Ali / *Wild Style Dance* / *Don Carlo* / Illharmonic Orchestra
Cynthia Erivo / ArcoIris Sandoval / Mingus Big Band / Myra Melford & Snowy Egret / *Sound Health*
M. Bourne's *The Red Shoes* / Carla Bley & Liberation Music / *Chasing Mehserle* / Tracy Morgan
An American in Paris / **Renée Fleming** / Philip Glass: *Etudes* / Taylor Mac / Sir Mark Elder / *Chess*
Donald Runnicles / Shabazz Palaces / **Gianandrea Noseda** / Zule Guerra & Blues de Habana / *Alcina*
Suzanne Ciani / *In the Heights* / Dance Holiday Jam / Mouse on Mars / Audra McDonald / Yuja Wang
Christian Sands / VSA / *Me...Jane: The Dreams & Adventures of Young Jane Goodall* / Arturo O'Farrill
Indianapolis Symphony / "Babyface" Edmonds / Jason Moran / Haydée Milanés & Trio
Mark Morris Dance Group / James Ehnes / Havana Lyceum Orchestra / The Suzanne Farrell Ballet
Ever in the Glades / La Reyna y La Real / Damian Woetzel / Hari Kondabolu / Dee Dee Bridgewater
Hamilton / *California Mystics* / **National Symphony Orchestra** / Julia Wolfe: *Anthracite Fields*
Tiempo Libre / Harlem to Havana / National Dance Day / Garrick Ohlsson / Leslie Odom Jr.
Ophira Eisenberg / KLR Trio / *The Barber of Seville* / Cantus / Calidore String Quartet / Josh Blue

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President John F. Kennedy spoke of a vital connection between achievement in public life and progress in the arts. If our progress as the nation's cultural center over the past year is any indication, we can be proud that our public life has ample room for celebrating the human spirit, diversity, inclusiveness, new ideas, and artistic tradition.

This Annual Report for the fiscal year ending September 30, 2018 offers highlights of our progress on all of these fronts—a story of impact we could not tell if it weren't for the support of the Kennedy Center's many donors, partners, volunteers, audiences, and artists.

Our 2017–2018 season featured new art and artists—including Gianandrea Noseda in his inaugural season as music director of the National Symphony Orchestra, and the first full Hip Hop Culture season under the direction of Artistic Director Q-Tip—as well as returning favorites from across genres. Beyond the stage and in communities nationwide, the Kennedy Center harnessed the power of the arts to inspire audiences, educate students, and uplift artists and cultural leaders.

As we look back on the past year, we also look to the future: to later this year, when we open the REACH; to 2021, when we celebrate the Center's 50th anniversary; and to the next 50 years and beyond. In 2018 we launched a refreshed brand that will take us boldly into the future while keeping us focused on the world-class art, powerful education, and memorial role that are—and always will be—the pillars of our work.

Whether you are a donor, a ticket buyer, a visitor, a student, an educator, a volunteer, or an artistic partner, you help make all that we do possible. We are deeply grateful for your commitment and look forward to sharing many more meaningful experiences in the year to come.

A handwritten signature in black ink, appearing to read "David M. Rubenstein".

David M. Rubenstein

A handwritten signature in black ink, appearing to read "Deborah F. Rutter".

Deborah F. Rutter

Cover photo: Dancers in Washington National Opera's new production of *Aida*, directed by WNO's Artistic Director Francesca Zambello, with conceptual art by street artist RETNA and choreography by Jessica Lang.

New Art, New Artists

**INSIDE
OUR
YEAR
OF
FIRSTS**

President John F. Kennedy urged our nation to explore the unexplored. That’s why, as a living memorial to our 35th president, the Kennedy Center is committed to breaking new ground, sharing new voices, and creating new experiences for artists and audiences alike.

“New” can be as simple but thrilling as an artist debut or a world premiere. “New” can also be complex and bold, such as producing a major festival like *Artes de Cuba*. But in every context and across all we do, we are building on the Kennedy Center’s 47-year legacy of making world-class art accessible to the broadest possible audience. In a year full of highlights, a few new artists and new art stood out.



Singer Aymée Nuviola was one of more than 400 Cuban and Cuban-American artists who performed as part of the Center's *Artes de Cuba* festival.

To start, the National Symphony Orchestra and the entire Kennedy Center community welcomed Gianandrea Noseda, new Music Director of the NSO. Noseda—who has conducted major orchestras all over the world—now brings his trademark energy, passion, and approachability on and off stage to the NSO.



The Italian conductor is eager to attract audiences from all walks of life by showing them that orchestral music has a place in their world. “I want each concert to inspire wonder and joy, and for audiences to be surprised and moved by what they hear,” says Noseda.

In his first season, Noseda took the NSO out into the community, attracting capacity crowds for performances at D.C.’s hot new venue, The Anthem at The Wharf, as well as the bustling Union Station, where thousands of people flow in and out of the nation’s capital.

“It’s a coup for the NSO. Noseda is a star at the world’s leading orchestra and opera houses.”

The Washington Post

He also introduced his orchestra to classical music aficionados world-wide through his partnership with the world’s leading online classical music channel, medici.tv.

As the NSO and Noseda began their second season together, the Orchestra proudly announced an early extension of Noseda’s contract; he will be with the Orchestra through 2025.

Above: Crowds gathered at Union Station in Washington, D.C. for a free NSO performance led by Noseda.



The 2017–2018 season also marked the first full year of **Hip Hop Culture** at the Kennedy Center. Announced to international headlines in 2016 and launched in 2017, the season included a dynamic mix of performances, film screenings, and interactive experiences. The program is the culmination of more than a decade of presenting Hip Hop artists within other Kennedy Center programs, including the NSO and Performing Arts for Everyone.

In his inaugural season, **Artistic Director Q-Tip**—along with a newly-formed Hip Hop Culture Council that includes pivotal figures such as Questlove, Common, and Mimi Valdés—curated a series of programs highlighting some of Hip Hop’s “founding fathers and mothers” alongside established and emerging artists. The first year was met with critical and popular acclaim, and drew new audiences to the Center, with 46% visiting for the first time.

Above: Actor Joe Morton at the podium and Kennedy Center Artistic Director for Jazz Jason Moran at the keyboard as part of *Between the World and Me*, a theatrical presentation of Ta-Nehisi Coates’s award-winning book. Co-commissioned by the Apollo Theater and the Kennedy Center as part of its inaugural Hip Hop Culture season, this one-night-only performance brought together an array of high-profile guest artists.



Top left: Composer in Residence Mason Bates serves double duty as composer and DJ for *Mercury Soul*. Bottom left: Audiences enjoy art projections at *Madrigals Meet Minimalism*, a pop-up party at Dupont Underground as part of *DIRECT CURRENT*.



DIRECT CURRENT, a two-week celebration of contemporary culture, launched with a range of performances, partnerships, and free events across Washington, D.C. Exploring themes of identity, the environment, reinvention, and transformation, *DIRECT CURRENT* mixed classical and contemporary, blurring genre lines and stretching beyond the concert hall to bring some of the most electrifying contemporary creators to D.C.

Collaborators included the landmark 9:30 Club, experimental arts space Dupont Underground, the Phillips Collection, and Brooklyn-based artist incubator National Sawdust. Performances included Philip Glass in his Kennedy Center debut, Taylor Mac with his *24-Decade History of Popular Music (Abridged)*, Nosedá and the NSO performing John Adams's *The Gospel According to the Other Mary*, Julia Wolfe's Pulitzer Prize-winning oratorio *Anthracite Fields*, Mason Bates's *Mercury Soul*, and many more.

Free post-show talks and hands-on workshops invited audiences to engage more deeply with the art, artists, and issues.

Right: Taylor Mac in *A 24-Decade History of Popular Music (Abridged)*





Theater at the Kennedy Center also took an important step forward in the form of **Broadway Center Stage**—a new, Center-produced series of short-run, semi-staged musical productions, featuring some of the hottest names in show business. The format offers well-known musicals featuring top talent, raising the Center’s profile as an important player on the Broadway scene.

Among **Washington National Opera**’s most successful programs is the American Opera Initiative (AOI), a comprehensive commissioning program created by **WNO Artistic Director Francesca Zambello**. AOI works to expand the American operatic repertory and foster the talents of rising American composers and librettists.

The initiative also provides an important training ground for WNO’s Domingo-Cafritz Young Artists, who have the opportunity to work through new material and be a vital part of the development process.

Above left to right: Raúl Esparza as Freddie in *Chess*; Skylar Astin as J. Pierpont Finch in *How to Succeed in Business Without Really Trying*; Vanessa Hudgens as Vanessa in *In the Heights*. The three shows were Kennedy Center-produced as part of Broadway Center Stage.

AOI 2018 featured three new pairings of opera composers and librettists—Nathan Fletcher and Megan Cohen, Gity Razaz and Sara Cooper, John Glover and Erin Bregman—who each offered new, WNO-commissioned one-act operas.

Zambello and WNO also commissioned two important new opera talents, composer **Missy Mazzoli** and librettist **Royce Vavrek**, to create ***Proving Up***, the centerpiece of the AOI 2018. Centered around homesteading in the American West, the fully staged, one-hour opera challenges American myths and draws parallels with the social and economic struggles that persist in this country today.

Proving Up went on to open the season at the Miller Theater at Columbia University in fall 2018. As the year came to a close, the *New York Times* declared the work to be one of the best classical music performances of 2018, with critic Zachary Woolfe praising the story and score as “crushingly contemporary... a landscape of shimmering aridity.”

A critical success and a vital professional development vehicle for WNO’s **Domingo-Cafritz Young Artists** who worked on the production, *Proving Up* pointed to an exciting future for American opera.

Washington National Opera’s Domingo-Cafritz Young Artists in *Proving Up*, a WNO commission as part of its American Opera Initiative

“Horror opera: Is it a genre? It may be now... *Proving Up*, by Missy Mazzoli and Royce Vavrek...literally gave me chills.”

The Washington Post







Building on our 20-year reputation for large-scale, high-impact international arts festivals, the Kennedy Center produced its first festival dedicated to Cuba. From the rhythms of Afro-Cuban jazz to late-night pop-up parties, *Artes de Cuba: From the Island to the World* celebrated this small island nation with an outsized artistic influence.

