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It’s that time again: orchestras are heading to the great outdoors for summer music festivals. It’s all about location, location, location: hearing live music on a mountaintop, next to a lake, or in the heart of a city can reveal new aspects in familiar scores. When an ensemble tackles a new or challenging score, setting and sounds interact in unexpected ways. Often the sense of place is key to the aesthetic, mission, and tone of a festival. But does the location influence the festival, or does the festival adapt to the location? Not all summer music festivals are outdoors, of course, but there’s something in the air, something celebratory, that makes festivals appealing destinations for musicians and audiences alike.

At home, orchestras are rethinking their community connections by asking local residents for artistic input in new scores that depict their hometowns. The crowdsourced scores require frequent, in-depth interactions among composer, orchestra, and community in ways that go far beyond the traditional image of the solitary composer in an ivory tower, awaiting a muse. Revelations of sexual harassment continue to shock the classical-music field, and in the current issue of Symphony we offer guidelines to help nonprofits deal with these situations promptly and fairly. Many musicians and orchestras support environmental conservation, yet complicated regulations on certain species of wood have had the unintended consequence of making international travel with musical instruments nearly impossible. We report on the League’s work in this vital area. And that annoying guy in the concert hall staring into a cellphone? He might be reading live program notes provided by the orchestra. Yup, some orchestras are encouraging audiences to keep their cellphones on at concerts.

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Chicago’s famous skyline provides the backdrop as an audience listens to a Grant Park Music Festival concert at the Jay Pritzker Pavilion in Millennium Park. See story page 40.
Key Glockenspiel

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Higdon’s Brass Act

The Chicago Symphony’s legendary brass section is what many people hear in their heads when they talk about the “Chicago Sound.” In February, four of those brass musicians took the spotlight with the world premiere of Jennifer Higdon’s Low Brass Concerto at Chicago’s Symphony Center. Music Director Riccardo Muti and the CSO then took the concerto on the road to Carnegie Hall during the orchestra’s East Coast tour later the same month. The concerto is a co-commission, and in April, low-brass members of the Philadelphia Orchestra played it; in 2019 the Baltimore Symphony Orchestra will perform it. It’s been a big year for composer Jennifer Higdon. In February, she won a Grammy Award for her Viola Concerto, recorded by the Nashville Symphony Orchestra with soloist Roberto Díaz. In March, the Pittsburgh Symphony Orchestra premiered her new Tuba Concerto, featuring Principal Tuba Craig Knox as soloist. In April she was awarded the $100,000 Nemmers Prize from Northwestern University. And in May, the Rochester Philharmonic Orchestra will premiere her Harp Concerto, with soloist Yolanda Kondonassis, in Rochester, New York.

Boston-Leipzig Express

Andris Nelsons is music director of the Boston Symphony Orchestra—and he’s also music director of Germany’s Leipzig Gewandhaus Orchestra. The two organizations have made the most of the situation by launching a five-year cultural partnership. In February, the Boston Symphony hosted Leipzig Week in Boston, performing Leipzig-themed orchestra programs and displaying an exhibit at Boston’s Symphony Hall with materials from the BSO Archives and from the Gewandhaus Orchestra exploring historical connections between the two orchestras. A similar Boston Week in Leipzig is set for this summer in Germany. The history of close cultural connections between Boston and Leipzig began in 1881, when the Boston Symphony Orchestra’s founder, Henry Lee Higginson, appointed Leipzig Conservatory-trained Georg Henschel as the BSO’s first conductor. Boston’s Symphony Hall, built in 1900, was modeled after the Gewandhaus and has similar acoustics.

Andris Nelsons leads the Boston Symphony Orchestra at the Leipzig Gewandhaus during a 2018 European tour.
**Remembering José Antonio Abreu (1939–2018)**

José Antonio Abreu, the founder and creator of Venezuela’s Simón Bolívar Orchestra and El Sistema music-education initiative, died on March 24 in Caracas. He was 78 and had been battling illness since retiring several years ago. Born on May 7, 1939, Abreu was trained as a musician and an economist. In 1975, he formed the first orchestra of what would become El Sistema, a teaching system through which the Venezuelan government supported free music education for the country’s children, most of them living in poverty. Over four decades, thousands of children went through the program, whose graduates include Gustavo Dudamel, music director of the Los Angeles Philharmonic. The teaching model has been replicated in Europe, South and North America, and elsewhere. El Sistema USA, which supports a nationwide alliance of El Sistema-inspired organizations in the United States, has invited all those with personal memories of Abreu to submit them to an [online memorial](#).

Jesse Rosen, president and CEO of the League of American Orchestras, described Abreu as “an extraordinary musician and leader who revolutionized the orchestral field’s thinking on cultural equity and on the idea of access to the arts as a basic human right. Maestro Abreu showed us how the promise of the most vibrant orchestral experience lies in opening up the connections to our common humanity. Maestro Abreu’s El Sistema has modelled just how that works, and in doing so, he has been a gift to all of us in music—a true testament to the transformational power of orchestral music.”

**Payare to Lead San Diego Symphony**

The San Diego Symphony has chosen Rafael Payare as its next music director, succeeding Jahja Ling, who led the orchestra from 2004 to 2017. Payare begins a four-year contract immediately, serving as music director designate for the first year, transitioning to music director in 2019. Payare will conduct the San Diego Symphony for ten weeks each season, including performances in the Bayside Summer Nights series. Born in 1980 and a graduate of Venezuela’s El Sistema music education program, Payare began formal conducting studies in 2004 with José Antonio Abreu. He has served as principal horn of the Simón Bolivar Symphony Orchestra and as its conductor. In 2012, he won first prize at the Malko Conducting Competition. He has led numerous major orchestras in the U.S. and abroad. Payare is music director of the Northern Ireland’s Ulster Orchestra, a post he will retain through June 2019. Payare is married to American cellist Alisa Weilerstein.

**MUSICAL CHAIRS**

**MARIN ALSOP**, music director of the Baltimore Symphony Orchestra, will add the chief conductor of the Vienna Radio Symphony position in September 2019. The Cincinnati Symphony Orchestra has appointed **NATE BACHHUBER** director of artistic planning and administration. **INON BARNATAN** has been named music director of La Jolla Music Society’s SummerFest, effective 2019. The Virginia Symphony Orchestra has named **ELIZABETH BAROODY** vice president of development. **BRIAN BAXTER** is the new executive director of the Quad City Symphony Orchestra in Iowa. The Orchestra of St. Luke’s in New York City has appointed two new violinists, **BENJAMIN BOWMAN** and **JESSE MILLS**. The South Carolina Philharmonic has appointed **SAMANTHA BREKE** marketing and public relations director. **CHERYL CAPLINGER** is the new executive director of the Alabama Symphony Orchestra. The InterSchool Orchestras of New York has named **TONG CHEN** music director, effective July.

**FRANCESCO LECCE-CHONG** has been named music director of the Santa Rosa Symphony, effective in July. **YUGA COHLER** is the new music director of the Ridgefield Symphony Orchestra in Connecticut. The Sun Valley Symphony in Idaho has appointed **DEREK L. DEAN** executive director.

Symphony Tacoma in Washington has named **KIT EVANS** interim executive director. Bassoonist **REBEKAH HELLER** has been appointed co-artistic director of the International Contemporary Ensemble in New York City. **DAVID HYSLOP** has been appointed interim president and CEO of the Omaha Symphony in Nebraska. The Cincinnati Symphony Orchestra has appointed **DIANA MARIA LARA** director of communications. **KATHERINE LEHMAN** has been named executive director of the Boulder Philharmonic Orchestra in Colorado. **ANDRÉS LOPERA** has been appointed assistant conductor of Ohio’s Columbus Symphony Orchestra and music director of the CSO’s youth orchestras, effective September 1.

**MICHAEL MUSHALLA** has been named executive producer of Schirmer Theatrical, a subdivision of the music publishing company Music Sales Group. **GRETCHEN NIELSEN** has been named executive director of From the Top, the National Public Radio show. Nielsen was previously vice president of education initiatives at the Los Angeles Philharmonic. The Juilliard School has appointed **DAVID ROBERTSON** director of conducting studies, effective fall 2018. **ALFRED SAVIA**, the long-time music director and conductor of Indiana’s Evansville Philharmonic, will step down at the end of the 2019-20 season.
Happy Birthday, Joan Tower

Pioneering American composer Joan Tower turns 80 later this year, and in February the Boston Modern Orchestra Project marked that milestone by performing five of her orchestral works, with the composer in attendance. Artistic Director Gil Rose led BMOP in Tower’s *Chamber Dance* (2006) and *Red Maple* (2013), the latter for solo bassoon and orchestral strings, with guest bassoonist Adrian Morejon. Flutist Carol Wincenc joined BMOP for two works for flute and orchestra written for her: *Rising* (2009) and the Concerto for Flute (1989). The program culminated with *Made in America* (2004), commissioned by a consortium of orchestras, at least one from each of the 50 states. The work was part of Ford *Made in America*, a partnership program of the League of American Orchestras and Meet The Composer, made possible by Ford Motor Company Fund. In 2008, Leonard Slatkin and the Nashville Symphony recorded *Made in America*, which won Grammy awards for Best Contemporary Classical Composition, Best Classical Album, and Best Orchestral Performance. Widely regarded as one of today’s most important living American composers, she was the first woman to win the Grawemeyer Award, for *Silver Ladders*, written for the St. Louis Symphony during her 1985-88 residency there. She has also held composer residencies with the Orchestra of St, Luke’s and the Pittsburgh Symphony, and was pianist and founding member of the DaCapo Players, which commissioned and premiered many of her chamber works. Tower is currently Asher Edelman Professor of Music at Bard College, where she has taught since 1972.

Philadelphia Orchestra Names Tarnopolsky President

Matías Tarnopolsky has been appointed president and CEO of the Philadelphia Orchestra, with an initial five-year term beginning in August. He succeeds Allison Vulgamore, who stepped down in December 2017. Tarnopolsky, 48, is currently executive and artistic director of Cal Performances at University of California Berkeley, where he created residencies with the Vienna Philharmonic, the Simón Bolívar Symphony Orchestra of Venezuela, the Chicago Symphony Orchestra, and others; launched a multi-year collaboration with Southern California’s Ojai Music Festival; and implemented a new audience-development program. He previously served as vice president of artistic planning for the New York Philharmonic, senior director of artistic planning for the Chicago Symphony Orchestra, and as producer for the BBC Symphony Orchestra and BBC Singers. Tarnopolsky studied clarinet and conducting, and received his bachelor’s and master’s degrees in music and musicology from the University of London, King’s College. He was born in Buenos Aires and raised in London. He has served on the boards of the Curtis Institute of Music, New Music USA, and the Avery Fisher Artist Program.

Dausgaard Heads to Seattle Symphony Podium

Thomas Dausgaard has been named to a four-year term as music director of the Seattle Symphony, beginning in September 2019. The Danish-born conductor replaces Ludovic Morlot, who will step down after the 2018-19 season. Dausgaard, 54, has served as the orchestra’s principal guest conductor since 2014. He first guest conducted the orchestra in 2003, in Nielsen’s Symphony No. 5. In 2017, Dausgaard led the Seattle Symphony in the U.S. premiere of Helen Grime’s *Snow*, part of Dausgaard’s “Scottish Inspirations” commissioning project with the BBC Symphony Orchestra, where he is also chief conductor. At the Seattle Symphony, Dausgaard has led an unusual program that featured local Finnish choirs spontaneously rising up out of the audience to sing *Finlandia* during the Sibelius Festival, and he is featured on two recent Seattle Symphony recordings: Nielsen’s third and fourth symphonies (released in 2017) and another of Mahler’s Symphony No. 10 (2016). Through 2019, Dausgaard is also chief conductor of the Swedish Chamber Orchestra, where he is leading a multi-season commissioning project inspired by J.S. Bach’s *Brandenburg* Concertos and featuring new works by Mark-Anthony Turnage, Olga Neuwirth, Anders Hillborg, Brett Dean, and American composers Steven Mackey and Uri Caine.
Nashville’s Violins of Hope

A rare collection of restored instruments played by Jewish musicians during the Holocaust was the focus of a community-wide initiative launched this winter and spearheaded by the Nashville Symphony. The Violins of Hope, as the instruments are known, have been restored and refurbished by Israeli luthiers Amnon and Avshalom Weinstein, and were previously the subject of a book and documentary film. This was the instruments’ first visit to Nashville, where a free exhibit of the violins is on display at the Nashville Public Library through May 27. Two dozen Nashville-based organizations—including the Jewish Federation, Vanderbilt University, the Jewish Federation of Nashville and Middle Tennessee, and multiple houses of worship—collaborated to present performances, lectures, and other events. In March, Music Director Giancarlo Guerrero led the Nashville Symphony in John Williams’s Three Pieces from Schindler’s List and the world premiere of Jonathan Leshnoff’s Symphony No. 4 (“Heichalot”), with orchestra musicians performing on the restored violins. Other events included “Voices of Hope,” a youth choral festival in March in collaboration with the Tennessee Holocaust Commission; and two photography exhibits: “We Shall Overcome: Civil Rights and the Nashville Press 1957–1968” and “Slavery, the Prison Industrial Complex,” both currently on display. The broader aim, says Steven Brosvik, Nashville Symphony’s chief operating officer, is to spur a public conversation and interfaith dialogue about hope, diversity, civil rights, and censorship.

New Diversity Initiative: National Alliance for Audition Support

Three national organizations—the Sphinx Organization, the New World Symphony, and the League of American Orchestras—have partnered to create the National Alliance for Audition Support (NAAS), a field-wide initiative with the long-term goal of increasing diversity in American orchestras. The initiative began with a discussion at a Diversity Forum convened by the League of American Orchestras and The Andrew W. Mellon Foundation in 2015. Supported by a four-year, $1.8 million grant from the Mellon Foundation, along with additional financial and programmatic contributions from America’s orchestras, the Alliance will offer a customized array of support to Black and Latinx musicians to enhance their audition skills, increase their participation in auditions, and increase their representation in orchestras. Black and Latinx musicians and orchestra administrators are advising the effort. The League of American Orchestras is mobilizing its 700 member orchestras for the first national collective action by orchestras to address diversity in the orchestra field. Participating orchestras will not only help provide funding for NAAS, but also provide mentoring and guidance for musicians of color. The American Federation of Musicians, the International Conference of Symphony and Opera Musicians, and the Regional Orchestra Players Association have offered support and participated in the planning. NAAS support will include mentoring, audition preparation, financial support, and audition previews; musicians will be selected through an open competitive process. The first Audition Intensive is set to take place June 6-8, 2018, hosted by the New World Symphony in Miami. The Sphinx Orchestral Partners Auditions, enabling orchestras to familiarize themselves with the talent pool, will take place in Detroit in February 2019. The mentoring program is in development. Stay tuned for further coverage in the Summer issue of Symphony. Learn more at https://americanorchestras.org/learning-leadership-development/diversity-resource-center/national-alliance-for-audition-support.html.
Beer and Orchestras
Beer has never exactly gone out of style, but with all the local breweries sprouting up, many orchestras have been holding music-and-beer-themed events. This season featured at least five: Minnesota’s Duluth Superior Symphony Orchestra partnered with Duluth-based Bent Paddle Brewing Company to create DüsselDirk Altbier, a German-style beer named after Music Director Dirk Meyer, a native of Germany. Plans for the beer had been in the works since Meyer’s arrival six years ago, when the DSSO held its first “Beerthoven” event (Beer and Beethoven) event. In Kansas, the Wichita Symphony teamed with Central Standard Brewing to create Peace & Jollity, commissioned to coincide with its April performances of Holst’s The Planets featuring film from NASA and the European Space Agency. The ale is inspired by two movements from the Holst: Venus, the Bringer of Peace, and Jupiter, the Bringer of Jollity. The Hartford Symphony Orchestra’s three-concert HSO: Intermix Series this season at multiple venues featured a program at Hog River Brewing Co., with beer included in the ticket price and featuring music by Connecticut resident Thomas Schuttenhelm plus Jennifer Higdon, Bach, Brahms, and Beethoven. The Chicago Sinfonietta’s “Tap Takeover” at Lagunitas Brewing Company this winter was a music-food-brews event benefiting the orchestra’s education and community engagement programs. The Saint Paul Chamber Orchestra regularly hosts events at the Icehouse in Minneapolis, where the price of a concert ticket includes a drink—tap beer, wine, cocktail, or non-alcoholic beverages. This winter a quartet from the orchestra performed Lev “Ljova” Zhurbin’s Raisins and Almonds and Budget Bulgar for Violin and Viola; Kodály’s Serenade for Two Violins and Viola; and Beethoven’s Serenade in D Major, Op. 8.

Draylen Mason (2000 – 2018)
The classical music community is mourning the death of Draylen Mason, a promising seventeen-year-old double-bassist from Austin, Texas who was killed on March 12 after a package that had been delivered on the porch of his home exploded. Mason was one of several victims in a series of package-bomb attacks that took place between March 2 and 20 and targeted members of Austin’s African American community. (The suspect in the attacks blew himself up on March 21.) Mason attended East Austin College Prep, was a member of Austin Youth Orchestra, and was an active member of Austin Soundwaves, an El Sistema-inspired music education program. Last summer he attended Interlochen Bass Institute in Michigan. Shortly after Mason’s death, his family was informed that Mason had been accepted to Oberlin College and Conservatory and the Butler School of Music at the University of Texas at Austin. Austin Soundwaves has launched a full-scholarship initiative, the Draylen Mason Fellows Program, to provide free music instruction and mentorship to high school musicians.

James M. Johnson, Indianapolis Symphony’s New CEO
The Indianapolis Symphony Orchestra has named James M. Johnson chief executive officer, effective April 30. He replaces Gary Ginstling, who left in July 2017 to become CEO of the National Symphony Orchestra in Washington, D.C. For the past seven years, Johnson has served as president and CEO of the Omaha Symphony, where his accomplishments included negotiating a five-year collective bargaining agreement with the musicians’ union, improving the orchestra’s finances, and attaining budget surpluses and significant growth in the endowment. During his time in Omaha, the orchestra launched a film series, increased attendance for its classical series, and forged community partnerships to create connections with a more diverse patron base. Prior to Omaha, Johnson served for ten years as chief executive officer of the New York Pops, and he was previously director of operations for the Orchestra of St. Luke’s in New York City and general manager of the Martha Graham Dance Company.
Career, Granted

Violinist Francisco Fullana, double-bassist Xavier Foley, pianist Drew Petersen, and the Calidore String Quartet are the recipients of this year’s Avery Fisher Career Grants. Fullana, Foley, and Petersen performed at the awards ceremony on March 22 at the Jerome L. Greene Performance Space in New York City, and the New-York based Calidore Quartet, which was on a European tour, was presented in a video. A broadcast and livestream of the performance was set to air on New York classical radio station WQXR on April 24. Since 1976, Fisher Career Grants of $25,000 have been awarded each year to give professional assistance and recognition to musicians and chamber ensembles.

It’s Time for Music

For the past seven years, Kentucky’s Paducah Symphony Orchestra and the McCracken County Library have been making sure children don’t miss the chance to learn about Bach, Beethoven, and Mozart. The orchestra and library have developed Musical Story Time programs about those three composers for elementary- and intermediate-school students. Storytellers and musicians collaborate for 50-minute programs with small groups of kindergartener-through-fifth-graders from local public, private, and home schools, and students receive free books about the composers. Interactive stories include history and music, with connections to art, math, theater, dance, social studies, drama, and science, with children participating using puppets, dancing, marking time to music, and portraying eighteenth-century characters. The project is operated by the Paducah Symphony’s education committee and is supported by donors and volunteers. More than 5,300 students and 300 teachers participate in Musical Story Time annually, and 19,600 books have been given to local children since 2012.
Violinists and pianists have an abundance of solo concertos to choose from. But double bassists? Not so much. Several years ago, North Carolina Symphony Principal Bass Leonid Finkelshteyn began prodding composer and bass trombonist Terry Mizesko to write a concerto for double bass. Mizesko—a member of the orchestra for 46 years until his retirement in 2017—and Finkelshteyn’s joking conversations gradually became serious, and this February, the orchestra presented the world premiere of Mizesko’s Concerto for Double Bass and String Orchestra. Mizesko, a North Carolina native, has previously composed and arranged numerous works for the orchestra. Finkelshteyn and Mizesko describe a collaborative process to composing the concerto, with Finkelshteyn reviewing drafts and making suggestions on what would best suit the technical abilities of the bass, and Mizesko singing phrases to convey the musical interpretation he envisioned. The work pays homage to Finkelshteyn’s Russian heritage through Eastern European-inspired themes and dance rhythms, with Classical Voice North Carolina’s review describing the piece as “a significant addition to a repertory that is minuscule in comparison with concerti for higher string instruments.”

Congresswoman and Arts Advocate Louise Slaughter (1929 – 2018)

Louise Slaughter, a long-serving Democratic Congresswoman from upstate New York who was a staunch advocate for the arts, died in Washington, D.C. on March 16 at age 88, following injuries sustained in a fall. Slaughter was born in Kentucky and earned her bachelor of science degree in microbiology and master’s degree in public health from the University of Kentucky. She was first elected to the House of Representatives in 1986, representing Rochester, New York, and was in her sixteenth term at the time of her death. Congresswoman Slaughter was a determined arts champion, and in 2005 Slaughter and Rep. Chris Shays (R-CT) received the League of American Orchestras’ Gold Baton award on behalf of the Congressional Arts Caucus. “I’m honored that the League chose to recognize my work for the arts,” Slaughter said at the time. “There will always be a need to spread awareness on the national level for the importance of the arts and I am committed to being out front in that fight.”
Mangum to Head Houston Symphony

John Mangum has been appointed executive director and chief executive officer of the Houston Symphony, effective April 16. He succeeds Mark C. Hanson, who stepped down in July 2017 to lead the San Francisco Symphony. Mangum has held several senior artistic-planning roles at American orchestras. Most recently, he served as president and artistic director of California’s Philharmonic Society of Orange County, overseeing budgeting and financial management, marketing and audience development, and fundraising. From 2011 to 2014, Mangum was director of artistic planning with the San Francisco Symphony, and served in a similar capacity at the New York Philharmonic from 2009 to 2011. Mangum holds a Ph.D. in history with a concentration in musicology, in addition to master’s and bachelor’s degrees in history, all from the University of California, Los Angeles. Amanda Dinitz, the Houston Symphony’s interim executive director since July, will continue to serve in her previous role as chief of strategic initiatives.

Conference Spotlight: Connecting with Untapped Audiences

Downtown Seattle is a boomtown right now, with rapidly changing demographics, dynamic energy, and a youthful population seeking artistic experiences. The Seattle Symphony saw fresh opportunities to connect with the newcomers who were settling into the neighborhoods surrounding Benaroya Hall, the orchestra’s home. But how to connect with these untapped audiences? The orchestra launched an ambitious market-research program with support from The Wallace Foundation’s Building Audiences for Sustainability initiative. At the League’s upcoming National Conference, June 13-15 in Chicago, experience a first-hand report about this innovative endeavor at the Connecting with New Audiences: Seattle Symphony Case Study session on June 15. Charlie Wade, the Seattle Symphony’s senior vice president for marketing and business operations, will offer insights and practical tips—and you are invited to share your own perspectives on audience-building. For more on the League’s 2018 National Conference, see page 14 of this issue.

Vegas Van

In late 2018, the Las Vegas Philharmonic will launch Music Van, a mobile community engagement and music education program. The van will offer instruments designed specifically for children; chamber music; instrument demonstrations and composition programs for middle- and high-school students; music therapy performances; and opportunities for members of the community to play with Philharmonic musicians. Also planned are sensory-friendly programs for people with special needs and bilingual programs in Spanish and English. The Philharmonic noted that Music Van is part of its commitment to “bringing music to people where they are” and engaging with communities in new ways. Over the next three years, the Philharmonic plans to expand the program to southern Nevada’s Boulder City, Mesquite, Moapa, and Laughlin.

Mid-Winter Managers Meeting

For two action-packed days this winter in Manhattan, orchestra executive directors and youth orchestra administrators came to together to meet with their peers, share ideas, and learn about the latest developments in our field at the League of American Orchestras’ annual Mid-Winter Managers Meeting. Derrick Feldmann, lead researcher of the Millennial Impact Project, delivered the opening plenary, “Pathways to Engagement: Millennials and Beyond,” which provided perspectives for connecting with audiences and donors. League Vice President for Advocacy Heather Noonan provided an update about the comprehensive tax reform signed into law in December and its near- and long-term consequences on how orchestras and other nonprofits engage with donors and serve their communities. Other topics included electronic media, sexual harassment in the workplace, and diversity, equity, and inclusion—all designed to provide managers of orchestras of all sizes with strategies for success in a rapidly evolving orchestra world.

League President and CEO Jesse Rosen (at podium) speaks at the League’s Mid-Winter Manager Meeting at the Crowne Plaza Times Square Manhattan
read with interest and, as will become evident, a great sense of familiarity, the article in the Winter 2018 issue of Symphony magazine entitled “Are Orchestras Culturally Specific?” This panel discussion provided some very helpful insights and challenges by the panelists.

It was refreshing to hear them identify the issue as being far beyond 1) getting people of color on the stage and in the ensembles and 2) programming music written by people of color. Both of these are, of course, exceedingly important and are rightfully placed at the forefront of the tasks of music directors and orchestra boards nationwide.

To hear the additional challenge to “decentralize” some of the central corpus that steadfastly remains the focus and center of orchestral performance was refreshing. But also to hear that the celebration of difference is part of that equation, too, was very encouraging. As artists, part of what we do is ask everyone to hear, see, touch, feel something that is outside their experience—as well as touch something that is inside them, as well.

The only member of the League of American Orchestras in Indonesia is the Bandung Philharmonic, of which I am the music director and co-artistic director. We face issues of diversity and inclusion at every concert and with every repertoire choice.

Bandung Philharmonic, of which I am the music director and co-artistic director. We face this issue at every concert and with every repertoire choice. The orchestra was started by Indonesians and is comprised of 90 percent Indonesian players. When the orchestra was founded in 2016, I was asked to serve as its first music director. I pushed back hard with the question: why would they want an American to come conduct an Indonesian orchestra? Hasn’t Indonesia’s history of white colonialism taught us the dangers of that approach in the past?

The way we have worked this out is still unfolding but, I think, provides a very exciting model for what celebrating difference can look like. The board of the orchestra, as well as the government officials in the city of Bandung (population over 4 million), want a Western orchestra. They affirm that art form and that body of music lend a certain kind of credibility to cities throughout Southeast Asia. Bandung’s largest industry is tourism, and many of the cities in Southeast Asia want in. When we started this orchestra, they were in the midst of a city campaign to make Bandung a “winner city”—and we helped that image develop.

But my co-artistic director, violinist Michael Hall, and I have placed a condition—or, better yet, a commitment—to our participation as leaders of the organization:

1. We come as cultural learners before we come as leaders. We’ve committed to learning to speak Indonesian and to becoming more conversant in Indonesian music, past and present.

2. We commission a new piece by an Indonesian composer—at every concert. We are playing world premieres every time the orchestra plays.

3. We have started the Bandung Philharmonic Conducting Fellowship program. Each year three young Indonesian conductors are selected by audition to participate in the life of the orchestra. They take sectional rehearsals, receive master classes, personal coaching, and perform in concerts with the orchestra. We hope to build a generation of talented young conductors.

4. We held the first-ever Young Composer Competition in Indonesia and premiered the winner’s work last September.

The Bandung Philharmonic is a picture of the diversity that is Indonesia. Women wearing the hijab, sitting next to their good friend who is Christian, with a personnel manager who is Hindu, conducted by a white American, and led by a woman executive director of Chinese descent. We embody diversity.

I’m not sure anything we are doing is new or unique—but it has been one of the greatest professional experiences of my career to be part of this organization and live the cultural difference that we speak of.

I thought you might enjoy hearing how one League member has committed to facing this issue so beautifully discussed in the “Are Orchestras Culturally Specific?” article.

All the best,

Robert Nordling
Music Director
Bandung Philharmonic
Baroque on Beaver Island Festival
Lake Forest Civic Orchestra
Shoreline Music Society
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Thanks to our donors, last year we raised $102,718 in 24 hours!

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League of American Orchestras
It’s Time for Nonprofit Boards to Have a Conversation about Sexual Misconduct

Nonprofits are not immune to instances of sexual misconduct, as recent high-profile cases of abuse in the orchestra field have shown. Passive commitment to solid policy is no longer enough, as BoardSource President and CEO Anne Wallestad writes, and boards of directors should be proactive in preventing and responding to sexual misconduct.

By Anne Wallestad

The article was originally published by Nonprofit Quarterly online on February 22, 2018, and is reprinted with permission.

As countless individuals come forward to share their stories of sexual harassment and assault, they are exposing the intolerable behaviors that have been tolerated for far too long, and—along with them—the institutions and institutional cultures that have allowed such behavior to go unchecked. Recent headlines about Oxfam, American Red Cross, USA Gymnastics, and the Humane Society of the United States have revealed that the nonprofit sector is not immune either to the presence of sexual misconduct or to its mishandling by organizational leaders:

- International aid organization Oxfam is reeling after news that leaders all the way up to the chief executive failed to act on allegations that several of its leaders paid Haitian earthquake victims for sex while working there.
- The American Red Cross has come under fire for providing a glowing reference to a senior leader who resigned after allegations of sexual harassment from a subordinate.
- USA Gymnastics’ entire board was forced to resign by the United States Olympic Committee in an effort to clean house after the shocking revelations about years of abuse by Dr. Lawrence Nassar, a long-time USAG doctor.
- Despite public defense from the board, allegations of sexual harassment from several employees resulted in the resignation of Wayne Pacelle, CEO of the Humane Society of the United States.

When it comes to the board’s role in staff oversight, many like to point out that the board has exactly one employee: the chief executive. While true in many ways, this sentiment obscures the fact that the board has a very important role in providing leadership and oversight of the entire organization, including protecting one of its most important resources: its people. That is a serious responsibility that calls on boards to go beyond compliance-driven policies and think more deeply about how to cultivate an organizational culture that refuses to tolerate harassment or exploitation of any kind.

The nonprofit board has a very important role in providing leadership and oversight of the entire organization, including protecting one of its most important resources: its people.

Boards should ask themselves:

1. Are we doing enough to provide leadership and guidance to the staff about organizational values, policies, and expectations?

Through organizational policies and thoughtful oversight of the chief executive, the board has a responsibility for ensuring that the organization treats
employees fairly and appropriately, is in compliance with all relevant laws, and that issues of harassment or assault are being dealt with appropriately. More broadly, boards should also set the expectation that the organization has equitable practices with regard to all of its people—that efforts are made to build and retain a diverse workforce and that all team members are valued and treated with fairness and respect as it relates to compensation, performance, and advancement. A culture where the contributions of women—or any subgroup—are treated as “less than” is unacceptable and may also contribute to a culture where harassment and abuse can more easily go unchecked.

This means that the board should be working in partnership with the chief executive, the organization’s human resources team, and outside legal counsel to codify organizational expectations on the following:

- **Hiring and references:** At both the American Red Cross and Oxfam, employees who had histories of sexual misconduct went on to hold leadership roles at other nonprofits. This underscores the importance of policies and practices related to hiring and references.

**Boards should ask:**
- Does the demographic makeup of our staff or leadership create any “red flags” as it relates to the hiring practices of the organization? Is there any evidence that women, or any other subgroup, are being overlooked for positions, whether in initial hiring or advancement opportunities?
- Based on the work that we do, are we required to conduct criminal background checks on all potential employees (and/or volunteers)? Even if it’s not legally required, should we adopt that practice? What other mechanisms do we have in place to vet potential employees and volunteers?

- **Reporting, investigation, and consequences:** Each of the organizations highlighted seems to have faltered in its response to reports of sexual misconduct. Addressing sexual harassment and assault requires that victims or witnesses have a mechanism for reporting misconduct and confidence that the organization will take the allegations seriously.

**Boards should ask:**
- Are there reporting mechanisms that encourage victims of sexual harassment and assault to come forward, regardless of who the perpetrator was? What expectation should be set about when and how the board will be notified about allegations and/or investigations?
- Is there an expectation that every reported incident will be investigated? In which scenarios should that be an external—versus internal—investigation? When should allegations be reported to law enforcement?
- What general guidelines should be set about the consequences for sexual misconduct? How should those guidelines apply to non-staff stakeholders, such as volunteers, donors, or even board members themselves?

- **Communications and accountability:** The way that organizations communicate with staff and external stakeholders after an incident of sexual misconduct sends a signal about their values. One now-former board member of the Humane Society of the United States sent a clear message about her priorities when she commented, “We’re not an association that investigates sexual harassment. We raise funds for animals.” Organizational responses should be rooted in the organization’s values, should prioritize accountability and corrective action, and be communicated through a designated spokesperson empowered to speak on the organization’s behalf.

**Boards should ask:**
- If faced with a situation of sexual
misconduct by someone affiliated with our organization, how will we demonstrate accountability?

- In what circumstances would we err on the side of more (or less) transparency in our communications?
- Do we have clear policies about who is empowered to serve as a spokesperson for our organization?

2. What do we know about how our chief executive is leading the staff, and how do we know it?

Given the fact that boards do not typically see the chief executive's leadership and work on a daily basis, it can be difficult for them to have the full picture on how a chief executive officer or executive director is actually leading. And it can be very easy for boards to have a false sense of security about the chief executive’s leadership based on what they see in the context of board meetings or other direct engagement.

In keeping with the mantra of “trust, but verify,” boards should consider ways to get a more well-rounded view of the chief executive’s performance, as well as create mechanisms for reporting wrongdoing that are outside of the chief executive’s reporting line. Specifically:

- Solicit feedback from all of the chief executive’s direct reports as a part of his or her annual performance review. In addition to questions about leadership of the organization and team, consider including a question that asks them to share if they know of (or suspect) any issues of legal or ethical wrongdoing, or if they have experienced bias in the way that the chief executive leads the staff.
- As a part of the organization’s whistleblower policy, include a reporting line that goes directly to a board member or an outside ombudsman to ensure that complaints about the chief executive can be reported in a way that he or she could not block or cover.
- Consider mechanisms for better understanding the organization’s leadership culture. This could be through staff engagement surveys, tracking staff retention rates (including by demographic subcategory), or general observation of how the chief executive is interacting with his or her team.

3. How are we—as a board—ensuring that we are not part of the problem?

The board must also be willing to contemplate how they themselves might be contributing to a culture that enables sexual misconduct, whether directly or indirectly. Some areas worthy of reflection include:

- **Board misconduct**: The November 2017 *Inside Philanthropy* article, “Sexual Harassment Is Common in the Fundraising World—and Often Goes Unpunished,” highlighted that, when it comes to sexual misconduct, board members themselves are sometimes the problem, propositioning or otherwise harassing nonprofit employees. Boards should ensure that there is a mechanism for reporting and addressing sexual misconduct by a board member and that there are protections in place.

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**#MeToo and Classical Music**

The classical-music world has not been exempt from the accusations of sexual harassment that have made headlines in the fields of entertainment, manufacturing, journalism, and government. In early December, conductor James Levine was accused by four men of sexual abuse; subsequent reports detailed a decades-long pattern with them and others. Levine has denied the allegations, and in March he sued the Metropolitan Opera, where he was music director for many years, for defamation and breach of contract when it dismissed him. In December, conductor Charles Dutoit was accused by several women of sexual predation; he has denied the allegations. Orchestras and musical organizations associated with the two conductors have denounced sexual misconduct and severed their relationships with them. Charges of inappropriate behavior have also roiled conservatories and music departments at universities.

The League of American Orchestras has stated that there should be no tolerance of harassment of any kind. Find resources from the League on the prevention and reporting of allegations of sexual harassment at americanorchestras.org/shprevention.
to assure a chief executive and other staff members that they won't face retaliation if they report the board member's bad behavior. As a part of this discussion, boards should also consider if there are other behaviors or activities that would be considered sexual misconduct by a board member, even if they are not sexual harassment or assault (e.g., dating or having an intimate relationship with a staff member), and how they would handle it if such an issue arose.

- **Perverse incentives or expectations:** Boards should reflect on the way that they manage organizational or chief executive performance to mitigate the risk that they could be creating perverse incentives to ignore or silence allegations of sexual harassment or assault. According to the same *Inside Philanthropy* article, “One reason charities look the other way when wealthy donors and trustees harass fundraising staff is doubtless the money and influence such people wield, critical support that organizations stand to lose in correcting problematic behavior.” Illustrating this point, *Politico* reported that another senior leader at the Humane Society allegedly encouraged a fundraiser to “take one for the team” by sleeping with a donor. No employee should be asked to tolerate harmful or inappropriate situations “for the good of the organization,” and boards should make sure that they are not incentivizing dysfunction by emphasizing metrics such as fundraising performance or staff retention in such a way that it disregards a healthy organizational environment for employees.

- **Board composition and leadership:** Who constitutes the board impacts the way that boards lead their organizations. Boards are wise to consider how their own composition may create blind spots or vulnerabilities as it relates to addressing sexual harassment and assault. For example, a female victim may be less likely to report a male chief executive’s sexual misconduct to an all-male board. Or a board may have definitions of what is—or isn’t—sexual misconduct that are out of step with current social mores and expectations. For example, the same former Humane Society board member defended Pacelle’s actions to a reporter with the comment, “Which red-blooded male hasn’t sexually harassed somebody? Women should be able to take care of themselves.”

There is no question that it is an abdication of responsibility for a board to ignore allegations or instances of sexual harassment or assault, particularly when the perpetrator is the chief executive. But it is not enough for boards to passively commit the organization to addressing allegations when they arise. Boards need to proactively examine how their organization’s own culture may be contributing to an environment where sexual harassment and abuse goes unchecked. And if they don’t like what they see, they need to do something about it. Now.


### Resources: Sexual Harassment Prevention

The League of American Orchestras is deeply disturbed by the allegations of sexual harassment across various industries, including the classical music world. There should be no tolerance for harassment of any kind. The League encourages its members to collaborate with musicians and all key constituents to promote healthy workplaces. To that end, the League has posted resources for harassment prevention and response in the orchestral workplace at [americanorchestras.org/shprevention](http://americanorchestras.org/shprevention).

At the site, you will find information and links to evidence-based methods for preventing harassment, practices from the Society for Human Resources Management, and a comprehensive set of guidelines from the U.S. Equal Employment Opportunity Commission. In a private discussion group at the League of American Orchestras’ online League 360 platform, executive directors, human resources personnel, and finance staff can share questions, ideas, and resources. (League member password required; email member@americanorchestras.org for help.) Plus, find regularly updated articles and reporting on sexual harassment in the classical music world at [The Hub](https://hub.americanorchestras.org/), the League’s searchable online news aggregator. (League member password required; email member@americanorchestras.org for help.)