This unprecedented celebration of Cuban culture took over the Center for two weeks in May with 50 free and paid performances and events, and more than a dozen large-scale sculptures and murals commissioned especially for the festival. All told, *Artes de Cuba* was the largest contingent of Cuban and Cuban American artists ever assembled outside of the island—450 artists in total, many in their U.S. debuts.

Highlights included installations by visual artists Manuel Mendive, Roberto Fabelo, and Roberto Diago; performances by legends including Arturo O’Farrill, Los Van Van, and Omara Portuondo; and show-stopping concerts by the next generation of Cuban musicians, including Yosvany Terry, Aymée Nuviola, and the Havana Lyceum Orchestra.

The festival closed with a poignant nod to history, as the Ballet Nacional de Cuba returned to Washington on the 40th anniversary of its landmark debut at the Kennedy Center. Beloved prima ballerina and company founder Alicia Alonso, now 97, traveled with the company and surprised audiences by coming onto the stage to take a bow.

Above left: Alicia Alonso takes a bow with her company on the anniversary her historic Kennedy Center debut. Above right: Orquesta Miguel Faílde celebrates Cuba’s danzon—the national dance and music of Cuba. Right: With body painting by Manuel Mendive, a dancer performs as part of Mendive’s installation *La Naturaleza, El Espíritu, y El Hombre*. Opposite page: During *Artes de Cuba*, the entire building featured public art exhibits from leading Cuban artists, including these large-scale installations by Roberto Fabelo, “Cafedral” (foreground) and “Torres” (center).



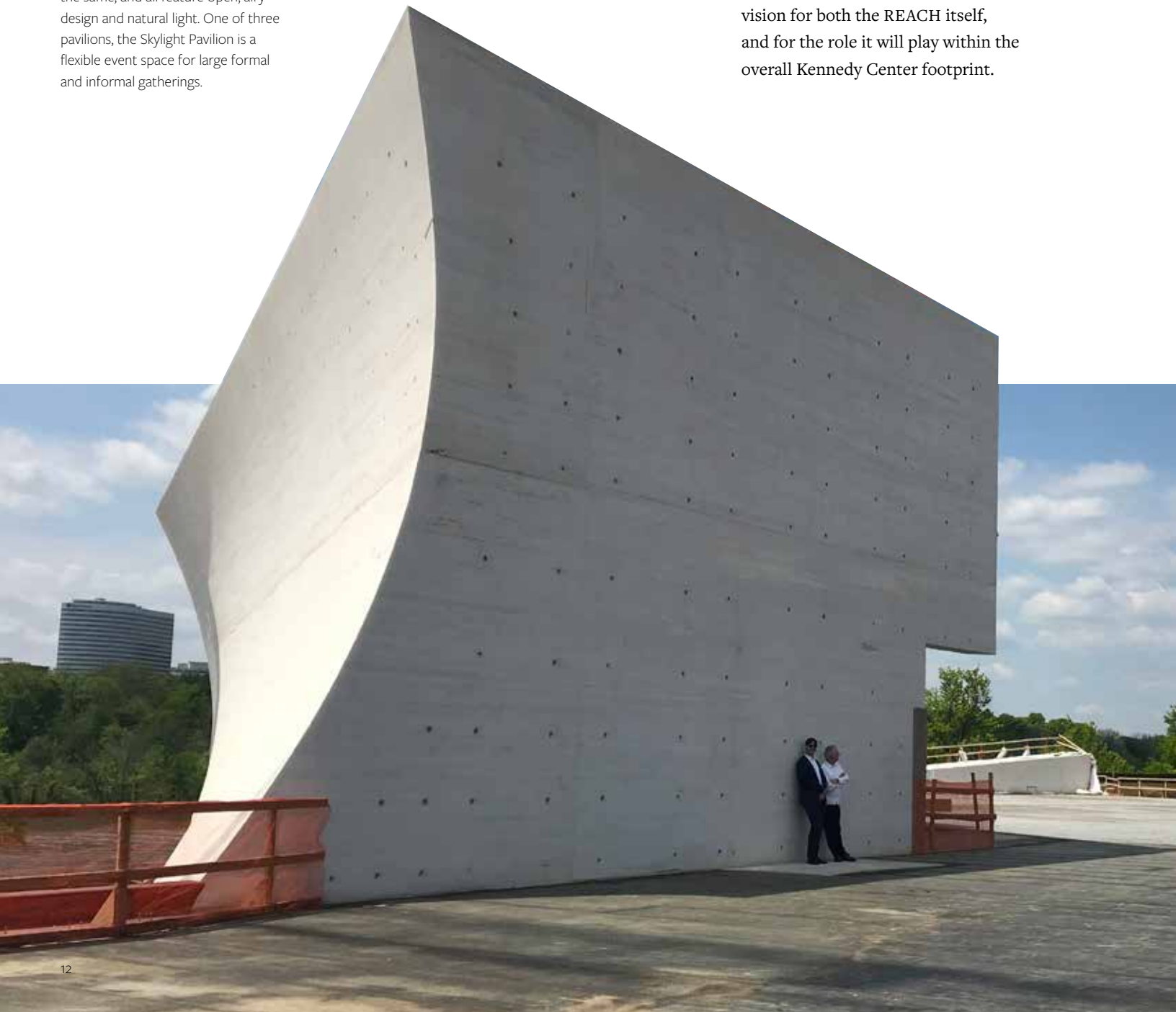
The REACH

Throughout 2017–2018, the entire Center prepared for another “first”—the first expansion of the Kennedy Center’s campus in our 47-year history. Anticipation is building as we move toward the opening on September 7, 2019.

Designed by Steven Holl Architects, no two walls within the REACH are the same, and all feature open, airy design and natural light. One of three pavilions, the Skylight Pavilion is a flexible event space for large formal and informal gatherings.

This was the year that **the REACH** took shape. What was once a bare construction site now holds the fully formed silhouettes of three majestic pavilions set upon a green roof. Driving along the Roosevelt Bridge, or looking down from the Roof Terrace, patrons can now see precisely what the REACH will soon become and imagine all the promise that the indoor and outdoor expansion will offer to our community.

We also clarified our programmatic vision for both the REACH itself, and for the role it will play within the overall Kennedy Center footprint.



Inspired by President Kennedy, who said “if art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him,” the REACH breaks down boundaries between audiences and art. It is a living theater, an immersive learning center, and an open stage that will provide artists and visitors with new opportunities to interact with the Center as the nation’s premier nexus of arts, learning, and culture. Visitors will find a unified campus that is more welcoming, more open, and more responsive to the needs of our artists and our patrons than ever before.

Designed by **Steven Holl Architects**, the REACH is more than a physical expansion; it is a new way of imagining the intersection between audiences and art. Not only are the arts growing and changing, but the way audiences want to *experience* art is changing as well. We need the right spaces, as well as more space, to grow and change along with them. The REACH is a complement to the original Edward Durell Stone building, which features fixed proscenium stages and limited behind-the-scenes rehearsal and education space. The REACH will provide open, flexible spaces that can be used for performances, events, rehearsals, meetings, education workshops, hands-on learning, exhibits, and more. A key feature of the REACH is ample green space, which will welcome patrons to simply sit and relax and will also host outdoor performances and exhibits.

What will you find at the REACH on any given day? Visitors looking in as artists collaborate on an original composition. Families sitting on a picnic blanket watching a Video Wall broadcast and then lingering to take pictures of an outdoor art installation.



Children visiting the Moonshot Studio, a hands-on learning lab, while their parents watch a dance rehearsal in one of the REACH’s windowed studios.

BUILDING THE FUTURE

As of December 2018, hundreds of philanthropists from across the country and around the world have contributed nearly \$190 million toward our \$250 million **Building the Future** campaign. The ambitious capital campaign supports the construction of the REACH, outfitting and activating the space, and limited programming underwriting throughout the duration of the project. Their extraordinary generosity is vital to this transformational project, which is supported exclusively through private funds. Please see page 79–80 for all *Building the Future* contributors.

The completion of this campaign, and the opening of the REACH, will firmly establish the Kennedy Center as a 21st-century cultural institution that will endure another 50 years and beyond.

Top: Three contiguous, interconnected pavilions are designed for flexible indoor and outdoor programming—from rehearsals and workshops to intimate performances and education programs. Much of the REACH, though all above grade, sits under the city’s largest “green roof.” The REACH will increase the Center’s public space by more than 20%. Bottom: Designed with community and connectedness at its heart, the REACH will be an energized addition to the Kennedy Center campus.

Beyond the Stage

**USING
THE
ARTS
TO
INSPIRE,
EDUCATE,
AND
ENGAGE**

Art and artists are foundational to our work as the nation's cultural center, but our work doesn't end when the curtain goes down, nor does it stop at the walls of our building. The Kennedy Center provides millions of people of all ages, all across the country, with opportunities to experience world-class arts and powerful education programs without having to buy a ticket or even be in Washington, D.C.

From nationwide school improvement initiatives to free community events, the Kennedy Center creates meaningful, accessible arts experiences for audiences of all kinds, everywhere.



A student from Turner Elementary School in Washington, D.C. performs on the Eisenhower Theater stage as part of the Turnaround Arts Talent Show.

Learning Through the Arts

Given the wealth of research that demonstrates the positive academic and life outcomes for students with access to the arts, quality arts education is not only “nice to have,” it is essential.



Why Arts Education?

- 93% of Americans believe arts are essential to a well-rounded education.
- Low socio-economic students who participate in the arts have a drop-out rate of 4%, compared to peers with low arts participation, who have a dropout rate of 22%.
- Low-income students who are highly engaged in the arts are more than twice as likely to graduate college.
- 72% of business leaders say creativity is the number one skill they look for when hiring.

Sources: Americans for the Arts; Catterall, J. S., Dumais, S.A., & Hampden-Thompson, G. (2012). *The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies*. Prepared for the National Endowment for the Arts Office of Research & Analysis; Lichtenberg, J., Woock, C., & Wright, M. (2008). *Ready to Innovate: Are Educators and Executives Aligned on the Creative Readiness of the U.S. Workforce?* (Research Report 1424)

Above: Turnaround Arts artist Josh Groban meets with students at Chalmers School of Excellence in Chicago.