At the League’s 2018 National Conference, June 13-15 in Chicago, the #MeToo and #TimesUp: Finding a Path Forward https://americanorchestras.org/conference2018/sessions/meToo-and-timesUp-finding-a-path-forward/ session will explore the power dynamics and structural hierarchies that create hostile work environments, and suggest strategies for building a culture of appropriate and respectful behavior within the orchestra community. Click here [https://americanorchestras.org/conference2018/sessions/meToo-and-timesUp-finding-a-path-forward/](https://americanorchestras.org/conference2018/sessions/meToo-and-timesUp-finding-a-path-forward/) to learn more and to register for the Conference.
America is brimming with extraordinary musicians and ensembles as unique as the communities they serve. Each year, over a thousand orchestras across the United States contribute $1.8 billion to the U.S. economy and reach a total audience of nearly 25 million, according to the League’s research. The artistry and creativity of musicians, composers, conductors, soloists, music educators, and teaching artists are flourishing as ever. The talent and enthusiasm of student musicians in youth orchestras and music schools point to an artistic vibrancy that will thrive into the future.

At the same time, cultural shifts, economic challenges, and changes in the external environment have inspired orchestras to innovate over the years, redefining their missions and reimagining their roles in society. Today, continuous change and transformation are simply ways of life. As complex societal issues constantly challenge our values, beliefs, and traditions, we ask anew, why does culture matter? What is the greater purpose of the arts? How should orchestras envision their roles in contemporary society, and how should they evolve?

The League invites you to the 2018 National Conference in Chicago to debate and discuss these critical questions. Hosted by the Chicago Symphony Orchestra, the 2018 Conference will give you an entire year’s worth of inspiration, knowledge, and insight to bring back home. What’s more, by participating in the conversations and weighing in with your ideas, you can help shape the future of orchestras.

Here are just a few highlights that you can expect this June.

**Musicians, Conductors, Composers, and More**

A stellar line-up of musical artists will appear throughout the Conference. They will address some of today’s most pressing issues—and many will perform as well.

- The Chicago Symphony Orchestra and Music Director Riccardo Muti
- Cellist Yo-Yo Ma, Chicago Symphony Orchestra’s Creative Consultant and recipient of the League’s 2018 Gold Baton Award
- Los Angeles Philharmonic violinist and Street Symphony founder Vijay Gupta
- Violinist Jennifer Koh
- Chicago Youth Symphony Orchestras led by CYSO Music Director Allen Tinkham will join forces with New York Philharmonic Principal Clarinet Anthony McGill and Seattle Symphony Principal Flute Demarre McGill for the world premiere of a double concerto by Michael Abels, who composed the acclaimed score for the film *Get Out*.
- Grant Park Orchestra and Chorus with Artistic Director Carlos Kalmar and Chorus Director Christopher Bell
- Participants in the League’s Women Composers Readings and Commissions Program and leading women composers based in the greater Chicago area
- Chicago Sinfonietta’s Project Inclusion fellows and alumni
- Awardees of the League’s Ford Musician Awards for Excellence in Community Service

**Conference 2018**

Opening Keynote: Vijay Gupta
The Conference will launch with a keynote address by Vijay Gupta, a violinist in the Los Angeles Philharmonic and founder of Street Symphony, which is composed of professional musicians in Los Angeles—including members of the LA Phil—who work with communities experiencing homelessness, mental illness, and incarceration. As a committed advocate for artistic voices at the center of social justice, Gupta believes in the capacity of musicians and musical institutions to engage with the world as change-makers through performance, music pedagogy, and social justice. In the opening session, Gupta will share the inspirations that shape his artistry and public service, and speak about how active civic engagement makes him a better musician.

Musicians’ Voices at the Forefront
The plenary sessions, the Conference’s anchor events for the thematic ideas throughout the week, raise the voices of musicians who are concerned about making music of the highest quality as well as their impact in the world around them. Musicians will speak—and perform musical selections—at plenary sessions, and musicians will speak at elective sessions as well. While each musician brings different experiences and perspectives to the table, they have one thing in common: each is an extraordinary musician who is ready and willing to collaborate, partner, and think together with administrative leaders and industry stakeholders to find solutions to the most challenging issues of the orchestra field.

Luncheon Featuring Jennifer Koh
The League’s Annual Meeting and Luncheon will feature a performance and remarks by the adventurous violinist Jennifer Koh. Born in Chicago of Korean immigrant parents, Koh’s music-making intertwines her multicultural experiences with her desire to connect beyond cultures, styles, and eras. Koh works to expand the definition of American identity in classical music, advocating for voices underrepresented—and sometimes misrepresented—on concert stages and encouraging the field to draw upon America’s cultural richness. At the luncheon, Koh will engage in a discussion that examines the nature of America today and explores how musicians and musical institutions can work together to achieve true representation of
our country on stage, in our organizations, and in our audiences.

Inclusive and Equitable Orchestras
What does an inclusive and equitable American orchestral landscape look like? How can professional orchestras, youth orchestras, and music-education organizations work together to support a diverse pipeline and retain emerging talent? In this plenary session at Symphony Center, brothers Anthony McGill (principal clarinet, New York Philharmonic) and Demarre McGill (principal flute, Seattle Symphony) will share the story of their musical training and career development, and the critical network of support that they had. They will also perform the world premiere of a double concerto by Michael Abels with the top ensemble of the Chicago Youth Symphony Orchestras—where their orchestra careers began.

Gold Baton Award and Closing Session
This year, the League honors cellist Yo-Yo Ma with its Gold Baton award. The Gold Baton, the League’s highest award, recognizes individuals and institutions whose far-reaching contributions to the field serve to advance the cause of orchestras throughout the country.

Ma needs little introduction, but it’s worth repeating that the impact of his work as a leader, advisor, and ambassador for institutions ranging from the Chicago Symphony Orchestra—as the CSO’s Judson and Joyce Green Creative Consultant—to the United Nations is broad, deep, and lasting. (He does all of this on top of his busy schedule as arguably the most in-demand concert and recording artist of our time. No big deal.)

In the closing session of the Conference, Ma will discuss why arts and culture matter now more than ever, and what drives his motivation to be more imaginative, to instigate more creativity, and to invite others into his journey.

Cellist Yo-Yo Ma will discuss why arts and culture matter now more than ever, and what drives his motivation to be more imaginative, to instigate more creativity, and to invite others into his journey.

New: Open Track Sessions
The Conference will feature an extensive menu of elective sessions and seminars to further explore big questions, build practical skills, and gain new insights about all aspects of leading and managing an orchestra. There are five tracks of content:
- Artistic Vitality
- Diversity, Equity, Inclusion
- Engagement and Innovation
- Leadership, People, Culture
- Marketing and Development

In each track, sessions are designed to provide the context and know-how to adapt current practices to the changes taking place in and outside orchestras. While the old adage of “if it ain’t broke…” still applies to many aspects of our work, for orchestras to remain vital in our communities it is critical for us to evolve with our environment. Some elective sessions will enable you to better understand the shifting cultural, political, and economic landscape of America, and help you develop strategies to keep your orchestra healthy and vibrant. Other sessions will address developing new ways of concert programming to be more relevant in today’s communities, on anticipating the effects of the recent tax reform on philanthropy, and on developing online content and engagement strategies in the digital world, and many more essential matters.

Most important, your voices in these conversations are critical. Experts will help you develop insight into different factors, but the real expert in the orchestra field is you. You are best positioned to grasp the impact of the external environment in your orchestras because you are doing the work on the ground. We hope that you will actively engage with the presenters.
and with one another in these sessions to shape the future of orchestras.

While the content tracks indicate the thematic focus of each session, you are not required to follow just one track during the Conference. In fact, you can mix and match any of the elective sessions to your own needs and interests.

Diversity, Equity, Inclusion
The League continues to place top priority on diversity, equity, and inclusion (DEI) with heightened responsiveness and an action-oriented focus. For the past two years, the League has convened multiple forums at which about 60 activists in orchestras and music education have reflected on these issues and created initiatives to develop a more diverse, equitable, and inclusive orchestral landscape. That work permeates this year’s Conference. A Diversity Forum open to all Conference attendees will engage a wide cross-section of individuals and orchestras committed to hands-on DEI work, and this subject is embedded in the main Conference program, in the Diversity, Equity, Inclusion track and other tracks, and in a Pre-Conference workshop. In addition to continuing the work on increasing diversity among orchestral musicians, Conference sessions will examine DEI at boards and in governance, and there will be dedicated forums for women composers and for orchestra administrators with African, Latinx, Asian, Arab, and Native American backgrounds.

Pre-Conference Seminars
For those seeking to gain new practical skills or strengthen their knowledge base, several Pre-Conference seminars offer in-depth learning on topics that include recognizing and countering implicit bias; developing compelling social media content; understanding the fundamentals of collective bargaining; and analyzing important factors when your organization is considering new major fundraising campaigns. These four-hour seminars are hands-on, intensive, and interactive. There is also a half-day Pre-Conference meeting for education and community engagement staff, as well as a Pre-Conference career workshop for conductors, co-presented with the Conductors Guild.

Live Music
Attending performances with peers and colleagues at the League Conference offers a unique way to experience live music. And the musical events at this Conference begin with an only-in-Chicago event: opening night of the Grant Park Music...
Violinist Jennifer Koh, who will speak at the Conference, works to expand the definition of American identity in classical music, advocating for voices underrepresented on concert stages.

Festival’s 2018 season on Wednesday, June 13. At the heart of downtown Chicago each summer, the Grant Park Orchestra and Chorus perform ten weeks of free concerts in a stunning outdoor venue. Under the direction of Artistic Director and Principal Conductor Carlos Kalmar and Chorus Director Christopher Bell, the opening-night program will include William Walton’s powerful Belshazzar’s Feast, featuring bass-baritone Dashon Burton as soloist. Plan to settle in on the lawn with a picnic dinner (BYO beer and wine!) or reserve a seat in the pavilion seating when you register for Conference.

Be sure to reserve tickets well in advance for the Chicago Symphony Orchestra’s concert on Thursday evening, June 14, conducted by Music Director Riccardo Muti in a program of Shostakovich’s Festive Overture, Prokofiev’s Symphony No. 3, and Shostakovich’s Cello Concerto No. 2 with Yo-Yo Ma as soloist. The trifecta of CSO, Muti, and Ma is sure to be a concert that you won’t want to miss!

Plenty more live music will be performed throughout the Conference. The plenary session on the afternoon of Thursday, June 14 will feature the world premiere of Michael Abels’s double concerto for New York Philharmonic Principal Clarinet Anthony McGill and Seattle Symphony Principal Flute Demarre McGill, along with the Chicago Youth Symphony Orchestras. The session will also feature a performance by the spectacularly talented student musicians of the Chicago Symphony Orchestra’s Percussion Scholarship Program, a training program founded and led by CSO percussionist Patricia Dash.

Several sessions at Conference headquarters—the Palmer House Hilton Hotel—will feature live music, including violinists Vijay Gupta and Jennifer Koh. You will also have the opportunity to listen to and engage with musicians of the Chicago Sinfonietta’s Project Inclusion program, a talent development initiative supporting African American and Latinx musicians entering the orchestra field.

Much more awaits you at the 2018 National Conference. As the League’s flagship event, this is the only national conference dedicated to orchestras and the one time of the year when the entire orchestra field and partners come together in one place. If the tremendous networking opportunity, insightful learning, and the palpable inspiration don’t draw you in, then come for the delectable food and dramatic architecture in what Conde Nast Traveler calls “the best city in the U.S. now.”

See you in Chicago!

YOO-JIN HONG is the director of Learning and Leadership Programs at the League of American Orchestras.
Classical Action: Performing Arts Against AIDS is a not-for-profit organization which draws upon the talents, resources and generosity of the performing arts community to raise funds for AIDS-related services across the United States. Funds are raised through special events, private house concerts, recording and merchandising projects, individual donations, and foundation and corporate support.

Classical Action is a fundraising program of Broadway Cares/Equity Fights AIDS.
As more and more technology makes its way into the orchestra hall, real-time program note software is changing the way concertgoers listen to and interact with live performances.

by Jeremy Reynolds

Heading to the symphony tonight? There’s an app for that.

Imagine this: you arrive at your local concert hall looking spiffy and take your seat. The lights dim, and instead of a recorded voice reminding you to turn that pesky ringer off, it tells you to keep your cell phone on for the duration of the concert. The voice walks you through downloading an app, and as the orchestra begins to play, the app begins playing a slideshow of information about the form of the piece and relevant historical background, requiring you to occasionally glance at your phone to learn on the go, much like glancing at a printed program during the performance.

Cool, right? But what’s the point?

The app is part of a larger effort to use technology in the concert hall to help audiences connect with orchestras, whether through live streaming with high-definition drone cameras; setting aside an area for listeners to tweet or text about their experience; pro-
passed out handheld computers with the notes loaded in 2003, and the Pittsburgh Symphony Orchestra attempted a similar tech trial around the same period. Those pilot programs didn’t gain traction.

But with tech’s ubiquity, expectations have changed in recent years. “There are so many other distractions in the hall—paper crumpling, cell phones going off, coughing and so on—real-time program notes actually seem pretty minor,” says Ezra Wiesner, managing director of IT for the Philadelphia Orchestra and the Kimmel Center, and one of the chief developers of LiveNote. “We took a lot of risk with this experiment, but ultimately if you aren’t into it it’s easy enough to ignore, and if you are into it it’s a fantastic experience. I think we’re going to see more and more of these apps everywhere.”

A recent LiveNote-enabled performance by the Philadelphia Orchestra at the Kimmel Center featured Shostakovich’s Symphony No. 7 (“Leningrad”). After downloading the app on my iPhone, I was prompted to select from one of two tracks of content: one detailed the history of the work’s composition, and the other explained the form of the music and provided analysis about the compositional techniques within the symphony. I chose the latter, and as the orchestra began to play, the slides in the app advanced with the score, pointing out details like the instrumentation of particular themes, whenever a recurring melody returned and how it was different than before, and how that related to Shostakovich’s musical message. Terms that might be unfamiliar to listeners without a background in classical music—exposition, *spiccato*, recapitulation, *morendo*, *allegretto*, and so on—were highlighted in the text, and tapping on them took me to a glossary. The app was mostly text-based, with a few images of the composer or the score mixed in. Around the

**Real-time program notes allow orchestras to explain a work’s form and context and provide a platform for performers to share their thoughts on what they’re playing, while they’re playing. Apps in the concert hall can help audiences connect with orchestras.**
I saw a smattering of heads bowing briefly in synch with each slide change, but on the whole, no one appeared glued to a screen. The symphony-goers sitting next to me said they weren't bothered at all by the app, though they weren't using it themselves. Using LiveNote felt little different than the folks who like to read their program book during a concert. Casual. Normal.

For the majority of the performance, I was focused on the musicians onstage. The slides advanced only every few minutes, whenever something noteworthy happened in the music (a dramatic mood shift, the start of a new formal section—the development section, for example—or the return of a familiar theme in a new key). I'd catch the motion on my screen out of the corner of my eye, glance down for a few seconds to read the content, and then consider the messages as I listened to the symphony. The app was not intrusive. On the contrary, I felt consistently engaged with what was happening onstage. Quotes from Shostakovich occasionally blinked onto my phone screen, helping me to understand the incredible drama behind the “Leningrad” Symphony and how the composer wove that heartache and turmoil into his music. I've heard Shostakovich's Seventh before, and I'm familiar with its tumultuous history, but using LiveNote that evening helped connect me to the music more intimately. I wasn't alone. On my way out of the hall I heard small groups of other attendees discussing the app and the content they'd viewed—and how it helped draw them into the music.

Pushback against these innovations is understandable. While most orchestras offer mobile apps to streamline administrative processes like buying a ticket or making a donation, inviting concertgoers to stay connected with their phones during a performance has musicians, administrators, and audiences alike concerned about distracting and detracting from the music itself. Anjan Shah, marketing director for Octava LLC, the company that developed EnCue, downplays these concerns, describing the experience as “kind of like having Beethoven whisper in your ear about what’s important.” And Jeremy Rothman, vice president of artistic planning at the Philadelphia Orchestra, says, “Nobody is more concerned about the
preservation of live performance than we are. We want it to feel like a friend tapping you on the shoulder during a concert and saying, ‘hey, check this out.’"

LiveNote, EnCue, and ConcertCue all use negative text (light colored text on a dark background) to keep screen brightness to a minimum. They say they’ve received almost exclusively positive feedback so far from post-concert surveys, and the apps’ developers have worked to ensure that their tech enhances a listener’s concert experience without calling too much attention to itself. This spring, the Reading Symphony Orchestra, Illinois Symphony, River Oaks Chamber Orchestra, the Pacific Symphony, the National Orchestral Institute, the London Symphony Orchestra, and the Royal Philharmonic Orchestra all have EnCue-enabled performances scheduled. And millennials aren’t the only ones interested in trying out the tech—surveys have indicated that users range in age from their twenties to their nineties.

Wiesner says that he’s heard from several orchestras expressing interest in trying out LiveNote next season. The Boston Symphony Orchestra, which is developing ConcertCue, reports that other orchestras are requesting information about ConcertCue. Next season will be a litmus test for how this technology fares in the field, but if early data and reports are any indication, the programs may play an integral part in helping concertgoers connect to what they’re hearing. They may even teach aficionados a new thing or two.

This spring, the Reading Symphony Orchestra, Illinois Symphony, River Oaks Chamber Orchestra, the Pacific Symphony, and the National Orchestral Institute all used program-note apps at performances.

Philadelphia’s LiveNote

The Philadelphia Orchestra began developing LiveNote in 2011 in partnership with Drexel University and launched the app in 2014. LiveNote provides audiences in-performance access to information including a work’s history, compositional structure, translations and texts for vocal works, images, and a glossary of terms. The orchestra used LiveNote for about five concerts during the 2014-15 season and increased usage each year since then. Next season, at least one Philadelphia Orchestra concert each subscription weekend will feature LiveNote.

The LiveNote app works on Apple and Android devices and is tethered to the wireless network at the Kimmel Center, where the orchestra performs. When the software was first being developed, the LiveNote team experimented with a music detection system, hoping to fully automate and synchronize the slides’ progression with the music. But that has proven difficult. Currently, an orchestra staff member sits with a copy of the score and manually advances the content in real time with the music (EnCue and ConcertCue both require a score reader as well). The orchestra intends to use detection software once the kinks are worked out. The process of changing slides in the app is akin to changing supertitles for an opera company—a staff member capable of reading a score will advance the slides. Listeners can adjust the text size and brightness of the app; with the two “tracks” of content, one following history, the other form and content, it’s possible to toggle back and forth between the two during the concert.

With minimal marketing, the number of listeners using LiveNote in a concert that features the app has averaged about 13 percent of attendees, but the Philadelphia Orchestra’s Ezra Wiesner expects that number to go up after the orchestra launches LiveNote 2.0 this spring. To roll out the upgraded app, the Philadelphia Orchestra has partnered with InstantEncore, one of the leading developers of mo-

Audience members compare mobile screens at a River Oaks Chamber Orchestra concert in Houston. ROCO was the first U.S. orchestra to use the EnCue app during concerts. Andrew Constantine is the music director of the Reading Symphony Orchestra and Fort Wayne Symphony, both of which have tested EnCue this season. "We live in a time when audiences know less than ever about the music they hear at the symphony—but they’re eager to know more,” says Constantine.
bile apps for performing arts groups. The company experimented with live streaming and digital downloads of classical concerts, but its focus is now on creating mobile platforms for arts organizations. When LiveNote 2.0 is released later this year, it will use standard cellular signals, allowing any orchestra to access the software beginning in September 2018.