This is the motivation behind some of our most powerful and comprehensive arts education programs, including **Ensuring the Arts for Any Given Child** and **Turnaround Arts**, which use the arts as a tool to create positive social impacts, as well as the Center’s many professional development initiatives and support services for educators.

This year, Any Given Child welcomed two new communities, bringing the total to 25 regions across the US that work with the Center to develop sustainable, district-wide arts education plans and practices. This award-winning collective impact program leverages the expertise of the Kennedy Center to connect a wide swath of community stakeholders, giving them tools to work together towards a common goal of providing arts education for their children. While Any Given Child works at the district-level to affect systemic change, Turnaround Arts works in individual schools to improve school culture.

In 2017–2018, Turnaround Arts

provided professional development to teachers in 73 schools and services to more than 30,000 students. Because of these services, 30 schools introduced arts-based, digital learning tools into their classrooms, more than half put on a musical, and dozens of students from across the country traveled to Washington to perform in the Turnaround Arts Talent Show. Importantly, Turnaround Arts also pairs celebrities and artists with schools, raising the visibility of arts education and giving the students authentic, positive role models. Turnaround Arts sites—which are among the lowest-performing of all Title I schools—report improvements in school culture and academic performance.

IN 2017–2018, KENNEDY CENTER SCHOOL AND COMMUNITY PROGRAMS:

served

1,437,214

students

trained

33,653

educators

Across the country, Kennedy Center programs such as **Partners in Education** and **Changing Education Through the Arts** offer hands-on workshops, artist residencies, and conferences to educators, growing the pool of practitioners who have the knowledge and resources to incorporate the arts into everyday lessons. These professional development programs show educators how they can use the arts as a means to enhance lessons across the curriculum—from language arts to math and science—helping students learn and infusing art into the classroom.



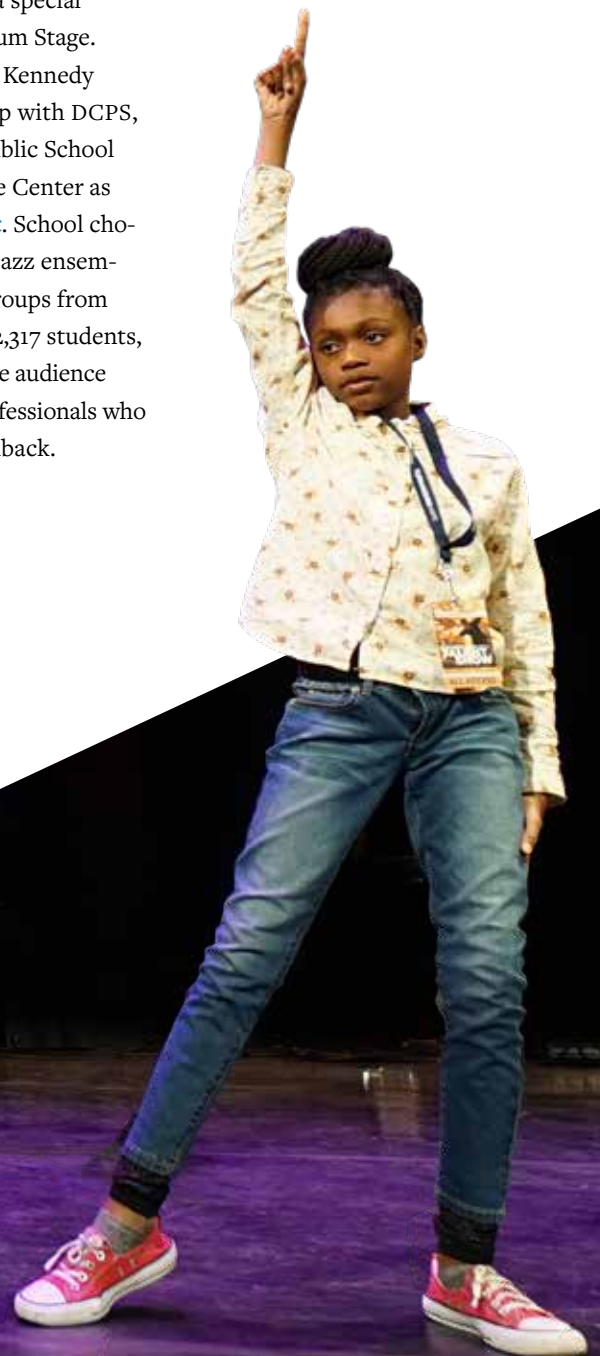
January 2018 marked the Center's first-ever civil rights residency, which challenged fourth and fifth grade students to explore the role artists can play in instigating change. Guided by a Kennedy Center teaching artist, students studied primary source materials from the civil rights era, including first-person accounts of the 1968 riots in D.C., and spoke with artist-activists from both that period as well as today. The residency concluded with a visit to the Kennedy Center and a special performance on Millennium Stage.

As an extension of the Kennedy Center's deep partnership with DCPS, for the third year, D.C. Public School students performed at the Center as part of **DCPS MusicFest**. School choruses, bands, orchestras, jazz ensembles, and other musical groups from 44 schools, representing 2,317 students, performed in front of a live audience of their peers and arts professionals who offered constructive feedback.

“Every child deserves to have art in their lives.”

Kennedy Center President
Deborah F. Rutter

Below: Elementary students from Broward County, Florida rehearse for the Turnaround Arts Talent Show.



Developing Artists and Arts Leaders

The Center provides training, internships, and recognition opportunities for emerging artists and arts professionals.



Top: Deaf singer-songwriter Mandy Harvey, a past winner of VSA's International Young Soloist Competition and nationally known for her appearances on *The Voice*, performed at the Kennedy Center in July 2018 on the anniversary of the signing of the Americans with Disabilities Act. Bottom: Teens spent a month in residence at the Kennedy Center as part of the Ballet summer intensive.

Creating a culture of inclusion is a common thread across all these programs. For example, VSA's Emerging Young Artist Program casts a powerful light on visual artists with disabilities through a juried competition followed by a year-long touring exhibition. The NSO's Summer Music Institute has long been a pipeline for musicians traditionally underrepresented in American orchestras. A subset of the Center's internship program includes experiential internships for young adults with intellectual disabilities, providing meaningful work-readiness experience.

Some of today's most recognized artists benefitted from Kennedy Center programs early in their careers. Today, alumni of Washington National Opera's Domingo-Cafritz Young Artist Program—a two-year residency for opera artists on the verge of international careers—have performed at every major opera house.

Betty Carter's Jazz Ahead, a summer residency for promising jazz artists, has fostered the careers of major talents, including our own Artistic Director for Jazz, Jason Moran. In 2016, as part of the American College Theater Festival, the Center awarded playwright Martyna Majok its Jean Kennedy Smith Award for her play *Ropes in the Well*; in 2018, she received the Pulitzer Prize for Drama for this same play, retitled *Cost of Living*.

By supporting the careers of talented young people, we multiply our impact and contribute to a vibrant, inclusive, and ever-evolving cultural presence today and well into the future.

Right: Artists from *Betty Carter's Jazz Ahead* program, a summer intensive for exceptionally gifted early career professionals, perform on Millennium Stage in June 2018.

2017–2018 ARTIST AND CAREER DEVELOPMENT

The Kennedy Center is home to a number of career development programs for students and young adults who aspire to become working artists and arts professionals.

123

college students and early-career professionals participated in the Center's rigorous internship program

9,247

students from 545 universities participated in the Kennedy Center's 2018 American College Theater Festival

239

high school students participated in-depth arts training through the NSO, WNO, Ballet/Dance program, and VSA



Inspiring Young Audiences

Each year, the Kennedy Center commissions and presents new, age-appropriate works especially for young audiences across classical music, opera, ballet and dance, and more.





Left: A young Jane Goodall with her stuffed chimpanzee, Jubilee. Right: The Kennedy Center commission of *Me...Jane* traced the famous anthropologist's path.

Most Performances for Young Audiences commissions start on Kennedy Center stages, and some continue on for national tours, reaching children and their families at venues nationwide and bringing a piece of the Kennedy Center to every corner of our country.

In 2017, young audiences were introduced to renowned scientist Jane Goodall and her special toy chimpanzee through the world premiere of the musical *Me...Jane: The Dreams and Adventures of Young Jane Goodall*. Based on a picture book by author and illustrator Patrick McDonell, *Me...Jane* helped audiences ages 6 and up understand the importance of protecting all living species. During opening weekend, Jane Goodall herself attended a special *Creative Conversation* with the design team, cast, and book author.

Left: The National Symphony Orchestra offers many performances for young audiences and programs tailored for young people.

Also in 2017, the Kennedy Center broke new ground with the world premiere of *Night Train 57: A Sensory Friendly Folk Opera*, co-produced by the VSA and Performances for Young Audiences programs, along with children's music superstar Dan Zanes. Though many organizations present shows tailored to children with autism and other neuro-developmental disabilities, *Night Train 57* was the first folk-opera developed from the start as sensory-friendly. Since its premiere, Zanes has brought *Night Train 57* to other communities, with plans to tour North America extensively over the next few years.

Offered to both families and school groups, the National Symphony Orchestra's **Young People Concerts** introduce children to classical music through excerpts of both classical and popular repertoire, and hands-on, interactive fun. A highlight of the 2017–2018 season was *Bernstein!: Inside the Music*, as part of the celebration of the great Leonard Bernstein's 100th birthday. Inspired by Bernstein's famous young people's concerts, this performance demystified music by breaking down components of rhythm and melody, with excerpts from *Candide*, *Peer Gynt*, *The Rite of Spring* and, of course, *West Side Story*.

The Kennedy Center's commitment to young audiences continued across the building with Washington National Opera's student-only open rehearsals, as well as **Opera Look-In** performance, which takes students through the process of assembling an opera on stage and behind the scenes. Major touring ballet and dance companies—including the Mariinsky, American Ballet Theatre, and Alvin Ailey—offered open rehearsals for students.

122

dedicated student performances

welcoming

55,587

young people to the Kennedy Center

Your Kennedy Center, Year Round

You don't need to buy a ticket to experience much of what the Kennedy Center has to offer. The Center's free, community-focused arts events contribute to our city's vibrant cultural scene and bring the Washington region together. Here are just a few examples of the many highlights of 2017–2018:



OCTOBER 2017

Fans convened at Nationals Park for Washington National Opera's *Opera in the Outfield* livestream of *Aida*.



DECEMBER 2017

Dozens of tuba players and more than 2,000 fans joined together in the Concert Hall for the 40th annual Merry TUBACHRISTMAS.



JANUARY 2018

In its seventh season, the National Symphony Orchestra's *In Your Neighborhood* program took place in Brookland/NoMa and Downtown/Penn Quarter.



The NSO teamed up with "The President's Own" U.S. Marine Band for a free Veterans Day concert honoring our troops. The program is part of the NSO's year-round Notes of Honor program, an initiative that supports veterans and military families.

Approximately

2,000,000

visitors

1,636,140

tickets sold

104,843

attendees for free
Millennium Stage performances



MARCH 2018

Two weeks of explosive programming, including offsite events and Millennium Stage performances as part of *DIRECT CURRENT*. Above, Artistic Director for Jazz Jason Moran improvises his response to select artwork in a free concert at the Phillips Collection.

MAY 2018

The NSO performs a free, annual Memorial Day concert on the National Mall. Both the Memorial Day and July 4 NSO concerts are broadcast on PBS.

JULY 2018

National Dance Day brought free classes and performances to the Kennedy Center—from ballet to hip hop to line dancing, and many styles in between.



A dancer from Soukous All Stars teaches patrons a Congolese dance style as part of National Dance Day. The free, all-day celebration drew thousands to the Center for performances, workshops, and dancing under the stars.

Reaching Communities Nationwide

From coast to coast, in person and online, the Kennedy Center reaches Americans everywhere, fulfilling its role as the nation’s cultural center. Here is just a sampling of our national impact in 2017-2018:



STANDING ROCK RESERVATION, NORTH DAKOTA

Celebrating Native Heritage

On the Standing Rock Reservation, students celebrate their Native heritage, and get a boost in learning, as part of Turnaround Arts.

Programs and activities in

50

states

63M

video views

3.4M+

hours viewed

49

countries with over 500k views

100K

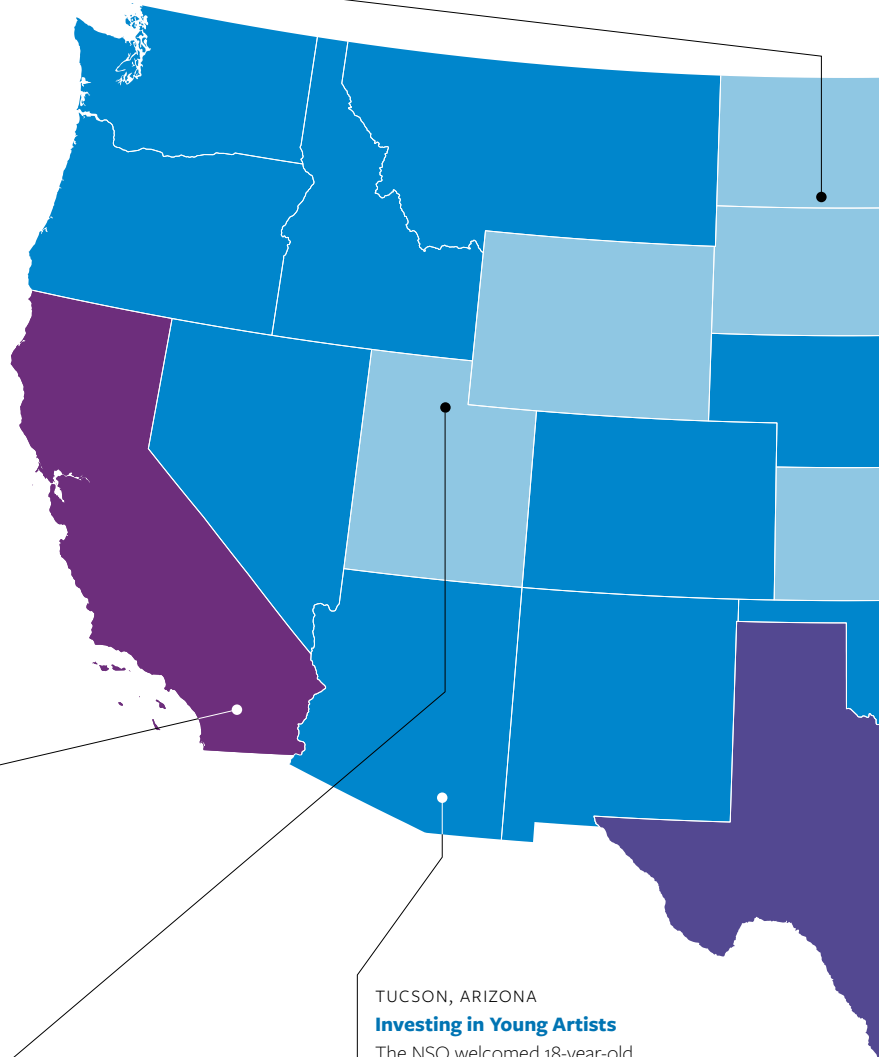
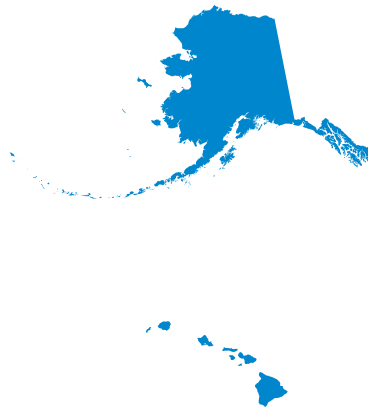
YouTube subscribers

300K+

Facebook followers

50m

estimated viewers of national broadcasts, include Kennedy Center Honors, the Mark Twain Prize, a Capitol Fourth, and other special programs



CORONA, CALIFORNIA
Great Art, Everywhere Arts Across America—a pilot campaign to recognize and celebrate communities using the arts to strengthen their social fabric—launched in Corona in March 2018. Learn more on page 28.



SALT LAKE CITY, UTAH
Citizen Artistry on Stage
Students at the University of Utah received the Kennedy Center **Citizen Artist Award** for their production of **Eclipsed by Danai Gurira** as part of the **Kennedy Center American College Theater Festival**. Nearly 10,000 college students nationwide participated in the 49th annual KCACTF.

TUCSON, ARIZONA
Investing in Young Artists
The NSO welcomed 18-year-old violinist Sanem Reinhardt to the month-long **Summer Music Institute**. The aspiring professional musician was one of 60 students from **19 states and five countries** to participate in the prestigious intensive. She observes, “I have seen myself and those around me achieve tremendous growth as musicians and human beings throughout this program.”



MINNEAPOLIS, MINNESOTA

Recognizing Talent

Eighteen-year-old cellist Madeline Sheard, who has hearing loss, performed at the Kennedy Center as part of her award from **VSA's International Young Soloist** competition. The award recognizes exceptional musicians who have disabilities.

CHICAGO, ILLINOIS

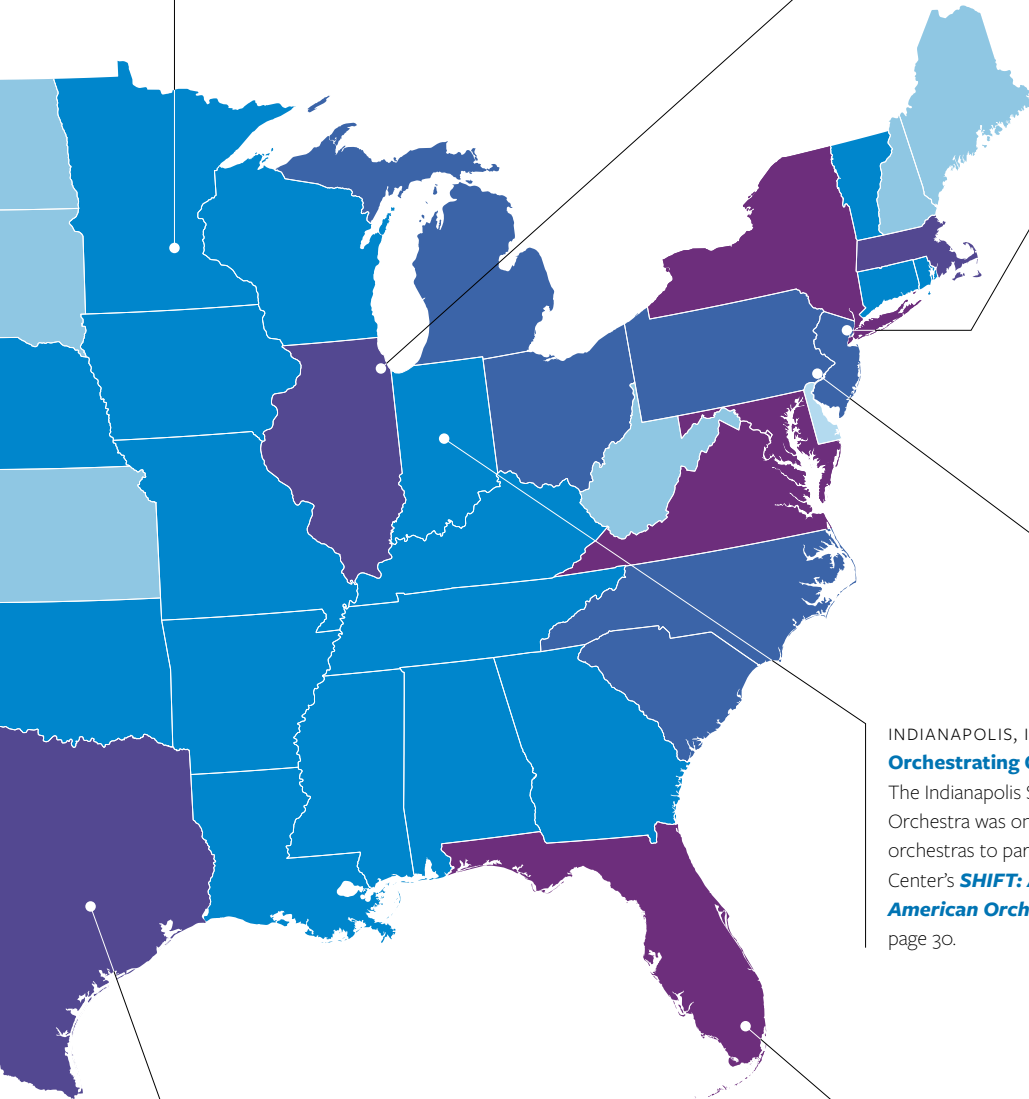
Elevating Arts Leaders

The Kennedy Center's National Committee for the Performing Arts—a network of philanthropists across the country—gathered to present the NCPA Award for Arts to Chicago Children's Choir Artistic Director Josephine Lee.