“People have always been looking to augment the concert experience in one way or another,” says Chris Montgomery, InstantEncore’s CEO. “But it makes sense that as mobile tech gets more infused into our daily lives, it’ll become more ubiquitous in concert situations.” To turn on LiveNote, an orchestra with an InstantEncore app will pay an annual fee based on the size of the organization. The orchestra will control which concerts and which pieces LiveNote will be used for, and it will have the option to either pay a fee to use stock content (for regularly performed works in the standard repertoire) or be able to create its own content for free. Opera companies will also have the option to pay a fee to license libretto translations from the library or create their own for free.

“It’s going to be pretty easy for others to create their own content,” Wiesner says. “You don’t need a background in tech.”

EnCue
EnCue (formerly known as Octava) is on the market and rapidly expanding. Two professors at the University of Maryland, Baltimore County spent six years developing EnCue before Houston’s River Oaks Chamber Orchestra (ROCO) debuted the program in February 2016. Octava’s Anjan Shah says he receives around five or six inquiries a week from orchestras interested in what pieces EnCue has been used for and what sort of feedback audiences are giving. Shah expects to roll out an upgraded version of EnCue within the next nine to eighteen months. EnCue founders have created stock slides for roughly 35 commonly performed orchestral works, but they also built a content management system for orchestras interested in creating their own slides.

And sometimes, concertgoers using the app can hear right from the performers and composers themselves, which is particularly useful for new works. “We use EnCue to share commentary [curated in advance] directly from our performers, so even while playing they can connect and talk with the audience, things like ‘listen to this crescendo coming up in the cellos,’” says Amy Gibbs, managing director of RCO. “We especially like using it for commissions and sharing the composer’s thoughts on their own pieces.” Gibbs says she was surprised by the age demographics: the typical age of concertgoers using the app is 55 to 75, with patrons ranging in age from their twenties to their nineties reporting that they enjoy using the app.

Andrew Constantine is the music director of the Reading Symphony Orchestra (PA) and the Fort Wayne Symphony (IN), both of which have tested EnCue this season. Constantine, who writes the content for his EnCue concerts himself, says that “This does create quite a workload, and it can be time consuming. But it’s about breaking down barriers. We live in a time when audiences know less than ever about the music they hear at the symphony—but they’re eager to know more.”

EnCue’s standard fee is $300 per piece per performance, and the price drops if an orchestra buys in bulk. Prices are still evolving when it comes to real-time concert-note apps. At the Illinois Symphony Orchestra, Executive Director Trevor Orthmann says that EnCue’s low price

Houston’s River Oaks Chamber Orchestra is one of many orchestras using apps in the concert hall. “We especially like using it for commissions and sharing the composer’s thoughts on their own pieces,” says Amy Gibbs, RCO’s managing director.
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“I think people are comfortable enough with this technology that maybe it’s not as much of a heresy as it was before,” says Eran Egozy, a Massachusetts Institute of Technology professor who developed ConcertCue technology in collaboration with the Boston Symphony Orchestra.

makes it affordable for smaller orchestras. The Illinois Symphony first tried EnCue in January and followed up with surveys to assess audience response. Ninety percent of respondents said they had a positive experience with EnCue. Those numbers aren’t unusual. “Most people seem to really like it,” Orthmann says. “Some people said that ‘The symphony is my escape from tech’ and this could interfere a little with that, but overall we’re very pleased with the results.”

Constantine says these using this tech “was novel once, but not so much anymore, and while it may have been a bit uncomfortable at first, once you get used to it, it improves the quality of your experience. It becomes part of the fabric of everyday life.”

**Boston’s Concert Cue**
The Boston Symphony Orchestra is cautiously rolling out ConcertCue, first restricting its usage in their hall to the Casual Friday series. A concert in February marked the second time the orchestra has used ConcertCue in Boston Symphony Hall. “I think people are comfortable enough with this technology that maybe it’s not as much of a heresy as it was before,” says Eran Egozy, who developed ConcertCue in collaboration with the BSO. Egozy is a professor at Massachusetts Institute of Technology and co-founder of Harmonix Music Systems, a game development studio best known for creating *Guitar Hero*. He’s also a BSO board member and sits on the media and technology committee. “I’m interested in this [ConcertCue] becoming as available as possible,” Egozy says. “This is not something I think of as a commercial venture.” He aims to make the technology affordable. For now, the orchestra will continue to use ConcertCue only at its Casual Fridays concerts. Egozy notes, “ConcertCue is still in an early prototype phase of development, and there is still a lot of work to be done. We would like to partner with a few forward-looking orchestras or music ensembles who want to get involved in the early phases of our research and development process.” When we spoke this winter, Egozy had heard from several orchestras and partners interested in trying out ConcertCue.

Unlike EnCue and LiveNote, Con-
cert Cue is not an app. It is a mobile website that can be accessed using wifi or cellular signals. “In my lab, I tried to create a system that wouldn’t be tied down to one orchestra,” Egozy explains. “Mobile websites are much easier to access; I know this from developing apps and games out in the real world. As soon as you ask someone to download an app, you lose 90 percent of your audience.” ConcertCue isn’t available to other orchestras yet, and Egozy is looking to partner with orchestras or music ensembles as the project continues its research and development phase. He’s toying with the idea of open-sourcing ConcertCue (think Wikipedia or International Music Score Library Project for real-time content for orchestras), and he is considering charging only a small fee for server upkeep while encouraging orchestras to create their own shareable content.

Understanding the composer’s state of mind during the composition process or what the performers are focusing on in specific passages has a powerful effect on a listener’s appreciation of a piece of music, as can understanding how the music is constructed and what to listen for. The fact that orchestras are simultaneously experimenting with three different programs indicates widespread interest in real-time program notes. “Competition is a great thing!” says InstantEncore’s Chris Montgomery. “It shows that there’s a real demand in the market for this, and we all have our different lanes.”

JEREMY REYNOLDS is the classical music reporter at the Pittsburgh Post-Gazette. He has also contributed to Early Music America Magazine, Carnegie Hall’s Beyond the Stage magazine, and clevelandclassical.com.
For the New World Symphony’s *Miami in Movements*, composer Ted Hearne and filmmaker Jonathan Kane sought input from people from all over Miami. Miamians submitted photos, video, and conversations about traffic, the climate, nature, politics, and more for the work, which premiered in October 2017 at the New World Center in Miami Beach.

Crowdsourcing a Symphony

by Jennifer Melick

On screens over the orchestra stage, peaceful photos of a sunrise over swampy grassland give way to video of noisy seagulls, goats, a peacock being chased by a dog, some chickens standing in heavy rain. An image of sunset is accompanied by a sweet but unsettling solo violin passage, and a cruise liner drifts by in the distance. Now, multilayered voices feather over each other, all saying the word “Miami.” Next, a blast of live Cuban-style street music: the orchestra onstage in almost Ivesian competition with trumpets and percussion wailing away in the balcony. A big string crescendo swells and holds aloft a chord, as we see footage of schoolgirls playing in a building courtyard. It’s a poignant image: these girls could be from yesterday, or 100 years ago.

In fact, all these sounds and images are from the Miami of today, and they are not a message from the local tourism industry or chamber of commerce. This is *Miami in Movements*, a new full-length symphonic work made with input crowdsourced from Miami’s residents. Created by composer Ted Hearne and filmmaker Jonathan Kane, the piece—performed with video and still images timed to the music—was...
Crowdsourcing a symphony—using artistic input from the public—has really caught on during the past few years. Crowdsourced compositions have been gaining steam, much as the term “crowdsourcing” itself has entered the wider vocabulary, embracing everything from funding (Kickstarter, GoFundMe) to information websites (Wikipedia) and computer code (Linux). Miami in Movements is the culmination of Project 305, an initiative spearheaded by the New World Symphony, MIT Media Lab, and Knight Foundation. For the project, Miami residents—the number 305 refers to the city’s area code—could submit audio and video clips about their city through apps, with some clips becoming source material for both the musical composition and the accompanying video and photos. The inclusion of video was a natural choice for the New World Symphony, whose high-tech home at the New World Center includes multiple permanent screens in the concert hall in addition to the giant Wallcast screen on the outside of the building.

Far from the traditional cliché of a composer working in ivory-tower isolation to create a new symphonic masterpiece, crowdsourcing involves frequent, in-depth interaction between composer, orchestra, and community. In October 2015, California’s Pacific Symphony performed the world premiere of Narong Prangcharoen’s 20-minute Beyond Land and Ocean, a symphonic portrait of Orange County that Prangcharoen wrote during his three-year Music Alive residency at the orchestra. (For more on Music Alive, visit https://www.newmusicusa.org/our-work/grants.)

From Miami to Orange County, composers and orchestras are gathering input directly from the public to crowdsource new music. The end result: world premieres with material from members of the community.

Left to right: Filmmaker Jonathan Kane, New World Symphony Music Director Michael Tilson Thomas, and composer Ted Hearne at the world premiere of Miami in Movements, created using input from Miamians.
He met hundreds of people, and the final composition included depictions of the area’s freeways, mariachi music, endless sunshine, and music from Japan and Vietnam, where many county residents are originally from. At the Seattle Symphony, there was crowdsourcing of a different sort during sound sculptor Trimpin’s three-year Music Alive residency in 2015. He conducted a workshop with participants in Path with Art—a nonprofit for members of the city’s homeless community—who designed and built an instrument made out of found, broken, and retired objects that resonate to make sound. The Akron Symphony’s crowdsourced Sounds of Akron by composer Clint Needham in 2016 featured the orchestra performing with a local steel pan ensemble and electric guitarist.

**New Community Bonds**

Crowdsourced projects require a lot of energy and time, but what is the point of them? As it turns out, just about everyone involved seems to agree that the process itself can be ample reward. Crowdsourcing—inviting the community help create a new symphonic score—forges a very different relationship between an orchestra and its hometown. Says Victoria Rogers, vice president for arts at the Knight Foundation, which has supported multiple crowdsourced symphonies, it’s part of involving people in the creative process, using technology to facilitate that process, and using the arts to tell stories and “connect us to place,” as she puts it. The New World Symphony’s *Miami in Movements* fulfilled her organization’s goal of making cities places where, she hopes, residents are “not just consumers but makers of art.”

For composers and orchestras, crowdsourcing often provides a way to pursue connections they have been yearning for, whether that is creating closer bonds between orchestras and their home cities’ residents, having a once-in-a-lifetime performance of mammoth proportions, or bringing healing to marginalized city residents such as prison inmates. While the end artistic creation takes place in a concert hall, much of the important work in these projects takes place in schools, libraries, prisons—or even a van equipped with a mobile recording studio.

The motivations and results of these crowdsourced projects are as different as the cities themselves. One thing they have in common: multiple in-person visits to the city by each work’s creators. They all use tech in one way or another, but the tech is merely a tool with the broader goal of bringing together people in real life through the orchestra. The biggest name on this front is composer Tod Machover, a professor of music and media at the MIT Media Lab who directs the Media Lab’s Opera of the Future group. In 2012, Machover and Opera of the Future launched the City Symphony project, in which he composed crowdsourced portraits of Perth, Australia; Lucerne, Switzerland; and Edinburgh, Scotland. That was followed by a burst of Machover city symphonies, all involving tech help from the MIT Media Lab. The first one in North America was the Toronto Symphony Orchestra’s *A Toronto Symphony: Concerto for Composer and City*, in 2013. The Detroit Symphony Orchestra’s *Symphony in D* followed in 2015, and just this month the Philadelphia Orchestra premiered *Philadelphia Voices*, to be performed not only in Philadelphia but also Carnegie Hall.

The Akron, Detroit, Miami, Philadelphia, and Toronto city projects all have used apps to gather input from a wide swath of city residents. In Miami, the app was released in English, Spanish, and Creole. But these projects go beyond just tech: in Detroit, there were, in addition to electronic sound submissions, educational workshops using Machover’s software program Hyperscore to allow young people to compose their own musical portraits of Detroit. In Philadelphia, jazz trumpeter and composer Hannibal Lokumbe is in the midst of his three-year Music Alive residency at the Philadelphia Orchestra, where he is currently working on *Healing Tones*, a full-orchestra oratorio to be premiered in March 2019. For the project, the
composer—who goes simply by Hannibal—has shuttled frequently between his home in Texas and Philadelphia, with the orchestra arranging meetings between the composer and city residents everywhere from schools to prisons.

**Ted Hearne, Jonathan Kane, and “Miami in Movements”**

The New World Symphony’s Project 305 “is a really cool initiative,” says composer Ted Hearne. The project was launched in early 2017 with public information sessions in Miami’s Liberty City, Little Havana, and South Miami. Through the Project 305 app, Hearne and co-creator Jonathan Kane received video and audio submissions—about a thousand of them. The two were struck by “how so many people from different parts of Miami posted so much wildlife, so much traffic,” says Hearne. Though there were “really great sounds and sights,” says Hearne, they had to avoid repetition. Audio submissions of music presented a different challenge: balancing the music samples against the live-orchestra sound that would be part of the eventual composition. But for Hearne, the biggest challenge was not creating too superficial a portrait of Miami. Hearne says he envisioned a “directed portion of the app” involving interviews that would address larger concerns of Miami residents—perhaps unsurprising, given that many of Hearne’s compositions have tackled complex, thorny themes such as Chelsea Manning/WikiLeaks (*The Source* oratorio) and the 2010 U.S. Supreme Court Citizens United decision (*Sound from the Bench*, a cantata).

Hearne and Kane decided to drive a van outfitted with recording equipment around the city to video-record hourlong conversations with city residents. During one week, they conducted 50 interviews in parts of town where they felt they hadn’t gotten enough submissions. They would ask questions like, “Where are you from?” and “What are your impressions of the city?” They would “play the neighborhood game,” rattling off the names of Miami’s many neighborhoods to see how many each person recognized. Most people, they say, recognized surprisingly few neighborhoods, which turned out to be one of *Miami in Movement’s* themes: Miami’s fragmented pockets of culture. Hearne, who lives in L.A., says he and Kane, a Miami native, “really took to heart” the reason much of the important work in these crowdsourcing projects takes place outside the concert hall, in places like schools, libraries, and prisons.

In 2015, the Detroit Symphony Orchestra premiered Tod Machover’s *Symphony in D*, created using contributions from Detroit students (pictured with Machover, above) and other Detroit residents. Machover has composed multiple crowdsourced “city symphonies.”
for the commission, which was that “something like 70 percent of Miamians feel like they don’t have enough connection,” Hearne says. The two visited the Miami Circle, a prehistoric structure believed to have been built by Tequesta Indians, now on the National Register of Historic Places. They went to the Little Havana, Liberty City, Goulds, and other neighborhoods. Most crowdsourced parts of the final composition came from submissions, says Kane, but some of the video conversations are from the van interviews, and are shown in Miami in Movements straight documentary-style, with no music. Other themes of Miami in Movements include Miami’s fragile ecosystem and rich immigrant history.

“Jonathan and I thought a lot about the relationship of the orchestra to the city,” Hearne says. “Plus, Miami has this huge tourism aspect—to the detriment of artists and other Miami residents. And the effects of gentrification spread out because of that. Those are all Miami-specific, but they are things you see in almost every American city with an orchestra.”

**Todd Machover and “Philadelphia Voices”**

In mid-February Todd Machover had just finished writing Philadelphia Voices—his sixth, and largest-scale, crowdsourced city symphony to date, and was arriving in Philadelphia to meet with Music Director Yannick Nézet-Séguin. Jeremy Rothman, the orchestra’s vice president for artistic planning, explains that the Philadelphia Voices project “came out of a confluence of many things. We had a moment here musically with Yannick when we did the Bernstein MASS [in 2015], where we brought a lot of community performers on the stage. It’s the nature of that work. And this light bulb went off for us. We thought, we have to do this more often, bring people
together to make music. But there aren’t a lot of pieces out there like this. When we were at Carnegie Hall, where Yannick was receiving the 2016 Musical America award for Artist of the Year, Tod Machover was receiving Composer of the Year. We had seen some of Tod’s work, and when Yannick and Tod got together in New York, we said, we should do it in Philadelphia! It took off from there.”

Philadelphia Voices is part of the orchestra’s “very conscious decision to take on community commissions, works that would be specifically written to incorporate the voice, the spirit, the performance of all variety of members of the Philadelphia community,” says Rothman. The commissions also fit nicely into the orchestra’s HEAR (Health, Education, Access, and Research) campaign launched in 2016 to connect musicians and neighborhoods through multiple programs. Rothman says when he first visited the MIT Media Lab, he was “blown away by what they do there, and by all the ways that technology can enhance people’s experience with music, whether that’s people who have disabilities, or physical or hearing impediments—all the different ways that technology can interface with music and human experience.” He says “how you learn about yourself, how you perceive sound, how you make sound—this should be informing the 21st-century experience with music.

That was very much was a part of dipping our toe into a very different realm.”

One of the inspirations for Philadelphia Voices is Americans singing together on Benjamin Franklin Parkway during the Pope’s 2015 visit, during which the Philadelphia Orchestra performed. For Philadelphia Voices, Machover focused on incorporating voices of the city’s immigrant communities by asking a group of new U.S. citizens what they thought about their new country. Members of the public were invited to upload sounds using the free apps that Machover and the MIT Media Lab created. At Philadelphia’s Museum of the American Revolution, Machover invited visitors to record their answers to the question “What does democracy mean now?” The huge list of community partners for Philadelphia Voices ranges from the Curtis Institute of Music, the Franklin Institute, and Pat’s King of Steaks restaurant to the University of Pennsylvania and the Mummers Museum. Machover made other in-person meetings, including a visit with Philadelphia-based poet Jake Winterstein, whose quest to travel every block in the city by bike involves stopping and asking people questions like, “When life is difficult, what do you do to feel better?” Another day, Machover recorded the sounds of cheesesteaks being made. Quite possibly, Philadelphia Voices will incorporate sounds from the city’s raucous parade celebrating the Philadelphia Eagles’ 2018 Super Bowl win.

Sounds submitted through the app, as well as in-person contributions, will be part of the final composition, which Machover promises will be a “musical sonic portrait of Philadelphia, what it feels like, sounds like.” And that will probably be a big noise at the April 5 premiere of Philadelphia Voices at the Kimmel Center, with the full Philadelphia Orchestra plus the Sister Cities Girlchoir, Commonwealth Youth Choirs, and the Westminster Choir.

Hannibal Lokumbe and “Healing Tones”

The Philadelphia Orchestra has performed several works by Hannibal Lokumbe. In 2015, the orchestra performed his One Land, One River, One People oratorio for orchestra, vocal soloists, and mixed chorus, which Hannibal has described as a “spiratorio.” In 2017, during the first season of Hannibal’s three-year Music Alive residency, the orchestra premiered his Crucifixion Resurrection: Nine Souls a Traveling at Philadelphia’s historic Mother Bethel African Methodist Episcopal Church, marking the second anniversary of the attack on Mother Emanuel African Meth-
Hannibal’s Healing Tones oratorio is set for a March 2019 premiere. During Hannibal’s Music Alive residency, he is spending a lot of time visiting schools and prisons, not just exchanging artistic ideas but also focusing on healing. Philadelphia Orchestra Vice President of Artistic Planning Jeremy Rothman explains, “If you go with Hannibal into a school, or frankly even when he's just walking down the street, you can't go more than a block without him stopping and talking to people, trying to make their day better and brighter, and trying to hear about their experience. If you walk out the door with Hannibal, you know it's not going to be a straight line! Allow a few minutes in your day. And it's inspiring.”