NEWARK, NEW JERSEY

KC for Kids, On Tour!

Newark was the site of the final school performance of **Darius & Twig**, a Center commission especially for young audiences. The national tour played **40 performances in eight states**.



INDIANAPOLIS, INDIANA

Orchestrating Change

The Indianapolis Symphony Orchestra was one of four orchestras to participate in the Center's **SHIFT: A Festival of American Orchestras**. See page 30.



PHILADELPHIA, PA

Provoking Powerful Conversations

Citizen Artist Fellow **Michelle Angela Ortiz** presented Spanish and English audio stories from "Familias Separadas," her series of temporary site-specific public art documenting immigrant families affected by deportations and detention in Pennsylvania. Ortiz was one of seven Fellows whom the Center supported in 2017–2018 as they used their art to connect people, create empathy, and spark action for change.

AUSTIN, TEXAS

Leading the Field

Kennedy Center Senior Vice President for Education Mario Rossero and Citizen Artist Fellow Hakim Bellamy presented at SXSWedu, discussing the ways in which mutually beneficial partnerships are growing a powerful movement in arts education.



MIAMI, FLORIDA

Awarding Excellence

College senior Apriah Williams was one of four college theater students **awarded scholarships** to come to the Kennedy Center for the American College Theater Festival. Apriah received the award for her Technical Design.

The Artist as Change-Maker

**FOSTERING
DIALOGUE
AND
CREATING
CONNECTIONS**

The arts play an important role in helping society tackle tough issues, find common ground, and document our collective cultural histories. Many artists serve as catalysts in national dialogues around such issues as diversity, economic equity, and wellness, and also provide audiences with a path to engage in the conversation.

The Kennedy Center spotlights the power of the arts and empowers arts leaders who are working to reflect and transform our culture.

Michelle Angela Ortiz
was one of seven 2017–2018
Citizen Artist Fellows.



Uplifting Creative Communities

Piloted in 2018, *Arts Across America* is the newest addition to the Kennedy Center's suite of social impact programming. The recognition campaign celebrates communities nationwide that are using the arts to strengthen their social fabric, and brings world-class arts experiences of the Kennedy Center to those who might not otherwise have access. *Arts Across America* is made possible through support from Kennedy Center chairman and patriotic philanthropist David M. Rubenstein.

Each of the first *Arts Across America* locations—Corona, CA; Fort Lauderdale, FL; Braddock, PA; and Youngstown and Warren, OH—were different, but they all shared a passion and resilience built around thriving arts communities. Artistic Advisor at Large **Yo-Yo Ma** and President **Deborah F. Rutter** visited each of these sites to highlight outstanding local arts programs; engage arts, civic, and business leaders in conversations about the role of the arts in community life; explore arts-based community programs; and hold collaborative performances between Kennedy Center artists and local artists.



A full day of performances and activities in each community made vital connections and formed strong bonds between the Kennedy Center team and locals: In Corona, CA, a junior high school orchestra performed on stage with Yo-Yo Ma. In Fort Lauderdale, families affected by gun violence came together for healing through music. Residents and leaders of Braddock—a former steel town—relished the opportunity to draw public attention to their burgeoning arts and culture district, which is a cornerstone of their economic and community revitalization. In Youngstown and Warren, 2,000 residents gathered for a free community concert starring local arts groups.

The response to *Arts Across America* has been tremendous, with communities reporting that the positive effects of the Kennedy Center’s visit extended far beyond the day. Going forward, the Center plans to visit many more communities nationwide.

“We are the nation’s cultural center, and that means we have a responsibility to celebrate and uplift important art happening in communities across the country,” reflected Kennedy Center President Deborah F. Rutter. “*Arts Across America* is one way that the Kennedy Center can connect with some of those communities, energize people doing great work through the arts, and importantly, listen and learn from those communities.”

Left: A Brazilian drumming group performs at the Broward Performing Arts Center as part of the Kennedy Center’s *Arts Across America*.



Clockwise from top left: In Corona, CA, Yo-Yo Ma played with the public junior high school orchestra. Kennedy Center Citizen Artist Fellow Vijay Gupta and Yo-Yo Ma together in Corona, CA for *Arts Across America*. Kennedy Center President Deborah F. Rutter looks on during a free community performance in Youngstown, OH. In Braddock, PA, Kennedy Center-affiliated artist Valerie June, pictured here with chef and social innovator Kevin Sousa, toured the town’s arts incubator prior to a pop-up performance by June.

Praise for Arts Across America

“Since the Kennedy Center’s visit, fundraising efforts for our strings program have increased, and the local high school has committed to bolstering its music programs.”
Orchestra booster Don Kindred (Corona, CA)

“The stirring, heartfelt performances were beyond anything we could have hoped for...we believe *Arts Across America* is a catalyst for the positive change that has begun to take place in our community.”
Jacqueline Smith, Executive Director of Greater Valley Community Services (Braddock, PA)

“A very emotional and productive gathering.”
Mayor Doug Franklin (Warren, OH)

SHIFT: A Festival of American Orchestras



Top: The Fort Worth Symphony Orchestra performed a bilingual version of *Peter and the Wolf* at THEARC in Anacostia. Bottom: An exhibit in the Hall of Nations spotlighted the unique characteristics of each *SHIFT* orchestra.

The Kennedy Center also spotlights arts leaders and organizations doing important work within their communities, on stage and off. In partnership with Washington Performing Arts, in April 2018, the Center co-presented the second annual *SHIFT: A Festival of American Orchestras*, celebrating the vitality, identity, and extraordinary artistry of American orchestras through an immersive weeklong residency in the nation’s capital.

Chosen from a pool of applicants from across the country, the 2018 *SHIFT* orchestras were: Fort Worth Symphony Orchestra, Albany Symphony, Indianapolis Symphony Orchestra, and the National Symphony Orchestra. The festival provided a platform for these orchestras to share a sampling of their best work—to be creative, interesting, and provocative, and to present work that embodies each orchestra’s identity, heritage, standards, and artistic vision—in concert at the Kennedy Center Concert Hall, and through community events at venues around Washington.

Fort Worth Symphony and its dynamic music director, Miguel Harth-Bedoya, shared their connections to Latin American music and culture through a variety of events, including a free, bilingual presentation of Prokofiev’s *Peter and the Wolf* at THEARC in Southeast Washington. The Albany Symphony’s Concert Hall explored the history of upstate New York through the theme of bodies of water that connect communities in a program entirely featuring works by living composers. The Indianapolis Symphony’s residency focused on their renowned music education programs, including the one-of-a-kind “Second Chance Strings,” through which adults with no musical background get to experience the rush of their first performance within an hour of picking up an instrument. Finally, the NSO’s residency encompassed its *In Your Neighborhood* activities (read more on Page 22).

As part of *SHIFT*, the Indianapolis Youth Orchestra traveled to Washington with the Indianapolis Symphony. The pictured performance was part of the ISO's innovative "Second Chance Strings" program, which takes first-time musicians (hands raised) from practice to performance in under an hour by pairing them with youth musicians (blue shirts).



Elevating Ideals, Exploring Ideas

The Kennedy Center embraces artists who are breaking new ground and exploring ideas both on stage and off.



Top: The 2017 and 2018 cohorts of Citizen Artist Fellows met at Arts Summit 2018. Back row: Kennedy Center President Deborah F. Rutter, Katie Wyatt, Reena Esmail, De Nichols, Ekene Ijeoma, Justus Harris, Donney Rose, and Senior Vice President of Education Mario Rossero. Front row: Michelle Angela Ortiz, Rulan Tangen, Omar Offendum, and Shaw Pong Liu. Bottom: “Libertad,” an installation by Citizen Artist Fellow Michelle Angela Ortiz, on display in the Terrace Gallery during Arts Summit 2018.

We are particularly proud of our Citizen Artist Fellows, who embody both the ideals we attribute to John F. Kennedy—freedom, service, justice, courage, and gratitude—as well as the evolving role of the artist in American life. Citizen Artist Fellow De Nichols offers the following definition: “A citizen artist is simply someone who is using their talents to impact the world and, especially, civic life within the communities and spaces in which they live.” Nichols organizes interactive creative experiences to help community members address critical social challenges. She was one of seven **2017–2018 Citizen Artist Fellows**—each of whom uses their artistic practice to promote dialogue and affect change within communities.

The third cohort of Fellows also included Hakim Bellamy, a nationally recognized slam poet who works to create cultural equity in his hometown of Albuquerque, where he was recently appointed by the mayor as its first Deputy Director of Cultural Services. Ekene Ijeoma works at the intersections of design, architecture, performance, and technology, creating multisensory artworks informed by social issues and data studies. Katie Wyatt is leading cultural organizations in developing a U.S. network for *El Sistema*, the social change movement started in Venezuela that uses music education to create opportunities for disadvantaged children. Muralist and teaching artist Michelle Angela Ortiz creates public art that reflects on the experiences of immigrant and undocumented communities.

Through their year-long fellowships, Citizen Artists receive personalized coaching and mentorship from Kennedy Center leaders, and a platform for their work. 2017–2018 Citizen Artist Fellows Vijay Gupta and Reena Esmail received strategic planning advice from Center staff for Street Symphony, the nonprofit that engages the homeless population in Los Angeles’ Skid Row in music-making. In December 2017, the Kennedy Center livestreamed Street Symphony’s performance of *Messiah* to national audiences via Millennium Stage.