Hannibal has tackled a wide range of topics and issues in his previous compositions. These include string quartets connecting the struggles of Fannie Lou Hamer—the American voting-rights activist and co-founder of Mississippi’s Freedom Democratic Party—and Anne Frank. Last year, a string quartet from the Philadelphia Orchestra accompanied Hannibal to the Philadelphia Detention Center to perform the Anne Frank and Fannie Lou Hamer quartets. Hannibal’s prison visits always include in-depth discussions, and before the string quartets were performed, Hannibal and the inmates discussed parallels between the Holocaust and African slave ships. Hannibal also invited the inmates to participate in the piece by creating a hissing sounds, “having the inmates make the sound of air, which would symbolize the air that the ashes from the crematorium were flowing on.” Quartet members reported to Hannibal that it was one their most meaningful musical experiences. “The skill and the passion that the musicians put into the work itself was so
astonishing,” he says, and Hannibal remembers that some of the prisoners wept.

Hannibal recalls one inmate’s highly emotional reaction after reading a letter from the inmate’s daughter—a moment he plans to include in Healing Tones. He and the inmates had been discussing his 2017 Crucifixion and Resurrection. As they discussed how that piece applied to them as individuals, one inmate “for two and a half hours wept uncontrollably—a grown man in prison,” Hannibal recalls. “To my mind, he was resurrecting in front of our very eyes. We sat quiet for two hours, watching him be renewed. And in the end, in turn, we ourselves began to weep. I said, ‘This speaks to the fact that I see you as moral beings, and my only purpose in coming here is for you to see that yourselves, because once you see that, you will never be the same.’ I wonder how many people in the halls of justice in our land, in the hall of government, have ever gathered together in this circle and wept for the well-being of the nation and of the world.”

Hannibal describes Healing Tones as a “hymn for the city.” As he gathers material for the piece in Philadelphia, Hannibal’s focus has been on “healing communities that are experiencing trauma and divisiveness,” he says. The final composition will have three movements, or veils, as he refers to them. Veil 1 is subtitled “The Tones of Peace,” Veil 2 “The Tones of War,” and Veil 3 “The Tones of Healing.” In addition to orchestra and choir, Healing Tones’ two main performers will be “a male that sings the part of the Shaman, and a woman entitled Eternal Mother,” explains Hannibal. (Hannibal’s great-great-grandmother was a Cherokee shaman.)

Philadelphia Voices will also incorporate another of Hannibal’s in-person experiences in Philadelphia, with a woman using a portable oxygen tank who was “making these extraordinary sounds,” he says. “I hear sounds as parables. Obviously, she was struggling to breathe, but even given that, she was humming these prayers—it sounded like a prayer to me. That tune will be in ‘Tones of Peace.’ She was in such peace when she was humming—it was a Slavic language, but you could tell through the tones and rhythms that they were prayers. It was as though she had come to cherish each breath that she took. That had a very powerful impact on me. I gave thanks for my ability to breathe unencumbered after that, and I still do to this day.”

Hannibal adds, “For some 40 years I was looking for a situation like this that now exists in Philadelphia. I was always looking for an orchestra that had a conductor and an administration that could see the importance of playing in a prison, or playing in a homeless shelter, or playing other places outside of their wonderful, comfortable halls. In Philadelphia, the stars aligned. And that is one of the reasons we were able to do so much well-needed, well-appreciated work. My grandfather always said, if you live long enough, you will see certain things come to pass. This is one of them.”

JENNIFER MELICK is managing editor of Symphony.
It’s summertime, and you’re reclining on the grass, gazing at the towering Colorado Rockies, with a cool breeze wafting by, while listening to a symphony Dvořák wrote in 1889 at Vysoká u Příbramě, a summer resort in his native Bohemia. Or you could be on a hilltop next to a giant, Stonehenge-like sculpture in the wilderness of Montana’s Big Sky country, headed to hear Bach and Beethoven—in a barn. You might be on your way to hear Tchaikovsky’s 1812 Overture, carrying a picnic basket and walking across the famous lawn where Leonard Bernstein first studied as a young twentysomething phenom conductor. You could be rocking gently on a steamboat, listening to a classical and jazz concert; or in the audience to hear a brand-new percussion piece, performed on the lush grounds of a former estate. You could even be right in the middle of a bustling metropolis, where the whoosh of city traffic provides an appropriate undercurrent to Gershwin’s Rhapsody in Blue.

The setting always plays a part in shaping the concert experience, but perhaps nowhere so dramatically as at a summer music festival, where the backdrop can be anything from a mountain, lake, or lawn to an outdoor park or sculpture center—and of course the interior of a concert hall. At the Tippet Rise festival in Fishtail, Mon-
Tippet Rise: Sculpture, Vistas, Chamber Music
Fishtail, Montana

In 2016, a new chamber music festival was launched in Montana’s Big Sky country. For co-founders Peter and Cathy Halstead, the rugged landscape of the Beartooth Mountains in Fishtail, Montana, presented a “clarity and sense of space,” says Peter Halstead. Inspired by Storm King, the center for outdoor sculpture 60 miles north of New York City, the couple bought a 10,260-acre ranch to create their own sculpture center, which would also include a summer music festival. Musicians play near outsized outdoor contemporary art sculptures like Mark di Suvero’s hulking steel “Beethoven’s Quartet” and Ensamble Studio’s rock-like “Domo,” which looks like part of the set for Stanley Kubrick’s 2001, or perhaps a Doctor Who episode on a barren foreign planet. Having concerts next to these sculptures creates a close relationship between musicians and the audience, or as Peter Halstead describes the experience, “We are participating together in this extraordinary landscape.” The musicians enjoy the ranch setting of Tippet Rise, too. Pianist Lucas Debargue, who placed fourth in the International Tchaikovsky Competition in 2015, played at Tippet Rise in 2016 and told the Halsteads, “I want to play the land. I want to have that as part of what I’m saying.” Peter says that musicians have a sensibility that allows them to feel “not only the notes” but the space they are playing in as well. Tippet Rise also has a concert barn, its floor-plan modelled on the Haydnsaal at Austria’s Esterhazy Palace, where Franz Josef Haydn was court musician in the 1700s.

This year, the festival will feature a commissioned world premiere: Aaron Jay Kernis’s String Quartet No. 4, performed by the Borromeo String Quartet. Other performers include the St. Luke’s Chamber Ensemble and the Calidore, Dover, and Escher string quartets. Chamber programs will feature music by Bach, Gershwin, Barber, Cage, Glass, Ned Rorem, Gabriel Kahane, and Timo Andres, and a special focus on Chopin and Robert and
Clara Schumann’s connections to nature. Weather also plays a role in the Tippet Rise experience. One year, says Cathy Halstead, “There was this unbelievable storm. We all ran and got in our cars. And then the air just turned purple all around us. It wasn’t just like the sunset was purple. Every bit of the air was purple. When you walked through and breathed the air, it was purple.”

**CARAMOOR FESTIVAL:**
**Estate setting, mix of new and old music**
**Katonah, New York**
The onetime Westchester County estate of Lucy and Walter Rosen has been home to the Caramoor Festival since 1945, providing outdoor concerts in the open-air Venetian Theater, Spanish Courtyard, and expansive gardens. “It very much feels when you enter it and drive onto the property that you are coming to a home, as opposed to a sort of purpose-built festival venue,” says Kathy Schuman, Caramoor’s vice president of artistic programming and executive producer. Caramoor CEO Jeffrey Haydon agrees: “The setting is one of the most important ingredients of Caramoor.” Haydon says that artists and audiences enjoy the mix of formal and informal concerts under a tent or by a tree in the garden. Visitors can see and hear what the festival terms Sound Art sculptures, which are placed throughout the estate. This year will feature works by Walter Kitundu, Paula Matthisen, and Ranjit Bhatnagar. The artwork “encourages people to come here not just for a concert but a couple hours early,” says Schuman. “It can be a much fuller experience than just hearing a concert.” Caramoor always includes standard repertoire, but this year the festival is adding music by 22 living composers, including world premieres: a new work by Julia Adolphe, performed by the Verona Quartet, and Vijay Iyer’s *Mallet Quartet*, featuring Sō Percussion. Schuman says she feels passionately that “music is not a museum, and we have to be sure to present the composers who are living.”

This year will feature the Orchestra of St. Luke’s, longtime resident orchestra at the festival; the Verona, Argus, Kronos, Jasper, and Brentano quartets; opera performances of Handel’s *Atalanta* and Mozart’s *The Secret Gardener*; the early-music ensemble Apollo’s Fire; vocal ensemble Chanticleer; and orchestra collective The Knights. Haydon says, “There’s nothing more magical than sitting in the Spanish Courtyard on a summer evening looking up at the stars and the moon with the warm air and frogs—and hearing a quartet play.”

**TANGLEWOOD FESTIVAL:**
**Berkshires, Boston Symphony, Bernstein**
**Lenox, Massachusetts**
Nestled in the Berkshire Hills in western Massachusetts, the Tanglewood Festival, the summer home of the Boston Symphony Orchestra, is one of the country’s best-known outdoor spaces for classical music. In 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the 210-acre Tappan family estate, as a gift to conductor Serge Koussevitzky and the Boston Symphony Orchestra, setting the wheels in motion for the opening of the festival in 1937. “Tanglewood has this incredible relationship between the landscape and music, and somehow one’s senses become all that
more acute,” says BSO Artistic Administrator Anthony Fogg, who also serves as the festival’s director. With Tanglewood, the Boston Symphony Orchestra took an already beautiful place and put it on the map of destinations to hear music and experience the environment. At the semi-outdoor Koussevitzky Music Shed, audiences get to experience the setting and music simultaneously. Tanglewood isn’t the area’s only cultural attraction: renowned theater and dance presenters like the Berkshire Theatre Group and Jacob’s Pillow as well as the Norman Rockwell and Chesterwood museums are nearby. There’s also a bird sanctuary and hiking trails.

This season, Fogg says he’s most excited about the festival’s celebration of the Leonard Bernstein Centennial—Bernstein himself was in the first Tanglewood Music Center class in 1940. The Boston Symphony Orchestra and Boston Ballet will collaborate on Bernstein’s Fancy Free; also planned are Bernstein’s Trouble in Tahiti, On the Town, and Candide. As usual, Tanglewood will host a weeklong Festival of Contemporary Music, performed mostly by the student musicians of the Tanglewood Music Center. Hollywood composer John Williams will be on hand to lead the popular annual Film Night; there will be pops performers including James Taylor, Roger Daltrey, and Peter Frampton; and plenty of chamber music. Currently under construction on the Tanglewood campus is a four-building complex set to open in 2019, to house rehearsals, performances, and a new education and enrichment center.

**GRANT PARK MUSIC FESTIVAL:**
**Iconic architecture, large-scale works, heart of Chicago**
**Chicago, Illinois**

For Chicago’s Grant Park Music Festival, the life of the city influences the music, and the music reflects the city. The Frank Gehry–designed Pritzker Pavilion in Millennium Park, completed in 2004, is the festival’s home. “We play really in the heart of downtown Chicago,” says Paul Winberg, Grant Park’s president and CEO. “In many ways we’re in a quintessential American city.” Led by Music Director Carlos Kalmar, the festival ranges from Tchaikovsky, Debussy, and Wagner to Broadway programs, with an emphasis on large-scale presentations. American composers are always included—this year will feature music by Copland, Williams, and Sousa, as well as pieces by Sean Shepherd and William Bolcom. Chicago is “home to modern architecture,” says Winberg. Architects like Louis Sullivan, Frank Lloyd Wright, and Ludwig Mies van der Rohe all made their marks on the city’s skyline, as does the Pritzker Pavilion itself.

Concerts in Grant Park are not the only place festival musicians appear. The Grant Park Orchestra also performs in city neighborhoods, at the South Shore Cultural Center, and at Columbus Park on Chicago’s West Side. The orchestra works with young musicians underrepresented in the field, through its Project Inclusion Professional Development Program in collaboration with Chicago Sinfonietta. Winberg says the orchestra has a large repertoire, but that some pieces are “too delicate” for its outdoor concert environment. “One of the things about being in downtown Chicago is that there’s traffic noise and sirens and fire trucks that are going by,” says Winberg. But that’s part of the whole experience for the audience. Every summer, the orchestra performs several large-scale works with the Grant Park Chorus; this summer will include Orff’s *Carmina Burana*, Haydn’s
BOSTON LANDMARKS ORCHESTRA: Urban setting, community connection

Boston, Massachusetts

Since 2001, Wednesday evenings in July and August in Boston have meant free concerts by the Boston Landmarks Orchestra at the Hatch Shell along the Charles River Esplanade. Music Director Christopher Wilkins says the orchestra considers the city itself an inspiration for the orchestra’s programming: “The environment influences your experience of the music, and the music influences your experience of the environment.” In 2016, Boston Landmarks presented a bird-themed program in collaboration with the Massachusetts Audubon Society, featuring Ralph Vaughan Williams’s “The Wasps” Overture, Tan Dun’s Passacaglia: Secret of Wind and Birds, and Michael Gandolfi’s The Garden of Cosmic Speculation Part I. Boston Landmarks created an interactive video about endangered birds for audiences to watch on their phones as they listened to the music at the bird-themed concert. This year, the orchestra will premiere a commissioned piece by Stella Sung, Oceana, about the sounds of the sea, focusing on animal sounds and human impact, in collaboration with the New England Aquarium.

The orchestra also partners with Camp Harbor View for at-risk children in Boston neighborhoods during the summer. “We hire local composers to write very simple pieces that these kids can learn, usually drumming pieces, and have them perform with us in a fully orchestrated version of what they learned,” says Arthur Rishi, Boston Landmarks’ artistic administrator. Last summer the orchestra performed Beethoven’s Symphony No. 9, Sibelius’s Finlandia, and Dvořák’s Symphony No. 8. Wilkins notes that he programs concerts with the outdoors in mind, and often opts for large-scale pieces, which work especially well when performing outdoors. “There’s no question that, in some ways, bigger is better,” says Wilkins.

BRAVO! VAIL: Colorado Rockies, four resident orchestras

Vail, Colorado

When Artistic Director Anne-Marie McDermott first came to play at the Bravo! Vail festival, she says she had to pull off to the side of the road when the breathtaking size and beauty of the Colorado Rockies came into view. “You have all this sky and all these Aspen trees and the mountains that you’re looking at,” she says. “Hearing a Mahler Symphony outdoors in this environment really makes you hear the music in a whole different way.” In addition to other presentations, the festival typically features three or four orchestras in residence. For 2018, the New York Philharmonic, Dallas Symphony Orchestra, Philadelphia Orchestra, and the U.K.-based Academy of St Martin in the Fields will appear. This year, the festival has commissioned Gabriella Smith to write a work for the Dover String Quartet and vocal ensemble Roomful of Teeth, which specializes in contemporary music and extended techniques. “The new score is all about extinction of certain animal species,” McDermott says. “It’s two years in a row now we’re getting commissioned works that are all about nature and the outdoors and wildlife.” Last year, David Ludwig wrote a piece for strings and piano titled Pangea, about tectonic plates and the changing planet. Executive Director Jennifer Teisinger says she sees the location of the amphitheater and the surrounding mountains, trees, and flowers as a big part of attending a Bravo! performance. “You’re going to feel the wind across your face, you might feel the sun on the back of your neck, you might hear birds chirping,” she says. Squirrels have been known to scamper across the stage during a performance. Musicians and audiences also take advantage of the area to go hiking, biking, golfing, and rafting. Teisinger says that for both musicians and audiences, “This is a summer playground.”

STRINGS MUSIC FESTIVAL: Outdoor recreation destination, pavilion performances

Steamboat Springs, Colorado

In Steamboat Springs, Colorado, where skiing and outdoor recreation are king, place is a vital part of Strings Music Festival’s identity. “We’re a destination resort,” says Executive Director and CEO Elissa Greene. The festival orchestra plays in a 2008 purpose-built pavilion that seats 589 people and features glass walls that open out so musicians and audiences alike can hear the music while looking out at the trees and mountains. Greene says that when the pavilion was being designed, the festival wanted to remove the dividing barrier they feel a traditional wall represents: “We don’t want people to feel like they are going indoors on a beautiful summer day to enjoy beautiful music. They can kind of seamlessly go from one to the other.”
addition to pavilion performances, the orchestra performs at the Steamboat Ski Resort on Mount Werner and at the Yampa River Botanic Park in Steamboat Springs. The festival also holds events combining yoga and classical music outdoors. Led by Music Director Michael Sachs, principal trumpet of the Cleveland Orchestra, festival presentations range in 2018 from a Fourth of July “Celebrate America” show to a “Water Colors”-themed concert of Takemitsu and Ravel, with harpist Yolanda Kondonassis, and American dance music from the ragtime era. Kristine Kilbourne, the festival’s advertising and marketing director, emphasizes Strings Music Festival’s informality, with musicians and audiences mingling: “I think part of the fun is that concertgoers are running into musicians at lunch or at their favorite restaurant downtown. They’re crossing paths on the mountain biking trail.”

LAKE GEORGE MUSIC FESTIVAL:
Many venues, classic Adirondacks setting
Lake George, New York
At Lake George in upstate New York, the beauty of the lake and towering Adirondack Mountains transform the concert experience. Now in its eighth season, the festival performs a mix of new and experimental chamber music and traditional orchestral works. But what makes the festival really stand out are the fourteen different Lake George venues where concerts are performed, including a steamboat, an amphitheater, bars, restaurants, and a yacht club. Each summer, the festival programs a Sounds of Our Time concert, focusing on new music, which typically attracts a younger crowd. This year the Brooklyn-based PROJECT Trio—bassist Peter Seymour, flutist Greg Pattillo, and cellist Eric Stephenson—will be featured. The festival encompasses thirteen chamber concerts, children’s concerts, a concert by the full festival orchestra, and a late-night concert on the 1906 “Minne-Ha-Ha” steamboat with contemporary classical and jazz music. Musicians in the festival are young professionals who enjoy playing chamber music, says Alexander Lombard, the festival’s president and CEO. Concertgoers tell him that the intimate atmosphere of the concerts and the relationships between the musicians and audience are what keep them coming back. What defines a Lake George concert experience? “Being up close and personal with the musicians,” says Lombard.

PACIFIC SYMPHONY: Classical, film, and pops music in an amphitheater
Orange County, California
Since last summer, the Pacific Amphitheatre at the Orange County Fair has been the summer home of the Pacific Symphony, following the 2016 closing of the Irvine Meadows amphitheater. The orchestra's SummerFest three-concert series this year will include a Fourth of July tribute to the band Chicago, John Williams’s film score to E.T., with the film shown during the concert, and a Tchaikovsky concert. Pacific Symphony President John Forsyte says the summer concerts typically attract a wide demographic and lots of kids. “It’s a much longer experience with a highly socially aspect,” he says, because audiences can arrive at 6 p.m., enjoy a picnic, and mingle before the concert starts. Forsyte says the orchestra has identified a group of attendees that they have dubbed “Social Serenity Seekers,” who come to the outdoor concerts mainly “to relax and socialize.” The Orange County Amphitheater seats 8,000 people, which gives events an arena-concert feel. “It almost feels like a rock show,” Forsyte says. “The kind of cheering and intensity of enthusiasm really excites the musicians.”