Citizen Artist Fellows are vital voices in the annual **Kennedy Center Arts Summit**—a spring convening that brings together thought leaders from various sectors for conversations around how the arts and creativity can impact society. Arts Summit 2018 called on participants to imagine what might happen if President Kennedy’s “Moonshot” speech—in which he called upon Americans to dream of landing on the moon—wasn’t about space, but about the arts. Through performances and discussions, participants collectively envisioned how the arts and creativity could take us where we want to go as a culture—solving challenges in areas like education, public health, and sustainability.



Artists are also exploring the intersection of science and the arts, as Artistic Advisor at Large **Renée Fleming** is doing through the **Sound Health** initiative. This multiyear, multifaceted partnership between the Kennedy Center, the National Endowment for the Arts, and the National Institutes of Health (NIH) explores the connections between music, health and wellness, and science through performances, workshops, and research.

“With *Sound Health*, we’re growing a body of scientific evidence that supports the value of arts education for our children.”

Renée Fleming,
Artistic Advisor at Large

In September 2018, the partners presented ***Sound Health: Music and the Mind Shaping Our Children’s Lives Through Music Engagement***. Across two days of activities, artists and scientists explored how music might impact childhood development. A concert, hosted by CNN’s Dr. Sanjay Gupta, featured demonstrations and performances by Fleming, Artistic Director for Jazz Jason Moran, jazz piano prodigy Matthew Whitaker, and Grateful Dead percussionist Mickey Hart alongside leading neuroscientists from NIH. The same week, the NIH announced dedicated research funding to further explore the music-mind connections and the healing power of music.

Throughout 2017–2018, *Sound Health* activities also included the popular Saturday yoga sessions in the Grand Foyer, as well as the introduction of **Second Saturdays**, a series of free Saturday morning programming that introduces very young children and their families to music education.


Top: Children and their caregivers practice hands-on arts learning as part of *Sound Health* Second Saturdays. Bottom: Kennedy Center Artistic Advisor at Large Renée Fleming joins in a drum circle led by the Grateful Dead’s Mickey Hart as part of *Sound Health* 2018.

On Stage

**SETTING
THE
STANDARD
FOR
ARTISTIC
ACHIEVEMENT**

Take a look at the art inside the Kennedy Center and you'll see the best of every genre, along with an homage to the diversity of art forms and audiences. You'll also find world premieres of new works and new takes on traditional art forms, which serve to enrich our nation's cultural legacy.

Throughout the 2017–2018 season, the Center reflected the diverse cultural life of the United States and the world, curating, presenting, and producing work that puts artists and artistic endeavors at the heart of our programming.



Alvin Ailey American Dance
Theater's Samuel Lee Roberts
in Robert Battle's *InSide*.



Above top: Violinist Kevin Sylvester (“Kev Marcus”) and violist Wilner Baptiste (“Wil B”) of Black Violin join the National Symphony Orchestra in an NSO Pops concert. Above bottom: Students rehearse for their first Concert Hall performance as part of the NSO’s Summer Music Institute Orchestra. Right: In his inaugural concert as the NSO’s seventh music director, Gianandrea Noseda conducted a grand tribute to the late Leonard Bernstein for the 2017 NSO Season Opening Gala.

National Symphony Orchestra

The 2017–2018 season marked the start of a new era for the National Symphony Orchestra as Italian conductor Gianandrea Noseda began his tenure as the Orchestra’s seventh music director. It was clear from the first rehearsal that this artistic partnership would bear fruit. In just one season, Noseda has inspired new energy and passion with these distinguished musicians, with the *Washington Post* noting early in the season there was “a certain flair going on at the National Symphony Orchestra.”

Noseda brought NSO audiences an eclectic mix of repertoire in his first season, ranging from Bach and Beethoven to Berio and Bernstein, along with music by John Adams, Verdi, Stravinsky, Rachmaninoff, Gershwin, and many others. Programming highlights of Noseda’s inaugural season included Verdi’s *Requiem* and the NSO’s first-ever performance of John Adams’s *The Gospel According to the Other Mary*. Three programs were live-streamed worldwide at medici.tv, reaching an even larger audience.

Additional season highlights included a performance of Leonard Bernstein’s *Songfest*, nearly 40 years to the day after its world premiere by the NSO, and a semi-staged production of *West Side Story*, led by NSO principal pops conductor Steven Reineke and directed by Washington National Opera Artistic Director Francesca Zambello as part of the Center’s *Leonard Bernstein at 100* centennial celebration; a residency with violinist Leila Josefowicz; and a recreation of the acclaimed gospel album *Handel’s Messiah: A Soulful Celebration* on the occasion of its 25th anniversary.

An orchestra for everyone

- Over the course of the season, Noseda and the NSO presented a free concert for more than 3,000 fans at the newest D.C. music venue, The Anthem, and a free lunchtime concert for more than 1,000 people at Union Station.
- NSO Artistic Advisor Ben Folds took the *DECLASSIFIED* concerts in a new direction, bringing such renowned artists as Sara Bareilles, Jon Batiste, and Kishi Bashi to the NSO stage to shift common perceptions of orchestra concerts by presenting programs that combine original arrangements and innovative collaborations with core classics.
- The NSO Pops series included collaborations with Broadway stars Audra McDonald and Megan Hilty, NASA, and Black Violin, as well as film with live score presentations of *Selma*, *Jurassic World*, and more.
- The NSO’s commitment to the greater Washington community was evident during its annual *In Your Neighborhood*, which reached more than 5,000 people over the course of a week. Read more on page 22.
- The NSO’s Summer Music Institute celebrated its 25th anniversary as one of the leading development programs for 15- to 20-year-olds interested in a career in orchestral music. With NSO Principal Horn Abel Pereira leading the student orchestra, this year’s four-week Institute welcomed students from 19 states and Puerto Rico, Bolivia, Costa Rica, Iceland, and Hong Kong. Indicative of the NSO’s commitment to leading the orchestral community in rethinking diversity, 18% of this year’s participants came from populations that are underrepresented in U.S. orchestras, including African American and Hispanic musicians.





Washington National Opera

Washington National Opera presented bold productions of classic operas and contemporary perspectives while showcasing the best in American artistry during 2017–2018. WNO debuted two new productions along with two company premieres—ranging from Handel’s *Alcina* to a wildly popular production of *Candide* by Artistic Director Francesca Zambello, marking WNO’s contribution to the Kennedy Center’s year-long celebration of *Leonard Bernstein at 100*.

WNO premiered its long-anticipated production of Verdi’s *Don Carlo*, featuring a stellar cast of voices led by Russell Thomas, Eric Owens, Leah Crocetto, and Jamie Barton. On the lighter side, *The Barber of Seville* featured superstar Isabel Leonard in an irresistibly funny and gorgeously sung star turn as Rosina.

Long at the fore of programs that engage audiences and advance the art form, WNO saw unprecedented success this season with its BravO program, the premier audience development program for opera fans under 40. WNO saw audience growth among this group, thanks to thoughtful audience development strategies. BravO closed the season with BravO Bash!, a black-tie fundraiser in support of WNO.

Opposite, clockwise from top left: A revival of *The Barber of Seville*. The 2017 holiday opera, *The Little Prince*, delighted children and their families, and gave WNO the chance to show off its excellent children’s choir. Francesca Zambello’s *Candide* helped celebrate Bernstein’s centennial. Renowned bass-baritone Eric Owens made his role debut as King Philip in *Don Carlo*.



Ushering in an ambitious vision, WNO welcomed new General Director Timothy O’Leary, who began working alongside Artistic Director Francesca Zambello. Together, these two leaders will continue to expand the artistic excellence and forward-thinking initiatives that are the hallmarks of every WNO season. Maestro Evan Rogister will join WNO as principal conductor in 2019.

Just prior to the year’s fiscal year closing, WNO received an unexpected and exceptionally generous bequest: Clifford Thomson, a WNO chorister for 31 years, bequeathed WNO a staggering \$1.1 million, in honor of the joy he had performing hundreds of times as part of the WNO family. His name will be etched on the marble walls of the Kennedy Center, and his generosity will support the work of great artists on the Opera House stage for generations to come.

Memorable moments of 2017–2018

- The annual, free *Opera in the Outfield* attracted thousands to Nationals Park.
- Domingo-Cafritz Young Artist Madison Leonard won the Metropolitan Opera National Council Auditions, a major coup for the powerhouse soprano and for WNO’s young artist development program. Alumni of the program can now be heard in every major opera house in the world.
- Four world premieres, including Missy Mazzoli’s *Proving Up*, part of WNO’s signature American Opera Initiative. Read more on page 8.
- Eight-year-olds at an elementary school in suburban Washington worked with WNO staff throughout the school year to write, compose, design, produce, and perform an original opera, *Let it Out*. After months of arts-based learning, the opera debuted on the Kennedy Center’s Millennium Stage.

Above: Washington National Opera’s 2017–2018 Domingo-Cafritz Young Artists



In a farewell program of George Balanchine favorites, the Suzanne Farrell Ballet enthralled audiences, showcasing the range of Farrell's deep connection to Balanchine with large-scale ballets *Serenade* and *Gounod Symphony*, as well as works made specifically for her. In honor of Farrell's legacy, the Center published a limited-run anthology of the company's 16-year repertoire history. Left: The Suzanne Farrell Ballet, with Heather Ogden and Thomas Garrett, in *Chaconne*, choreography by George Balanchine © The George Balanchine Trust. From the second pas de deux

Ballet and Contemporary Dance

Representing the best of the art form, the ballet season included D.C. premieres of Alexei Ratmansky's whimsical *Whipped Cream* and Tony Award® winner Justin Peck's neoclassical *Pulcinella Variations*, through long-standing relationships with national companies American Ballet Theatre and New York City Ballet, respectively. International powerhouses awed audiences, with the Mariinsky Ballet and the renowned Ballet Nacional de Cuba (see page 11 for more). The Center also celebrated the 16th and final season of The Suzanne Farrell Ballet, under the artistic direction of legendary ballerina Suzanne Farrell.

Highlights of the contemporary dance season included the world premiere of Camille A. Brown's *ink*, a Kennedy Center co-commission; Mark Morris's collaborative evening-length work and a Kennedy Center co-commission, *Layla and Majnun*, featuring the Silkroad Ensemble; Andersson Dance and Scottish Ensemble; Matthew Bourne's *The Red Shoes*, performed by his company New Adventures; and Nederlands Dans Theater performing with full orchestra in a dynamic repertory program, which included international choreographer Crystal Pite's powerful work, *The Statement*. Alvin Ailey American Dance Theater returned for its annual engagement, bringing a mixed rep program that included the late and celebrated choreographer Talley Beatty's *The Stack Up*.

Damian Woetzel's two *DEMO* programs, which bring together artists from across genres to explore a common theme, honored legendary choreographer Jerome Robbins in his centennial birthday year. Performances included *Blueprint*, a world premiere Kennedy Center commission by Pam Tanowitz with music by Caroline Shaw and some of today's most creative and groundbreaking voices in dance and music, including Brooklyn Rider, and Rashaun Mitchell + Silas Riener as part of the inaugural *DIRECT CURRENT* series.

Theater

The Kennedy Center reaffirmed its commitment to producing world-class theater with *Broadway Center Stage*, a new series of musicals in starry semi-staged concert productions. Read more about the blockbuster inaugural season on page 7.

This was the year the musical *Hamilton* came to Washington, D.C., bringing our nation's history to life against the backdrop of the nation's capital. The 14-week run thrilled audiences and brought many first-time patrons to the Kennedy Center. Additionally, through the production's partnership with the Gilder Lehrman Institute of American History, more than 4,300 students and teachers from underserved communities in the D.C. metro area experienced the production and its innovative educational program.



Top: *After the Rehearsal/Persona* from Toneelgroep Amsterdam as part of the Bergman centennial.
Bottom: Austin Scott as Hamilton.

Other season highlights included the sold-out pre-Broadway run of *Ain't Too Proud: The Life and Times of The Temptations*, as well as national touring productions of hit Broadway plays and musicals, including *The Humans*, *On Your Feet!*, and *The Color Purple*.

Throughout the season, the Center joined the worldwide celebration of the work of legendary auteur director Ingmar Bergman. *The Bergman 100 Celebration* treated audiences to the National Theater of Norway's production of *Private Confessions*, directed by Bergman's muse, Liv Ullman, and a double bill of *After the Rehearsal* and *Persona* from Toneelgroep Amsterdam, helmed by acclaimed director Ivo van Hove.

Comedy

Comedy at the Kennedy Center continued to celebrate the art of laughter, with comedic storytelling from modern-day philosophers including George Lopez, David Sedaris, and Tracy Morgan, plus Twain Prize recipients Whoopi Goldberg and Carol Burnett, also a 2003 Kennedy Center Honoree.

In its third year, the *District of Comedy Festival* expanded to present an eclectic slate of artists spanning stand-up, music, sketch, and podcasts. Nearly 12,000 fans visited the Kennedy Center for this laugh-out-loud comedy weekend, with 29 free and paid performances across seven theaters. Highlights included two performances by Patton Oswalt, and an all-star celebration of women in comedy featuring Bridget Everett, Phoebe Robinson, Amanda Seales, Melissa Villaseñor, and Sasheer Zamata. The festival also featured local artists and partnerships with local organizations, including BYT's Bentzen Ball.



In Spring 2018, the Center announced a newly formed, multi-year relationship with famed comedy outfit The Second City to develop and tour original works. The first output was *The Generation Gap: How Many Millennials Does it Take to Teach a Baby Boomer How to Text Generation X?*, which ran for seven weeks and delighted a multigenerational audience. Additionally, the Center piloted The Second City's improv, sketch, and stand-up workshops, offering new ways through which fans can learn and get their laughs in at the Kennedy Center.

Above: Kennedy Center Honoree and Mark Twain Prize winner Carol Burnett returned to the Kennedy Center with her acclaimed evening of interactive laughs and reflections.



Marquee Awards Galas

The year 2017 marked a special milestone for two marquee events. We celebrated the 40th anniversary of the **Kennedy Center Honors** by recognizing a diverse mix of American legends, including dancer and choreographer Carmen de Lavallade, Cuban American singer-songwriter and actress Gloria Estefan, Hip Hop artist and entertainment icon LL COOL J, television writer and producer Norman Lear, and musician and record producer Lionel Richie. The gala performance, featuring tributes from a star-studded cast, was broadcast to a national audience on CBS and raised over \$6 million in support of the Kennedy Center's artistic and educational programs.

The Mark Twain Prize for American Humor—the highest accolade in comedy—marked its 20th anniversary by honoring legendary comedian and talk show host David Letterman. Featuring a lineup of comedy legends, the gala performance was broadcast nationally on PBS.

Left: The 2017 Kennedy Center Honorees Carmen de Lavallade, Norman Lear, Gloria Estefan, LL COOL J, and Lionel Richie.

Fortas Chamber Music Concerts

Under the leadership of Joseph Kalichstein, the Fortas Chamber Music series featured its trademark mix of showcasing young talent, such as the Sphinx Virtuosi, which celebrated its 20th anniversary last year, and the Calidore Quartet, while also presenting internationally revered artists, including the Takács Quartet, violinist Leila Josefowicz in her Fortas series debut, soprano Isabel Leonard, and cellist Steven Isserlis.

The opening Fortas concert of the season in October 2017 was designed to showcase the acoustic qualities of the newly renovated Terrace Theater by gradually increasing the artistic forces on stage—from duo, to quartet, to sextet, to octet—and combining the talents of pianists Lisa Emenheiser and Joseph Kalichstein, the Emerson String Quartet, and the Dover Quartet.

Additional highlights included five-time Grammy Award®-winning soprano Dawn Upshaw and leading percussion quartet Sō Percussion in a new work commissioned for them by the Music Accord—of which the Kennedy Center is a member—from Pulitzer Prize-winning composer Caroline Shaw. As part of the *Leonard Bernstein at 100* celebrations, the composer's son, Alexander, hosted a program of Bernstein's vocal and piano music enriched with personal reminiscences, commentary, and illustrative video and photographs.



Top: The Terrace Theater re-opened in October 2017 following a 16-month renovation. The project enhances the overall guest experience with upgrades of the lobby and theater spaces; improved facilities and access points for all patrons, including those with disabilities; enhanced acoustics; and updated stage configurations and audio-visual systems. With the completion of the Terrace Theater, all theaters within the Center have now received full-scale renovations and are ADA compliant. Bottom: The Kennedy Center commissioned master artist Dale Chihuly to create one of his signature pieces for the new Terrace Theater.



Jazz

Under the direction of Artistic Director for Jazz Jason Moran, who extended his contract to continue in his role through 2021, the jazz series fostered work that crossed genres and sparked artistic exchange. All-star centennial celebrations of two jazz legends, Thelonious Monk and Dizzy Gillespie, shared a season with contemporary artists like Joel Ross, ArcoIris Sandoval, and Eric Harland. Acclaimed photographer and multimedia artist Carrie Mae Weems and poet Elizabeth Alexander presented meditative and provocative works that explored the intersections of music, song, and spoken word.

Additional highlights include performances by several NEA Jazz Masters, including saxophonist Lee Konitz, bassist Ron Carter, pianist and composer Randy Weston, and bandleader Carla Bley. The 2018 NEA Jazz Masters illuminated the lifetime achievements and exceptional contributions of four artists—producer Todd Barkan, pianist Joanne Brackeen, guitarist Pat Metheny, and vocalist Dianne Reeves.

Left top: NEA Jazz Master Dee Dee Bridgewater performs in *A Jazz New Year's Eve*. Left center: Common performs with his supergroup August Greene as part of the Hip Hop Culture season. Left bottom: The cast and crew of *Pioneering Emcees, Vol. 1*, part of the Hip Hop Culture season, take a group shot in front of the #KenCenHipHop graffiti art.

Hip Hop Culture

The Kennedy Center's inaugural Hip Hop Culture season presented a dynamic mix of programs that demonstrated Hip Hop's impact on contemporary culture. The Bridge Concert Series, which included performances from giants Grandmaster Caz and Roxanne Shante, welcomed pioneers of the Culture. Projects like Ta-Nehisi Coates's *Between the World and Me* drew on major talents from today.

The Hip Hop Culture Council—advisors and ambassadors who reflect the creative, social, and intellectual wealth of the community—formed a powerful brain trust committed to stewarding Hip Hop's role at the nation's cultural center. For example, Council member Xavier Jernigan brokered a collaboration with Netflix and Spotify, which led to a Kennedy Center-produced screener for *Luke Cage* Season 2, followed by a concert featuring legends KRS-One and Rakim. Council member J.PERIOD also presented his Live Mixtape [RISE UP Edition] which re-imagined protest music for the modern era and featured a cast of Hip Hop greats. Read more on page 5.

Right: In their first musical collaboration, Artistic Director for Jazz Jason Moran and Q-Tip, the Center's first Artistic Director for Hip Hop Culture, kicked off the inaugural Hip Hop Culture season.

“The Kennedy Center is embracing Hip Hop, like jazz before it and blues before it, as a true American art form.”

Q-Tip, Artistic Director for Hip Hop Culture





Millennium Stage

For the past 21 years, Millennium Stage has been emblematic of the Kennedy Center’s goal to serve artists and audiences who, collectively, make up America’s cultural fabric. With free performances open to the public 365 days a year and broadcast live online to the world, Millennium Stage celebrates cultural and artistic diversity, and cultivates an ever-growing community of Kennedy Center patrons.

Highlights from the past year include Step Afrika!, one of the top African American dance companies in the U.S.; the Gamer Symphony Orchestra, which drew a whole new crowd to hear popular music from the video game genre; and Mariachi Flor de Toloache, the first and only established all-female mariachi band, which packed the Grand Foyer with Latin music lovers during *DIRECT CURRENT*.