JONATHAN WILLIAMS is an arts journalism graduate student at the S.I. Newhouse School of Public Communications at Syracuse University. A violist, Williams has written about arts and culture for the Syracuse Post-Standard, Oregon Public Broadcasting, and other publications.
ARKANSAS
Artosphere: Arkansas’ Arts + Nature Festival
Northwest Arkansas
June 12 to June 23
Featuring music, film, visual arts, and innovative collaborative performances and events, Artosphere celebrates ways art and music can connect us to natural world with a focus on community and sustainability. Artosphere features top musicians from around the world performing orchestral, chamber, and community “pop-up” style performances.
Festival Conductor: Music Director Corrado Rovaris
Festival Artists: Gregoire Pont, animator; illustrator; Marie Tachouet, flute; Cheryl Losey Feder, harp; Maurizio Baglini, piano; Roberto Diaz, viola
Featured Groups: Arx Duo, Dover Quartet, Zora Quartet, Artosphere Festival Orchestra
For Information:
Jason Smith, Artosphere Festival Orchestra general manager
P.O. Box 3547
Fayetteville, AR 72701
479 571 2731
jsmith@waltonartscenter.org

Artospherefestival.org
@waltonartscenter
@walton_arts
@waltonartscenter

CALIFORNIA
Bear Valley Music Festival
Bear Valley, CA
July 20 to August 5
Maestro Michael Morgan leads our 50th-anniversary celebrations with Rachmaninoff’s Second Piano Concerto with Olga Kern, Schumann’s Fourth Symphony, Beethoven’s glorious Ninth Symphony, plus rock, country, opera, and jazz.
Festival Artistic Direction: Michael Morgan
Festival Conductors: Michael Morgan, Carter Nice
Festival Artists: Emil Miland, cello; David Conte, composer; Peppino D’Agostino, guitar; Mads Tolling, jazz violin; Olga Kern, piano; Dawn Harms, violin
Featured Groups: Bear Valley Symphony, Tom Petty tribute by Petty Theft, Rock band Pablo Cruise, Eagles Tribute by Boys of Summer, Mads Men Jazz Quartet, Thalea String Quartet
For Information:
Eman Isadiar, executive director
P.O. Box 5068
Bear Valley, CA 95223
209-813-0554
eman@bearvalleymusicfestival.org
bearvalleymusic.org
@waltonartscenter
@walton_arts
@waltonartscenter

Hot Springs Music Festival
Hot Springs, AR
June 3 to June 16
The Hot Springs Music Festival pairs world-class mentor musicians from major orchestras, chamber ensembles, and conservatory faculties with especially talented pre-professional apprentices—all of whom receive full instructional scholarships.
Festival Artistic Direction: Peter Bay
Festival Conductor: Stefan Sanders, guest conductor for 2018
Featured Group: Lumos Wind Quintet
For Information:
Lynn Payette, executive director
P.O. Box 1857
Hot Springs, AR 71902
501 623 4763
festival@hotmusic.org
hotmusic.org
@HotSpringsMusicFestival

The Hartford Symphony Orchestra in performance at the Talcott Mountain Music Festival in the Simsbury Meadows Performing Arts Center, Connecticut.
FOOSA Festival/Fresno Summer Orchestra Academy
June 10 to 24
An intensive orchestral immersion program, FOOSA offers side-by-side training for college and high school pre-professional musicians.

Music in the Vineyards
Napa Valley, CA
August 3 to August 26
Music in the Vineyards is a nationally acclaimed chamber music festival held each August in the Napa Valley. The festival showcases world-class artists performing new and classic repertoire in stunning wineries, and includes wine tastings and beautiful wine-country views.

Festival Artistic Direction: Michael and Daria Adams

Festival Artists: Joshua Roman, cello; Nokuthula Ngwenyama, viola; Francisco Fullana, violin; Axel Strauss, violin

Featured Groups: Pacifica Quartet, Escher String Quartet, Kronos Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica Quartet, Pacifica 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Established artists and the next generation of musicians intersect at the Aspen Music Festival and School in Colorado.

Ojai Music Festival
Ojai, CA
June 7 to June 10
Ojai creates a curated narrative thread over four concentrated days of surprise and wonder, giving audiences and artists an immersive experience in the beautiful Ojai Valley. This year’s music director—violinist Patricia Kopatchinskaja—will share her boundless passion for the old, the new, and the challenging. A path-breaking collaborator with timely insights on the state of our world, Patricia will provoke important conversations that venture beyond the music.

Festival Artistic Direction: Thomas W. Morris
Festival Conductors: Tito Muñoz, Philipp von Staemaecker
Festival Artists: Jay Campbell, cello; Viktor Kopatchinski, cimbalom; Jorge Sanchez-Chiong, electronics; Anthony Romanuik, harpsichord; Michael Hersch, Markus Hinterhäuser, Amy Yang, piano; Ah Young Hong, Kiera Duffy, soprano; Emilia Kopatchinski, Patricia Kopatchinskaja, violin
Featured Groups: JACK Quartet
Orchestra Affiliation: Mahler Chamber Orchestra
For Information: Gina Gutierrez, chief operating officer
P.O. Box 185

Pacific Symphony SummerFest
Pacific Amphitheatre, Costa Mesa, CA
July 4 to September 8
Pacific Symphony SummerFest enters its third decade of summer music under the stars, returning again this summer to the 8,500-seat open-air Pacific Amphitheatre at the OC Fair and Event Center.

Festival Artistic Direction: Carl St.Clair, music director
Festival Conductors: Carl St.Clair, music director; Richard Kaufman; principal pops conductor
Festival Artist: Vadym Kholodenko, piano
Featured Groups: Brass Transit–Chicago Tribute Band; E.T. The Extraterrestrial in Concert; film Orchestra Affiliation: Pacific Symphony
For Information:
John Forsyte, president
17620 Fitch Ave.
Irvine, CA 92614-6081
714 755 5700
info@PacificSymphony.org
PacificSymphony.org

For Information:
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@MITV_NapaValley
@musicinthevineyards

For Information:
John Kinzie, Mike Van Wirt, Anthony Romaniuk, harpsichord; Michael Hersch, Markus Hinterhäuser, Amy Yang, piano; Ah Young Hong, Kiera Duffy, soprano; Emilia Kopatchinski, Patricia Kopatchinskaja, violin
Featured Groups: JACK Quartet
Orchestra Affiliation: Mahler Chamber Orchestra
For Information: Gina Gutierrez, chief operating officer
P.O. Box 185
Colorado Music Festival
Boulder, CO
June 28 to August 4

Now in its 41st season, the Colorado Music Festival presents a six-week summer concert season at Chautauqua Auditorium in Boulder showcasing Artistic Advisor Peter Oundjian and the Colorado Music Festival Orchestra. Inspired programming performed by exceptional national and international musicians has earned Colorado Music Festival recognition from the League of American Orchestras and the National Endowment for the Arts.

Festival Artistic Direction: Peter Oundjian
Festival Conductors: David Danzmayr, Marcelo Lehninger, Peter Oundjian, Radu Paponiu, Jean-Marie Zeitouni
Festival Artists: Narek Hakhnazaryan, cello; Timothy Collins, composer; Yefim Bronfman, Cody Garrison, Olga Kern, Gabriela Martinez, Orion Weiss, piano; Michelle DeYoung, mezzo-soprano; Vadim Ghizman, Augustin Hadelich, Robert McDuffie, Philippe Quint, violin

Orchestra Affiliation: Colorado Music Festival Orchestra
For Information:
Liz McGuire, executive director
900 Baseline Rd.
Boulder, CO 80302
303 665 0599
mcguire@comusic.org
coloradomusicfestival.org
@COMusic
@Colomusic
@Colomusicfestival

National Repertory Orchestra
Breckenridge, CO
June 3 to July 29

A tuition-free, preeminent, and intensive fellowship that equips young musicians for orchestral music careers. World-renowned guest conductors and artists, continuing education seminars, solo opportunities, mock auditions, and community engagement experiences.

Festival Artistic Direction: Carl Topilow, music director
Festival Conductors: Carl Topilow, music director; JoAnn Falletta; Michael Stern; and more to be announced
Festival Artists: Joseph Conyers, bass; Ricardo Morales, clarinet; Elizabeth Hainen, harp; Christopher Deviney, She-e Wu, percussion; David Bilger, trumpet; Amy Oshiro, violin
For Information:
Cecile Forsberg, chief operating officer

Strings Music Festival
Steamboat Springs, CO
June 22 to August 24

Strings Music Festival presents music of the highest quality. Our summer festival includes a genre-spanning lineup featuring classical and popular contemporary music performed in an intimate, 570-seat Pavilion.

Festival Artistic Director: Michael Sachs
Festival Conductors: Brett Mitchell, Loras Schissel, Mark Gould, Michael Sachs
Festival Artists: Scott Dixon, Leigh Mesh, Timothy Pitts, bass; John Clouser, William Short, bassoon; Julie Albers, Austin Fisher, Christopher French, Barry Gold, Ariana Nelson, Joel Noyes, David Rosen, Karissa Zadinsky, cello; Mark Nuccio, clarinet; Jonathan Cohen, clarinet/bass clarinet; Mark Gould, Brett Mitchell, Loras Schissel, conductor; Adam Frey, euphonium; Christina Smith, Jennifer Steele, flute; Sharon Sparrow, flute/piccolo; Alicia Basinski, harp; Cherie Losey Feder, Yolanda Kondonassis, harp; Angela Cordell Bilger, Tod Bowermaster, Richard Deane, Joshua Phillips, Julia Pilant, Michael Thornton, Gail Williams, horn; Gavin Martin, keyboard; Elizabeth Koch Tiscione, Catherine Weinfield, oboe; Michele Tosser-Smith, oboe/english horn; Marc Damoulakis, Bill Cahn, Peter Flamm, Vadim Karpinos, Joseph Tompkins, Kevin Watkins, percussion; Benjamin Hochman, Gavin Martin, Joanne Pearce Martin, piano; Jeremy Epp, Paul Yancich, timpani; Alex Iles, Peter Sullivan, Douglas Wright, trombone; David Bilger, Conrad Jones, Travis Peterson, John Rommel, Jose Sibaja, Scott Thornburg, Michael Tiscione, trumpet; James Jenkins, Sam Pilafian, tuba; Will Bender, Wesley Collins, Mark Jacobs, Paul Murphy, Lynne Ramsey, Kathryn Sievers, Claude Sim, Gabrielle Skinner, viola; Laura Albers, Nurit Bar-Josef, Myrslava Bartels, Marie Berard, Katherine Bormann, Martin Chalifour, Melissa Deal, Vijay Gupta, Missy Lukin, John Macfarlane, Jeanelle Mosburg, Peter Orto, Ellen Pendleton Troyer, Scott Weber, Anya Wilkening, Nancy Wu, Jeffrey Zehngut, violin

Featured Groups: Cliburn Silver Medalist Kenny Broberg, Attacca Quartet
For Information:
Katie Carroll, director of artistic administration

Florida

Sarasota Music Festival
Sarasota, FL
June 4 to June 23

Sarasota Music Festival is a magical combination of 40 acclaimed faculty artists performing intriguing and dazzling pieces with 60 students from
Symphony of the Americas Summerfest
South Florida and selected countries of the Americas
June 10 to August 10
Internationally acclaimed musicians and soloists from Europe and the Americas join principal musicians of the Symphony of the Americas for chamber orchestra and ensemble concerts under the baton of Maestro James Brooks-Bruzzese.

Festival Conductors: James Brooks-Bruzzese
Festival Artistic Direction: Lorenzo Turchi-Floris
Featured Groups: Mission Chamber Orchestra and others
Orchestra Affiliation: Symphony of the Americas
For Information: Rene LaBonte, vice president, executive director
2425 E. Commercial Blvd. #405 Ft. Lauderdale, FL 33308
954 494 1411
imfunrts@aol.com
sota.org
@sota.org
@SOTAmericas

**MAINE**
Bar Harbor Music Festival
Bar Harbor, ME
July 1 to July 29
Hailed as “one of New England’s great music festivals,” Bar Harbor celebrates its 52nd season in a breathtaking setting. Highlights will include the annual residency of the nation’s finest orchestra, the Chicago Symphony Orchestra.

Festival Artistic Direction: Francis Fortier
Festival Conductors: Francis Fortier, conductor, Bar Harbor Festival String Orchestra; Jeffrey Ellendenberger, assistant conductor, Bar Harbor Festival String Orchestra; and Cara Chowning, music director, Bar Harbor Music Festival Opera Theatre
Festival Artists: Jimmy Muzzy, baritone; Michael Chioldi, bass; John Clark, clarinet; Edmund Cionek, bass-baritone, Frederica von Stade, Michelle De Young, mezzo-soprano; Cipa Dichter, Dominic Cheli, Federico Colli, Gil Kalish, Igor Levit, Jeff Babko, Paul Appleby, tenor; Joshua Bell, Miriam Fried, Piano; Amy Burton, Dawn Upshaw, Laurie Rubin, Nadine Sierra, Tamara Wilson, soprano; Michael Fabiano, Paul Appleby, tenor; Joshua Bell, Miriam Fried, Ray Chen, violin; Audra McDonald, vocalist
Featured Groups: Apollo’s Fire, Argus Quartet, Chanticleer, Emerson String Quartet, Juilliard String Quartet, Lincoln Trio, Pacifica Quartet, Takacs String Quartet, Zukerman Trio
Orchestra Affiliation: Chicago Symphony Orchestra
For Information: Allie Brightwell, media manager
418 Sheridan Road Highland Park, IL 60035
847 266 5000
tickets@ravinia.org
ravinia.org
@raviniafestival
@raviniafestival
@raviniafestival

**ILLINOIS**
Grant Park Music Festival
Chicago, IL
June 13 to August 18
Carlos Kalmar leads the Grant Park Orchestra and Chorus in a season of 30 concerts in the Frank Gehry–designed Pritzker Pavilion, including Mozart’s Violin Concerto, Rhapsody in Blue, Carmina Burana, and a world premiere commission.

Festival Artistic Direction: Carlos Kalmar
Festival Conductors: Christopher Bell, Rodenick Cox, David Danzmayr, Dennis Russell Davies, Carlos Kalmar, Gemma New, Vinay Parameswaran, Markus Stenz, Kevin Stites
Festival Artists: Eric Hall, bassoon; Pablo Fernandez, Walter Haman and Johannes Moser, cello; Adam Walker, flute; Nathan Mills, oboe; Colin Currie, percussion; Emily Bear, Kirill Gerstein, George Li, Natasha Paremski, piano; Jeremy Black, William Hagen, and Paul Huang, violin; Sierra Boggess, John Brancy, Janai Brugger, Dashaon Burton, Ben Crawford, Claire de Sevigne, Michael Maniaci, Kelley O’Connor, Lauren Segal, Ryan Silverman, Michael Samuel, and Brendan Turoy; vocalists
Featured Groups: Lyric Opera’s Patrick G. and Shirley W. Ryan Opera Center; Anima—Glen Ellyn
including the annual residency of the nation’s finest orchestra, the Chicago Symphony Orchestra.

Festival Artistic Direction: Welz Kauffman
Festival Conductors: Andy Einhorn, Emil de Cou, Ken-David Masur, Marin Alsop, Michael Stern
Festival Artists: Ksenija, accordion; Thomas Hampton, baritone; Luca Pisaroni, Ryan Speedo Green, bass-baritone, Frederica von Stade, Michelle De Young, mezzo; Cipa Dichter, Dominic Cheli, Federico Colli, Gil Kalish, Igor Levit, Jeff Babko, John Musto, Jonathan Biss, Jorge Federico Osorio, Julio Elizalde, Katherine Jacobson Fleisher, Kevin Murphy, Leon Fleisher, Makoto Ozone, Michael Boriskin, Misha Dichter, Peter Serkin, piano; Amy Burton, Dawn Upshaw, Laurie Rubin, Nadine Sierra, Tamara Wilson, soprano; Michael Fabiano, Paul Appleby, tenor; Joshua Bell, Miriam Fried, Ray Chen, violin; Audra McDonald, vocalist
Featured Groups: Apollo’s Fire, Argus Quartet, Chanticleer, Emerson String Quartet, Juilliard

**SUMMER FESTIVALS 2018**

Children’s Chorus
Orchestra Affiliation: Grant Park Orchestra
For Information: Jill Hurwitz, chief marketing officer
205 E. Randolph Street
Chicago, IL 60601
312 744 9179
jill.hurwitz@gpmf.org
@grantparkmusicfestival
@gpmf

Ravinia Festival
Highland Park, IL
June 1 to September 16
Ravinia, located just north of Chicago, is North America’s oldest and most diverse music festival, presenting over 140 different events every summer, including over 30 world premieres, more than 200 world-class artists on 16 outdoor stages, 15 days of music for families, and free, outdoor dance performances.

Festival Artists: Ken-David Masur, Marin Alsop, Michael Stern, Anthony Roth Costanzo, Ryan Speedo Green, Joshua Bell, John Musto, Jonathan Biss, Jorge Federico Osorio, Victoria Strauss, Roger Stein, Andrew Litton, Robert Spano, Juanjo Mena, Rosemary Wilsdon, David Zobel, John Musto, Jonathan Biss, Jorge Federico Osorio, Julio Elizalde, Katherine Jacobson Fleisher, Kevin Murphy, Leon Fleisher, Makoto Ozone, Michael Boriskin, Misha Dichter, Peter Serkin, piano; Amy Burton, Dawn Upshaw, Laurie Rubin, Nadine Sierra, Tamara Wilson, soprano; Michael Fabiano, Paul Appleby, tenor; Joshua Bell, Miriam Fried, Ray Chen, violin; Audra McDonald, vocalist
Featured Groups: Apollo’s Fire, Argus Quartet, Chanticleer, Emerson String Quartet, Juilliard

Familiar landmarks at the Ravinia Festival, just north of Chicago.

Humperdinck’s Hänsel und Gretel, the 46th Annual Bar Harbor Festival String Orchestra Acadia National Park Outdoor Concert, the world premiere of Edmund Cionek’s Adagio For Strings, and the 35th Annual New Composer Concert.

Festival Artistic Direction: Francis Fortier
Festival Conductors: Francis Fortier, conductor, Bar Harbor Festival String Orchestra; Jeffrey Ellendenberger, assistant conductor, Bar Harbor Festival String Orchestra; and Cara Chowning, music director, Bar Harbor Music Festival Opera Theatre
Festival Artists: Jimmy Muzzy, baritone; Michael Chioldi, bass; John Clark, clarinet; Edmund Cionek, Joshua Cody, composer; Allison Kiger, flute;Christopher Ladd, guitar; Ina Zdorovetchi, harp; Jaime Van Eyck, mezzo-soprano; Alexandra Beliakovich, Cara Chowning, Deborah Fortier, Christopher Johnson, Antonio Galera López, Ross Petot, piano; Janinah Burnett, April Martin, soprano; Fenlon Lamb, stage director; Doug Jones, tenor; Ashe

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special advertising supplement to symphony
SUMMER
FESTIVALS
2018

Boston Landmarks Orchestra
July 18 to August 29
DCR’s Hatch Memorial Shell, Boston, MA
Boston Landmarks Orchestra offers free outdoor concerts at the Massachusetts Department of Conservation and Recreation’s Hatch Memorial Shell, frequently featuring collaborations with other performing, educational, and social-service organizations.

Festival Conductor: Christopher Wilkins
Festival Artists: Boston Landmarks Orchestra
Featured Groups: Back Bay Chorale, One City Choir, and others
Orchestra Affiliation: Boston Landmarks Orchestra
For Information:
Jo Frances Meyer, executive director
214 Lincoln Street, Suite 331
Boston, MA 02134
617 987 2000
info@landmarkorchestra.org
landmarkorchestra.org
@LandmarksOrch
@LandmarksOrch
@LandmarksOrch

Tanglewood Music Festival
Lenox, MA
June 15 to September 2
Tanglewood, the summer home of the Boston Symphony Orchestra, is an idyllic destination for anyone looking to get away from it all and experience some of the world’s best orchestral music. The first annual event showcased the best in classical music from around the world, with two free outdoor performances in Town Center Park and one indoor, ticketed show at the Warren Miller Performing Arts Center.

Festival Artistic Direction: Andris Nelsons
Festival Conductor: Peter Bay
Festival Artists: Angella Ahn, violin; Bella Hristova, violin; Audra McDonald, Jessica Vosk, Tony Yazbeck, vocalist

Featured Groups:

Orchestra Affiliation: Boston Symphony Orchestra
For Information:
Customer Service

Gordon, viola; Jeffrey Ellenberger, violin
Featured Groups: Ardelia Trio, Bar Harbor Festival String Orchestra, Bar Harbor Music Festival Opera Theatre, Brass Venture, Wolverine Jazz Band
Orchestra Affiliation: Bar Harbor Festival String Orchestra
For Information:
Deborah Swanger Fortier, associate director
214 Lincoln Street, Suite 331
Boston, MA 02134
617 987 2000
info@barharbormusicfestival.org
barharbormusicfestival.org
@barharbormusicfestival

Massachusetts
Boston Landmarks Orchestra
July 18 to August 29
DCR’s Hatch Memorial Shell, Boston, MA
Boston Landmarks Orchestra offers free outdoor concerts at the Massachusetts Department of Conservation and Recreation’s Hatch Memorial Shell, frequently featuring collaborations with other performing, educational, and social-service organizations.

Festival Conductor: Christopher Wilkins
Festival Artists: Boston Landmarks Orchestra
Featured Groups: Back Bay Chorale, One City Choir, and others
Orchestra Affiliation: Boston Landmarks Orchestra
For Information:
Jo Frances Meyer, executive director
214 Lincoln Street, Suite 331
Boston, MA 02134
617 987 2000
info@landmarkorchestra.org
landmarkorchestra.org
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Tanglewood Music Festival
Lenox, MA
June 15 to September 2
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Festival Artists: Angella Ahn, violin; Bella Hristova, violin; Audra McDonald, Jessica Vosk, Tony Yazbeck, vocalist

Featured Groups:

Orchestra Affiliation: Boston Symphony Orchestra
For Information:
Customer Service

Kaiser, Alex Mansoori, Miles Mykkkanen, Nicholas Pluta, tenor; Joshua Bell, Pamela Frank, Midori, Gil Shaham, Baiba Skride, Christian Tetzlaff, violin; Audra McDonald, Jessica Vosk, Tony Yazbeck, vocalist

Featured Groups:

Orchestra Affiliation: Boston Symphony Orchestra
For Information:
Customer Service

soprano; Yo-Yo Ma, Kian Soltani, cello; Elizabeth Rowe, flute; Sasha Cooke, Susan Graham, Elisabeth Kulman, Isabel Leonard, Kelley O’Connor, mezzo-soprano; Thomas Adès, Emanuel Ax, Yefim Bronfman, Rudolf Buchbinder, Jeremy Denk, Leon Fleisher, Kirill Gerstein, Katherine Jacobson, Lang Lang, Igor Levit, Paul Lewis, Garrick Ohlsson, Yuja Wang, piano; Sharteen Joynt, Hannah Morris, Hanna-Elisabeth Müller, Kristine Opolais, Susanna Phillips, Nadine Sierra, Alexandra Silber, soprano; Piotor Beczala, Neal Ferreira, Joseph

At the Big Sky Classical Music Festival in Montana, Peter Bay conducts the Big Sky Festival Orchestra.
to Glass and Kerns.

**Festival Artists:** Xavier Foley, bass; David Finckel, Myron Lutzke, Johannes Moser, cello; Anton Dresler, clarinet; Tara Helen O’Connor, flute; Stewart Rose, horn; Timo Andres, Julien Brocal, Jenny Chen, Wu Han, Ingrid Fliter, Jeffrey Kahane, Anne-Marie McDermott, Pedja Muzijevic, Yevgeny Sudbin, Orion Weiss, piano; Aaron Boyd, Krista Bennion Feeney, Vadim Ghuzman, Caroline Goulding, Daniel Phillips, violin; Gabriel Kahane, vocals/piano

*Featured Groups:* Borromeo, Calidore, Dover, and Escher string quartets

For Information: Lindsay Hume, director of outreach and logistics 96 S. Grove Creek Rd.

Fishail, MT 59028

Lindsey.himum@tippetrise.org

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**NEVADA**

**Classical Tahoe**

Classical Tahoe Concert Pavilion at Sierra Nevada College, Incline Village, NV

July 27 to August 12

A virtuoso orchestra of musicians invited from the Metropolitan Opera, Los Angeles and New York philharmonics, Cleveland Orchestra, the symphonies of San Francisco, Seattle, Dallas, Toronto, Vancouver, and other exceptional ensembles.

**Festival Artists:** Sharon Robinson, cello; Daniel Gilbert, clarinet; Chris Brubeck, composer; Ekaterina Semenchuk, mezzo-soprano; Leonel Morales, piano; Laura Hamilton, Jaime Laredo, violin

*Featured Groups:* Classical Tahoe Festival Orchestra

For Information:

Lindsay McIntosh, deputy director

948 Incline Way

Incline Village, NV 89451

209 202 9238

lindsay@classicaltahoe.org

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[facebook](https://www.facebook.com/classicaltahoe)

**NEW MEXICO**

**Santa Fe Chamber Music Festival**

Santa Fe and Albuquerque, NM

July 15 to August 20

The Santa Fe Chamber Music Festival presents its 46th season from July 15 to August 20. The Festival’s 45 concerts feature nearly 100 works—including five premieres—performed by the world’s finest classical musicians in beautiful and intimate venues in Santa Fe and Albuquerque. Conductor and violinist Alan Gilbert returns to the festival as artist-in-residence.

**Festival Artists:** Leagh Mesh, Mark Tarun, bass; Julia Harguindey, Lewis Kirk, Christopher Millard, Ted Soluri, bassoon; Alastair Eng, Joseph Johnson, Eric Kim, Mark Kosower, Peter Stumpf, Kaja William-Olsson, cello; Laura Andan, Liam Burke, Todd Levy, Anthony McGill, Amy Zooto, clarinet; Bart Feller, Tara Helen O’Connor, flute; Roberto Capocchi, guitar; June Han, harp; Paolo Bordignon, Kathleen McIntosh, harpsichord; Richard Deane, Jennifer Montone, Leeanne Sterrett, horn; Sasha Cooke, mezzo-soprano; Robert Ingliss, Kevin Vigneau, Liang Wang, oboe; Daniel Druckman, Gregory Zuber, percussion; Gloria Chien, Simon Crawford-Phillips, Ran Dank, Benjamin Hochman, Soyeon Kate Lee, Gilles Vonsattel, Shai Wosner, Haochen Zhang, piano; John Rubinstein, Lucy Shelton, reciters; Eric Lau, saxophone; Paul Groves, tenor; Christopher Bassett, Mark Fisher, trombone; David Dash, Charles Lea, Christopher Stingle, trumpet; Margaret Dyer Harris, L.P. How, Hsin-Yun Huang, Ida Kavafian, Alexandra Leem, Cynthia Phelps, Steven Tenenbom, viola; Martin Beaver, Kathleen Brauer, Harvey de Souza, Guillermo Figueroa, Jennifer Frautschy, Alan Gilbert, Jennifer Gilbert, L.P. How, Frank Huang, Daniel Jordan, Ida Kavafian, Benny Kim, Soo Lin Kim, Daniel Phillips, William Preucil, Manabu Suzuki, Sarah Tasker, Ashley Vandiver, violin

*Featured Groups:* Danish String Quartet, Dover Quartet, FLUX Quartet, New York Philharmonic String Quartet, Orion String Quartet, Zebra Trio

For Information:

Steven Otisvky, executive director

P.O. Box 2227

Santa Fe, NM 87504

505-983-2075

sovitsky@sfcmf.org

 santafechambermusic.com

[facebook](https://www.facebook.com/ SF Chamber Music)

[facebook](https://www.facebook.com/ SF Chamber Music)

**NEW YORK**

**2018 New York Philharmonic Concerts in the Parks**

Presented by Didi and Oscar Schaefer

All five boroughs of New York City

June 12 to June 17

The New York Philharmonic Concerts in the Parks returns for their 53rd season with free outdoor concerts in all five New York City boroughs, June 12 to 17, 2018.

**Festival Conductor:** James Gaffigan

**Featured Group:** New York Philharmonic

**Orchestra Affiliation:** New York Philharmonic

nyphil.org/parks

[facebook](https://www.facebook.com/ nyphilharmonic)

[facebook](https://www.facebook.com/ nyphilharmonic)

**American Music Festival**

Experimental Media and Performing Arts Center, Troy, NY

May 30 to June 3

Experience the beauty and artistry of the Albany Symphony at the American Music Festival, a bold weekend festival of innovative concerts and artistic happenings around Troy, New York. Hear thrilling new works come to life and witness for yourself how the Albany Symphony and Grammy Award-winning Maestro David Alan Miller are reshaping America’s musical landscape.

**Festival Artistic Direction:** David Alan Miller

**Festival Conductor:** David Alan Miller

**Festival Artists:** David Del Tredici, Steven Burke, Loren Lataco, composer; Marc Peloquin, piano; Hila Plitmann, Nancy Allen Lundy, Lucy Dhegrae, Lucy Fitzgibbon, soprano

*Featured Groups:* Dogs of Desire, Yarn/Wire

For Information:

Justin Cook, marketing manager

19 Clinton Ave.

Albany, NY 12207

518 694 3300

Justin694@AlbanySymphony.com

albanyconcepts.com/2018-american-music-festival/

[facebook](https://www.facebook.com/ AlbanySym)

[facebook](https://www.facebook.com/ AlbanySym)

[facebook](https://www.facebook.com/ AlbanySym)

**Caramoor Center for Music and the Arts**

Katonah, NY

June 16 to July 29

Caramoor’s 73rd summer season takes place at the festival’s stunning 90-acre campus in Katonah, New York and features new music from 22 living composers including two world premieres, anticipated debuts, Baroque and Classical opera, and continues to highlight innovation across symphonic, chamber, American roots, sound art, and jazz music genres.

**Festival Artistic Direction:** Kathy Schuman, vice president, artistic programming and executive producer

**Festival Conductors:** Bernard Labadie, Geoffrey McDonald, Nicholas McGegan, Ludovic Morlot

**Festival Artists:** Philip Cutlip, Steven Herring, Davón Tines, bass-baritone; Jorel Williams, baritone; Oliver Herbert, Karen Ouzounian, cello; Moran Katz, Todd Palmer, clarinet; Reginald Veal, double bass; Terence Gully, drum set; Derek Gripper, Sharon Isbin, Romero Lubambo, guitar; Katie Krouek, horn; Kristin Gornstein, Susan Graham, Isabel Leonard, Cécile van de Sant, mezzo-soprano; Michael Brown, Marc-André Hamelin, Peter Martin, Beata Moon, Roman Rabinovich, piano; Ted Sperling, piano and host; Natalie Bergeron, Amy Preston, Katrina Galka, Ashley Kerr, Sherezade Panthaki, Emily Sawie, soprano; Isaiah Bell, Chad Johnson, Michael Kuhn, tenor; Ayane Kozasa, Vicki Powell, viola; Pamela Frank, Alexi Kenney, Jesse Mills, violin; Mikaela Bennett, Ben Davis, Angelique Kidjo, Aimee Mann, Audra McDonald, Bryce Pinkham, Dianne Reeves, Reena Shah, Alysha Umphress, vocalist

SUMMER FESTIVALS 2018

Orchestra Affiliation: Lake Placid Sinfonietta
For Information: Deborah Sutin Fitts, executive director
P.O. Box 1303
17 Algonquin Ave.
Lake Placid, NY 12946
518 523 2051
info@lakeplacidsinfonietta.org
LakePlacidSinfonietta.org
@lpsinfonietta
@LPSinfonietta
@LPSinfonietta

Maverick Concerts
Woodstock, NY
June 30 to September 2
World-class classical, jazz, contemporary, and children’s music presented by America’s oldest continuous summer chamber music festival. Maverick Concerts is a multi-starred attraction on the National Register of Historic Places.
Festival Artistic Direction: Alexander Platt
Festival Conductor: Alexander Platt

Chautauqua Institution Music Festival
Chautauqua, NY
June 23 to August 26
Chautauqua is a cultural center and community located on the shores of Chautauqua Lake in southwestern New York state with a unique mix of performing and visual arts, lectures, and recreational activities. Our resident arts groups include the Chautauqua Symphony Orchestra, Chautauqua Opera Company, and Chautauqua Theater Company.
Festival Artistic Direction: Rossen Milanov, music director
Orchestra Affiliation: Chautauqua Symphony Orchestra
For Information: Deborah Sunya Moore, vice president for performing and visual arts
1 Ames Ave.
Chautauqua, NY 14757
716 357 6232
dsunyamoore@chq.org
chq.org

Lake Placid Sinfonietta
Lake Placid, NY
July 4 to August 12
“A New Century, A Timeless Tradition” celebrates the orchestra’s 101st summer season in the heart of the Adirondacks. The twenty orchestra members, top musicians from around the country, are joined by spectacular guest artists.
Festival Artistic Direction: Ron Spigelman (orchestral), Navah Perlman (chamber)
Festival Conductor: Ron Spigelman, music director
Festival Artists: Gregory Quick, bassoon; Ann Alton, Jonathan Brin, cello; Daniel Szasz, concertmaster; Amitai Vardi, clarinet; Devin Howell, double bass; Anne Lindblom Harrow, flute; Adam Pandolfi, horn; Cynthia Watson, oboe; Tony Oliver, percussion; Denise Cridge, Julia DiGaetani, viola; Amanda Brin, Karl Braaten, Anna Gendler, Gaylon Patterson, Diana Pepelea, Marius Tabacila, violon
Chamber Artists: Jia Kim, Areta Zhulla, Navah Perlman
Guest Artists: Jubilant Sykes, baritone; Jia Kim, cello; Navah Perlman, piano; Areta Zhulla, violin
Featured Groups: Lake Placid Sinfonietta, LPS Pro Musica

Brevard Music Center, Summer Institute & Festival
Brevard, NC
June 22 to August 5
One of America's premier summer training programs for exceptional young musicians. Students participate in orchestral studies, piano, opera, composition, jazz, classical guitar, and voice alongside world-renowned guest artists and faculty.
Festival Conductors: Matthias Bamert, Rune Bergmann, JoAnn Falletta, Daniel Hege, Ken Lam, Sebastian Lang-Lessing, Keith Lockhart
Festival Artistic Direction: Keith Lockhart
Festival Artists: Narek Hakhnazaryan, cello; Dilshad Posnock, Amy Porter, flute; Adam Holzman, Mike Mills, guitar; Olga Kern, Dasol Kim, Norman Kreiger Krieger, Yekwon Sunwoo, Conrad Tao, piano; Noah Bendix-Balgley, Annette Gregory, Sergey Khachatryan, Robert McDuffie, William Preucil, Itamar Zorman, violin
Featured Groups: Shanghai Quartet, So Percussion, Steep Canyon Rangers, Time for Three, Zorá String Quartet
For Information:
Jason Posnock, director of artistic planning and educational programs
349 Andante Lane
P.O. Box 312
Brevard, NC 28712
posnock@brevardmusic.org
brevardmusic.org

@brevardmusiccenter
@brevardmusic
@brevardmusic

OHIO
May Festival
Music Hall, Cincinnati, OH
May 18 to May 26
In 1878 Cincinnati created a home for its treasured choral festival. Today Cincinnati brings its May Festival Chorus back to that magnificently refurbished home, Music Hall. Take your seat. Surround yourself in song.

Festival Artistic Direction: Juanjo Mena
Festival Conductors: Juanjo Mena, Eun Sun Kim, Robert Porco
Festival Artists: José Antonio Lopez, baritone; Sasha Cooke, mezzo-soprano; Jonathan Biss, piano; Measha Brueggergosman, soprano; Anthony Marwood, violin
For Information:
Mark Knipple, director of artistic operations

OREGON
Britt Music and Arts Festival
Jacksonville, OR
July 25 to August 11
The Britt Orchestra Season is a summer festival that features 90-plus professional musicians who come together for three weeks of world-class performances under the baton of Music Director Teddy Abrams.

Festival Artistic Direction: Teddy Abrams
Festival Conductor: Teddy Abrams
Festival Artists: Edgar Meyer, double bass; Sasha Cooke, mezzo-soprano; Jonathan Biss, piano; Measha Brueggergosman, soprano; Anthony Marwood, violin
For Information:
Mark Knipple, director of artistic operations

Chamber Music Northwest Summer Festival
Portland, OR
June 25 to July 29
CMNW is celebrating the diversity of chamber music. With Mozart trios, Bright Sheng’s chamber opera, and new arrangements of Duke Ellington, we’re reveling in everything chamber music can be!

Festival Artistic Direction: David Shifrin
Festival Artists: Julie Feves, bassoon; Fred Sherry, Sophie Shao, Peter Wiley, cello; David Shifrin, clarinet; Valerie Coleman, Tara Helen O’Connor, Ransom Wilson, flute; Anne-Marie McDermott, Bright Sheng, André Watts, piano; Wu Man, pipa; Andy Akiko, Ian David Rosenbaum, percussion; Paul Neubauer, Steven Tenenbom, viola; Jennifer Frautschi, Cho-Liang Lin, Ani Kavafian, Ida Kavafian, violin
Featured Groups: Daedalus Quartet, Dover Quartet, Harlem Quartet, Imani Winds, Kenari Quartet, Miro Quartet, Montrose Trio, Verona Quartet
For Information:
Rachael Smith, marketing director
2300 SW 1st Ave
Suite 103
Portland, OR 97201
503 223 3202
smith@cmnw.org
cmnw.org

@chambermusicnorthwest
@chambermusicnw
@chambermusicnw

Oregon Bach Festival
Eugene, OR
June 29 to July 14
The masterworks of J.S. Bach and those influenced by his music.

Festival Conductors: John Nelson, JoAnn Falletta, Anton Armstrong
Guest Conductor: Alexander Weimann
Festival Artists: Richard Danielpour, Philip Glass, composer; Paul Jacobs, organ; Simone Dinnerstein, piano; Nicole Cabell, soprano; Nicholas Phan, tenor; Monica Huggett, violin
Featured Groups: Imani Winds, Simply Three, Rodney Marsalis Philadelphia Big Brass
For Information:
Josh Gren, director of marketing and communications
541 346 5667
gren@uoregon.edu
OregonBachFestival.org

@oregonbachfestival
@oregonbachfest
@oregonbachfest

Sunriver Music Festival
Sunriver, OR
August 9 to August 22
Sunriver Music Festival Orchestra performs at the Historic Great Hall at Sunriver Resort and at the Tower Theatre in downtown Bend. The festival’s premier classical, pops, and solo concerts feature many internationally acclaimed performers.

Festival Artistic Direction: George Hanson
Festival Conductor: George Hanson
Festival Artists: Ben Lulich, clarinet; Stephen Seifert, mountain dulcimer; Daniel Hsu, 2017 Cliburn medalist, piano
For Information:
Pamela Beezley, executive director
P.O. Box 4308
Sunriver, OR 97707
541 593 1084
information@sunrivermusic.org
sunrivermusic.org

Anton Armstrong conducts the Oregon Bach Festival Orchestra and the Stangeland Family Youth Choral Academy at the Oregon Bach Festival.
**SUMMER FESTIVALS 2018**

**PENNSYLVANIA**

**Mann Center for the Performing Arts**
Philadelphia, PA
May 12 to July 27

The Mann Center for the Performing Arts has served for many decades as Philadelphia’s premier outdoor performing arts summer festival, presenting a wide array of cultural programming and popular events.

**Festival Artistic Direction:** VP of Artistic Planning—Chief Innovation Officer Toby Blumenthal; Artistic Advisor Evans Mirageas; Festival Artistic Director, CEO of NEWorks Productions, and Collaborative Artistic Partner Nolan Williams, Jr.