Broadly, Millennium Stage offers opportunities to extend and enhance other Kennedy Center performances and celebrations. For example, young artists and Citizen Artist Fellows from the Center’s career development programs regularly perform on Millennium Stage. In the week leading up to the 40th anniversary of Kennedy Center Honors, Millennium Stage presented free performances dedicated to the first Kennedy Center Honorees. As an important connection to the greater Washington cultural community, Millennium Stage also enhances events and initiatives taking place across the region, with performances tied to the Smithsonian Folklife Festival, the National Cherry Blossom Festival, and others.

Left: All-female Mariachi band Flor de Toloache performs on the Millennium Stage as part of *DIRECT CURRENT*.

KC Jukebox

Mason Bates’s *KC Jukebox* spotlights forward-thinking musicians, while re-imagining the classical music experience. Highlights included Bates’s *California Mystics*, featuring Bedouin-inspired tenting and pillows in the Center’s Atrium for an immersive environment of music by Lou Harrison, Steve Reich, and Nathaniel Stookey. Bates’s signature event, *Mercury Soul*, returned to Washington, blending live electronica, classical music, DJs, and visual art for a dance club atmosphere at the 9:30 Club. The final concert of the series celebrated music informed by the civil rights movement, ranging from a haunting string quartet by Carlos Simon—*Elegy: A Cry From the Grave*—to a rediscovered work for 10 cellos by the visionary composer Julius Eastman entitled *The Holy Presence of Joan d’Arc*.

Renée Fleming VOICES

Renée Fleming continued her *VOICES* series of programs designed to showcase the extraordinary power and vitality of the human voice. The second season included Broadway sensation and Tony® winner Cynthia Erivo; opera stars Barbara Hannigan and Isabel Leonard; world music legend Angélique Kidjo; renowned cabaret chanteuse Ute Lempert; plus Renée Fleming herself performing alongside acclaimed jazz bassist Christian McBride.

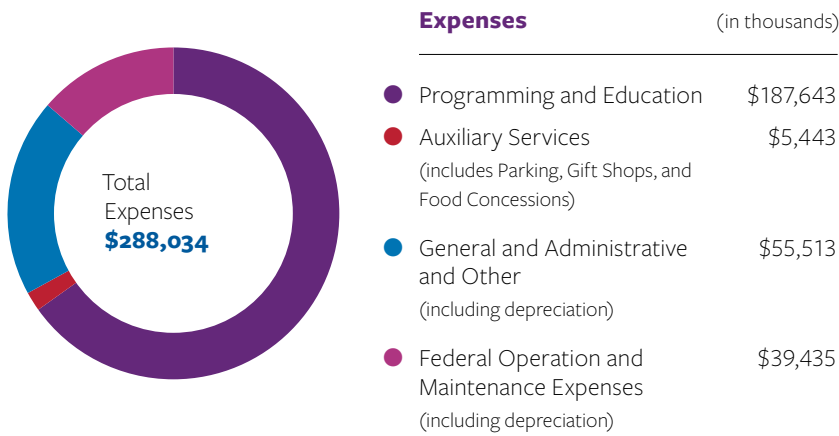
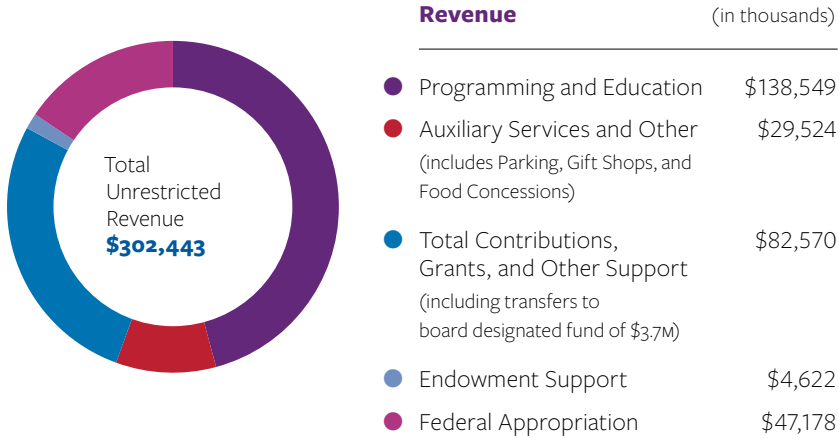
Right: Cynthia Erivo and Ute Lempert, part of the Renée Fleming *VOICES* series.



“Opera, jazz, musical theater, cabaret...it’s not the genre that matters, it’s the voice and what that voice communicates through song.”

Artistic Advisor at Large
Renée Fleming

Like most American cultural institutions, the Kennedy Center’s work is funded by a combination of earned income and philanthropic contributions.



Ticket sales and other earned income account for approximately half of the Center’s annual budget, which means we raise an additional \$80+ million each year to deliver our world-class artistic, educational, and community programs. Support from our generous donor community is vital to our mission and financial wellbeing.

The Kennedy Center receives an annual federal appropriation in recognition of the Center’s role as the presidential memorial to John F. Kennedy. Public funds pay only for the operation and maintenance of the building and grounds, ensuring that the living memorial to our 35th president remains a vibrant homage to his legacy. The difference between fiscal year appropriations and expenses is due to timing of capital projects and maintenance over multiple years.

These annual figures do not reflect fundraising for the \$250 million *Building the Future* capital campaign in support of the design, construction, and activation of the REACH. To date, more than 300 generous individuals and institutions have pledged nearly \$190 million to the campaign. Design and construction of the expansion—the first in the Kennedy Center’s history—is funded entirely through private philanthropy.

Financials**September 30, 2018**

October 1, 2017

Assets

| | | |
|--|-----------------------|-----------------------|
| Cash and cash equivalents | \$ 12,615,536 | \$ 17,509,106 |
| Federal government appropriation held by the U.S. Treasury — operation and maintenance | 5,546,790 | 4,216,672 |
| Accounts receivable, net | 2,348,013 | 3,482,494 |
| Contributions receivable, net | 108,368,008 | 114,015,795 |
| Marketable securities and other investments | 117,218,407 | 114,566,136 |
| Federal government appropriation held by the U.S. Treasury — capital repair and restoration | 28,842,061 | 18,844,375 |
| Property, net of accumulated depreciation | 275,808,377 | 226,655,229 |
| Other assets | 6,242,588 | 3,594,952 |
| Total assets | \$ 556,989,780 | \$ 502,884,759 |

Liabilities and net assets

Liabilities:

| | | |
|--|-----------------------|-----------------------|
| Accounts payable and accrued liabilities | \$ 41,281,921 | \$ 28,511,738 |
| Future performance receipts | 26,145,344 | 28,417,449 |
| Bonds payable | 20,629,320 | 21,828,349 |
| Loan payable | 10,195,551 | 1,712,452 |
| Line of credit | 5,000,000 | — |
| Interest rate swap liability | 3,451,162 | 4,981,450 |
| Accrued pension cost | 6,183,871 | 8,087,920 |
| Charitable gift annuity liability | 2,844,972 | 3,099,969 |
| Other liabilities | 5,115,839 | 4,898,105 |
| Total liabilities | \$ 120,847,980 | \$ 101,537,432 |

Contingencies and commitments**Net assets** (deficit):

Unrestricted:

| | | |
|--|-----------------------|----------------------|
| Operating fund | \$ (34,668,047) | \$ (37,380,882) |
| Building the future fund | 9,871,364 | 7,145,122 |
| Board designated fund | 8,090,770 | 4,107,858 |
| Appropriation fund – invested in building improvements | 119,793,320 | 112,049,579 |
| Total unrestricted | \$ 103,087,407 | \$ 85,921,677 |

| | | |
|-------------------------|-----------------------|-----------------------|
| Temporarily restricted | 224,007,337 | 206,697,336 |
| Permanently restricted | 109,047,056 | 108,728,314 |
| Total net assets | \$ 436,141,800 | \$ 401,347,327 |

| | | |
|---|-----------------------|-----------------------|
| Total liabilities and net assets | \$ 556,989,780 | \$ 502,884,759 |
|---|-----------------------|-----------------------|

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**THE
PEOPLE
AND
PARTNERS
WHO
MAKE
IT
ALL
POSSIBLE**

“We must never forget that the highest appreciation is not to utter words, but to live by them.”
President John F. Kennedy

It is through the generosity of donors and volunteers from around the world that we are able to serve as the nation’s cultural center and live our mission according to all of President Kennedy’s ideals: freedom, courage, justice, service, and gratitude.

For this reason, we are exceptionally grateful to the many donors, partners, and volunteers who contributed to the Center’s successes in 2017–2018.

Mark Morris Dance Group
and Silkroad Ensemble in
Layla and Majnun



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The NSO celebrates the 60th anniversary of NASA with a star-studded concert of music inspired by space.

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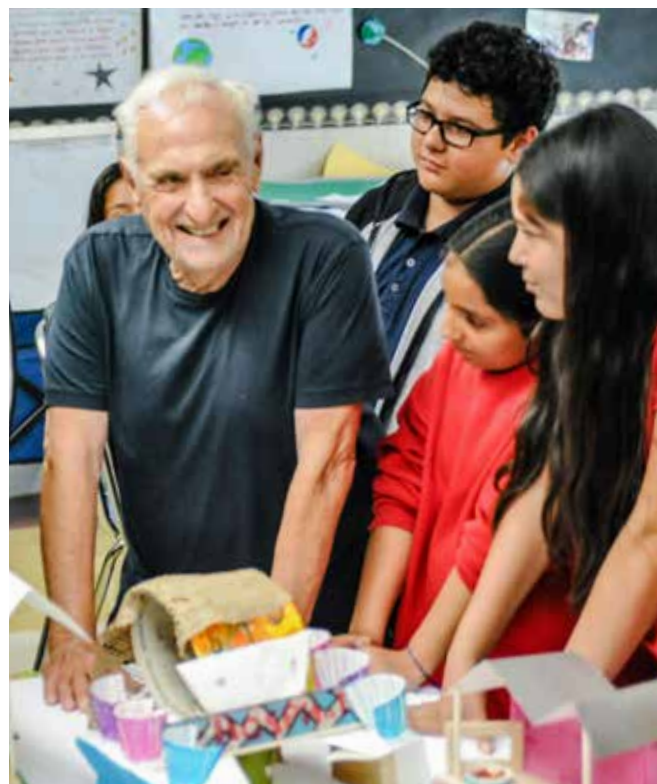
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