**Featured Concerts:**
- Bernstein: Broadway—Beyond; Harry Potter—the Prisoner of Azkaban in Concert; Jaws in Concert; A Night of Gershwin; Roger Daltrey Performs The Who’s “Tommy”; Star Wars: A New Hope in Concert; The Philly POPS Comcast NBCUniversal Memorial Salute; Tchaikovsky Spectacular; Yanni 25—Acropolis Anniversary Tour; Mann Center/Philadelphia Eagles/NFL Films Present: A Championship Season with the Philadelphia Orchestra. Artists and programs subject to change. Please go to MannCenter.org for our full season lineup.

**Orchestra Affiliation:** Philadelphia Orchestra, Philly POPS, Chamber Orchestra of Philadelphia

For Information:
Toby Blumenthal, VP of artistic planning—chief innovation officer
123 South Broad Street
Suite 815
Philadelphia, PA 19109
215 546 7900
tblumenthal@manncenter.org
MannCenter.org
@themanncenter
@manncenter

**Music House International/Philadelphia International Music Festival**
Bryn Mawr, PA
June 13 to June 29

Music House participants work with members of the Philadelphia Orchestra in solo performance, audition preparation, symphony and repertory orchestra rehearsals, chamber music, and mock auditions with Philadelphia Orchestra Assistant Conductor Kensho Watanabe.

**Festival Artistic Direction:** Kimberly Fisher, principal second violin, the Philadelphia Orchestra

**Festival Conductors:** Kensho Watanabe, Thomas Hong, Louis Scaglione

For Information:
David Nipps, festival coordinator
2954 East Grant Avenue
Williamstown, NJ 08094
856 875 6816
info@pimf.org
MusicHouseInternational.org
@musichouseinternational; @PhiladelphiaInternationalMusicFestival

**TEXAS**

**Concerts In The Garden**
Fort Worth Botanic Garden
June 1 to July 4

A five-week music festival offering seventeen nights of outdoor concerts at the Fort Worth Botanic Gardens, with fireworks every night.

1812 Overture, Music of Styx, Benny Goodman Tribute, Music of Prince and Queen, Old-Fashioned Fam-
**SUMMER FESTIVALS 2018**

**FESTIVALS IN TEXAS**

**Immanuel and Helen Olschan Texas Music Festival**  
Houston, TX  
June 5 to July 1  
Thirty days of concerts, master classes, and summer training institutes provide the Houston area with nearly 50 public events each June. The festival orchestra presents programs weekly with distinguished conductors and soloists.  
**Featured Groups:** Festival Orchestra, Faculty Chamber Music, Moores School Concert Chorale  
**For Information:** Alain G. Declert, program director  
AlainD@festivalhill.org  
713 743 3167  
Round Top Festival Institute  
Round Top, TX  
June 3 to July 15  
A professional summer institute for orchestra, chamber music, and solo performance study in Texas.  
**Featured Groups:** Festival Orchestra, Moores School Concert Chorale  
**For Information:** Alain G. Declert, program director  
AlainD@festivalhill.org  
713 743 3167  
Round Top Festival Institute  
Round Top, TX  
June 3 to July 15  
A professional summer institute for orchestra, chamber music, and solo performance study in Texas.  
**Featured Groups:** Festival Orchestra, Moores School Concert Chorale  
**For Information:** Alain G. Declert, program director  
AlainD@festivalhill.org  
713 743 3167

**UTAH**

**Deer Valley Music Festival**  
Park City, UT  
June 30 to August 11  
The Deer Valley Music Festival, the Utah Symphony’s summer home, offers a variety of classical, chamber, and entertainment performances in scenic venues throughout the mountain resort town of Park City.  
**Orchestra Affiliation:** Utah Symphony  
**For Information:** Heather Weinstock, manager of special events  
336 N. 400 W  
Salt Lake City, UT 84103  
801 869 9011  
HWWeinstock@usuo.org

**VIRGINIA**

**Wintergreen Summer Music Festival and Academy**  
Wintergreen, VA  
July 9 to August 5  
Located in Virginia’s Blue Ridge Mountains, the Wintergreen Summer Music Festival and Academy inspires, educates, and welcomes audiences, students, and professional musicians alike through a month-long festival of orchestral, chamber, jazz, pops, and bluegrass concerts.  
**Featured Groups:** John Winnert, TFC (Time for Change)  
**For Information:** Erin Freeman, artistic director  
info@wintergreenperformingarts.org

**Wintergreen Summer Music Festival and Academy**  
Wintergreen, VA  
July 9 to August 5  
Located in Virginia’s Blue Ridge Mountains, the Wintergreen Summer Music Festival and Academy inspires, educates, and welcomes audiences, students, and professional musicians alike through a month-long festival of orchestral, chamber, jazz, pops, and bluegrass concerts.  
**Featured Groups:** John Winnert, TFC (Time for Change)  
**For Information:** Erin Freeman, artistic director  
info@wintergreenperformingarts.org  
434 361 0541

**In Vienna, Virginia, Wolf Trap’s Filene Center has been the summer home of the National Symphony Orchestra since it opened in 1971.**
**SUMMER FESTIVALS 2018**

**WASHINGTON**

**Marrowstone Music Festival**

**Bellingham, WA**

**July 22 to August 5**

The largest and most comprehensive of its kind, Marrowstone is the premier orchestral training program of the Pacific Northwest, featuring three full orchestras, chamber music, and world-renowned artist faculty.

**Festival Artistic Director**: Stephen Rogers Radcliffe

**Festival Conductors**: Stephen Rogers Radcliffe, Dale Cleverenger, Ryan Dudenhostel

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marrowstone@syso.org

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For Information:
Connie Cooper, executive director
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info@seattlechambermusic.org

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**Featured Group**: Peninsula Music Festival Orchestra

For Information:
Sharon Grutzmacher, executive director
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Ephraim, WI 54211
920 854 4060

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Conserving Endangered Woods, Advocating for Orchestras and Musicians

by Heidi Waleson

New rules under the international treaty that manages endangered species had severe unintended consequences for orchestras and musicians. Swift action by the League of American Orchestras and partner groups is addressing environmental concerns while smoothing the way for travel with musical instruments.

In the fall of 2016, Fanny Reyre-Ménard, a French luthier and vice president of an association of French musical-instrument makers, got some unexpected and unwelcome news. A hemisphere away, in Johannesburg, South Africa, delegates from 182 countries and the European Union had met at the Conference of Parties to the Convention on International Trade in Endangered Species of Wild Flora and Fauna (CITES). One of the Conference's decisions was to list the plant genus Dalbergia, more commonly known as rosewood, as a "species not necessarily threatened with extinction, but in which trade must be controlled in order to avoid utilization incompatible with their survival." Dalbergia made the list because rosewood species have been decimated to feed the demand that has exploded in China in recent years for the intricately carved furniture known as “hongmu” (red wood). Despite existing regulations, rampant illegal logging and trafficking continued, and when one source of the wood was exhausted, another was exploited. In response, CITES parties took the unusual step of listing the entire Dalbergia genus, including "all parts and derivatives," not just raw materials. Sud-
DENMARK, MUSICAL INSTRUMENTS CONTAINING EVEN SMALL AMOUNTS OF NON-THREATENED ROSEWOOD WERE SUBJECT TO A COMPLEX SYSTEM OF PERMITTING WHEN BROUGHT ACROSS INTERNATIONAL BORDERS.

The CITES news unfolded even as music stakeholders, including the League of American Orchestras, were onsite while the treaty negotiations were progressing. The League and partner organizations were working to secure policy changes that improved the treatment of musical instruments when musicians travel for performances. Many musicians and orchestras support conservation, and organizations like the League have been deeply engaged with environmental policy and its impact on musicians for years. But no one had expected the listing to pass in this draconian form, and Annotation #15, which set out the conditions of the listing that included a limited exemption for some musical instruments, was worded ambiguously and subject to conflicting interpretations.

“It was like an atomic bomb,” says Reyre-Ménard. “It was a huge number of permits, and the management authorities in the different countries were not able to handle it. It was very new and complicated. People didn’t know what to do. Many papers were not done properly. We have stories on instruments sent from one country, and then sent back again, because the papers were not correct.” Trade plummeted.

The broadness of the listing presented challenges to musicians and musical-instrument makers. Violins and other string instruments use small quantities of Indian rosewood (*Dalbergia latifolia*) for pegs. High-quality clarinets and oboes are made from a dark-colored rosewood, *Dalbergia melanoxylon*, commonly called grenadilla, that grows in Tanzania and Mozambique; other instruments that may contain rosewood or bubinga, another species listed, are guitars, xylophones, marimbas, and pianos. Neither of these *Dalbergia* species is currently threatened in the way those used for Chinese hongmu furniture are, and the amount of wood used in making instruments is tiny by comparison with that used by the furniture industry. A 2012 report said that the use of *Dalbergia melanoxylon* for all musical instrument manufacture was stable at 255 cubic meters per year; U.K. luthier Peter Beare estimates that all the artisan members of the International Association of Violin and Bow Makers combined use less than one cubic meter of Indian rosewood per year—about 4,900 sets of pegs, since one set of pegs requires 185 cubic centimeters of rosewood. In contrast, some estimates state that in 2014, China imported nearly 2 million cubic meters of hongmu red wood logs.

As a result of the listing, the number of export permits granted by U.S. Fish and Wildlife Service doubled in 2017, from 20,000 to 40,000. Most of those new permits were for musical instruments, particularly guitars from large manufacturers, according to Tim Van Norman, until recently head of permits at USFWS (he retired in April 2018). James Goldberg, who represents the National Association of Music Merchants, notes that guitar makers, who deal in larger volumes of rosewood compared to the rest of industry, were particularly hard hit, and not only because of normal exporting activities. “One problem that cropped up,” Goldberg recalls, “was that a couple of U.S. manufacturers with factories in Mexico now needed permits to bring their own manufactured guitars into the U.S.”

One immediate consequence for orchestras derived from the ambiguity of the language in Annotation #15. For example, the listing exempted “non-commercial exports of a maximum total weight of 10kg per shipment,” language intended to provide for the transportation of small objects—like musical instruments—across borders, if they were not intended for sale. However, there was debate over the meaning of “non-commercial”—did travel for paid performances qualify? Also, did 10kg per shipment mean that an entire cargo of instruments for an international orchestra tour had to weigh less than that?

Fanny Reyre-Ménard, a French luthier based in Nantes and vice president of an association of French musical-instrument makers, says that the broad 2016 CITES listing of rosewood had enormous unintended consequences for musicians, instrument makers, and orchestras.
The League of American Orchestras was quick to coordinate the response from the music industry. An international group of 21 organizations representing musicians, instrument makers, wood suppliers, and others let CITES know about the severe, unintended consequences of the dalbergia listing. Although the listing itself cannot be changed until the next Conference of the Parties in 2019, the consortium was able, working in Geneva with the committees that govern CITES between conferences, to get CITES to issue clearer definitions for the ambiguous terms in December 2017. As clarified, “non-commercial” activity includes paid or unpaid performances as well as instruments returned for repairs and instrument loans; it was also established that the 10kg weight limit was assessed on individual portions of each item in the shipment. “This was the best possible result for the near-term and means that most musicians travelling for concerts with non-Brazilian rosewood will not require permits,” says Heather Noonan, the League’s Vice President for Advocacy, who has been spearheading the work. “We are very concerned, though, about the remaining commercial restrictions, as musicians count on being able to buy and sell their instruments across borders.”

**Permits, Compliance, Clarity**

The December clarification from CITES addressed the issues of non-commercial travel, but others remained. Any cross-border sale of a musical instrument containing rosewood—even the tiny amount in violin pegs—would still require an export permit, each now costing about $75. Such permits mean considerable increases in the cost of materials and of doing business for musical-instrument makers, as well as additional expense and burden for musicians attempting to resell their instruments—all to regulate a material that is not substantially endangered by the musical instrument trade. The music industry has complied with CITES’ conservation regulations for decades. When the Asian elephant was first listed on CITES Appendix I in 1975, effectively banning international trade in the species, most instrument and bow makers stopped using ivory and found substitutes. Similarly, Brazilian rosewood (Dalbergia nigra) was no longer used by instrument makers after it was listed on Appendix I in 1992.

However, an Appendix II listing is intended to control trade, not ban it, and instrument makers point out that dalbergia melanoxylon and dalbergia latifolia are the best timber for their respective uses. “Grenadilla is a very solid, very dense wood,” says Reyre-Ménard. “You need that density for the sound. Also, when you blow into a clarinet or an oboe, this wood can handle being wet inside and dry outside without splitting. This quality is something that you don’t get with other woods.”

U.K. luthier Peter Beare explains that no other wood works as well as rosewood does for pegs: “It’s one wood on another, and when you have materials sliding, there is a perfect combination. On a maple peg box, rosewood turns best, and if you can’t turn the peg, you can’t tune. Early instruments used fruitwoods like plum and pear, but they wear out quickly. Ebony doesn’t work that well, and boxwood is good, but it’s soft, and the pegs get sticky. Mahogany is good—but it is now protected.”

The musical-instrument stakeholders are now part of a large working group, including non-governmental conservation organizations, management authorities such as U.S. Fish and Wildlife Service, and others, that will recommend changes to Annotation #15 at the next Conference of the Parties.
ence of the Parties in 2019, in Sri Lanka. The coalition's goal is to exempt all trade, both commercial and non-commercial, in musical instruments and parts containing *dalbergia* or bubinga from CITES permitting requirements. In this solution, while the raw wood materials would still be controlled at their source of export, finished instruments (and parts like pegs) would no longer require export permits. In addition to alleviating the burden for buyers and sellers of instruments, it would also free management authorities like USFWS to concentrate their efforts on more urgent conservation targets.

However, the initial conservation reasons for the genus *dalbergia* listing remain, and any change will need to take those into account. Colman O'Criodain, a policy manager for World Wildlife Fund International, who is part of the group working on Annotation #15, explains that a study of wildlife crime conducted two years ago by the United Nations Office on Drugs and Crime found that most of the trade in hongmu tree species was illegal. “The feeling was, that to make the listing effective and not to leave open loopholes, it would have to cover most finished products—furniture, at least—and it would have to cover the whole genus, because otherwise timber would be laundered as a non-listed species, which was already happening,” he says. A large part of the problem is that one rosewood species looks much like another, and while they can be distinguished on a molecular level, through mass spectrometry, that process is still too expensive and cumbersome for everyday enforcement (though Dr. Ed Espinoza, deputy director of the National Fish and Wildlife Forensics Lab in Oregon, believes that wealthy countries could afford to employ the machines at ports). Charles Barber, who heads the Forest Legality Initiative at the World Resources Institute, says, “There was a suggestion that we just exclude Indian rosewood, which has been a plantation crop for a long time. That would solve 90 percent of the guitar industry’s problems. But the counterargument is, then everyone will claim the rosewood they are exporting is that species.”

Both conservation representatives are sympathetic to the issues of the music industry. O'Criodain says, “We do accept that proportionality considerations come into play. There’s generally acceptance that the suite of annotations agreed at the last Conference of the Parties wasn’t very satisfactory, not least because different people disagree on what it actually means. And we do need to come up with something better, which would hopefully be adopted at the next Conference of the Parties. I think it will come down to whether a sufficient number of participants in the working group can live with it. I don’t think we would concede that there is no problem, but we are anxious to get consensus in this group.”

**Pernambuco, Ivory, Musical-instrument “Passports”**

This is not the first time that the orchestra world has had to grapple with the issue of endangered species. In 2007, CITES listed pernambuco, the preferred wood for bow makers, on Appendix II, making the wood subject to a complex system of permitting across international borders.
In addition to alleviating the burden for buyers and sellers of musical instruments, proposed changes to the regulations would free environmental authorities to concentrate on more urgent conservation targets.

Vigorous lobbying from the musical instrument industry, including the League, limited the listing to logs, sawn woods, and veneers; finished bows, including the millions already in circulation, were not made subject to permits for their wood. The next crisis arose in February 2014, when the United States, responding to the $10 billion illegal wildlife trade, cracked down on elephant ivory trafficking with new enforcement strategies. These made it exceedingly difficult for a musician with an instrument containing ivory to travel outside the U.S. with it, since it would not be re-admitted; domestic sales of ivory-containing instruments were also set to be severely curtailed.

The League immediately formed a coalition with other stakeholders to work with USFWS and conservation organizations to come up with commonsense regulations for instruments. Over the next two years, the group's efforts were successful: new rules broadened access to permits for overseas travel and allowed for domestic commerce in legally crafted musical instruments containing small quantities of ivory. In addition to alleviating the burden for buyers and sellers of musical instruments, proposed changes to the regulations would free environmental authorities to concentrate on more urgent conservation targets.

League Resources

The League of American Orchestras is in ongoing policy conversations with U.S. and international agencies to seek solutions that address wildlife conservation goals while also protecting international musical activity that requires musicians to travel with the tools of their trade. In addition, the League of American Orchestras provides resources to help musicians and orchestras understand requirements concerning travel with instruments made with materials that are protected by domestic and international import/export restrictions.

- Click here for an overview with information and resources from the League.
- Read League tips for navigating the permit process for travel with protected species here.
- Learn more about the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES), the agreement among governments that aims to ensure that international trade in wild animals and plants does not threaten their survival. CITES rules govern international travel with musical instruments that contain protected species.
- Read about the World Resources Institute, which works to protect the environment and its capacity to provide for the needs and aspirations of current and future generations.

Julie Kim, senior director of operations and facilities at the Cleveland Orchestra, remembers that when the rules first went into effect, “It took months and months to digest all this information, and make sense of it.”

Most importantly, USFWS stated clearly, “These items are not drivers of elephant poaching and do not provide cover for traffickers.” USFWS also doubled the number of ports that could handle items containing both animal and plant products.

With stepped-up enforcement came the musical instrument certificate, a document approved by CITES in 2013 and issued by USFWS and its international counterparts. This certificate or passport allowed a musician with an instrument containing protected species to make multiple border crossings over three years, rather than having to apply for multiple permits. USFWS also worked with the League and orchestras embarking on overseas tours on the permitting requirements required for instruments shipped as cargo. Julie Kim, senior director of operations and facilities at the Cleveland Orchestra, remembers that when the rules first went into effect, “It took months and months to digest all this information, and make sense of it.”

USFWS also worked with the League and orchestras to provide guidance, develop written materials, and take part in a webinar. “We did a lot of outreach,” says biologist Anne St. John of USFWS, who serves on the Annotation working group.

As a result, for the Cleveland Orchestra’s tours to Europe and Japan this season, the permitting process is a well-oiled machine. “The only change is that we are now adding more instruments and items to the list,” says Kim—like the orchestra’s rose-
wood marimba. Even though instruments containing *dalbergia* weighing under 10 kilos, with the exception of Brazilian rosewood, are exempt from the permits, the orchestra lists them on a separate schedule, just to be safe. Kim notes that most musicians now place their instruments in cargo rather than hand-carrying them, since there is still uncertainty about individual musical instrument passports in some locations, and the musicians don’t want to risk having their instruments confiscated by under-informed agents.

The experience of orchestras like Cleveland has paved the way for others. The Buffalo Philharmonic onstage at Warsaw’s Philharmonia Hall during its March 2018 Poland tour.

Buffalo Philharmonic, which embarked in March 2018 for a visit to Poland, its first overseas tour in 30 years, began the process of documenting its instruments six months in advance. Christopher Germain, a Philadelphia-based violin maker, spent a week in Buffalo examining all the string and other instruments with listed materials that were going on tour, identifying and documenting their contents; at the same time, a staff member photographed all the instruments to create further records for the permit application. “Now we have a database,” says Alison Bolton, director of orchestra and hall operations, which no doubt helped the customs process during the recent Poland tour go smoothly.

All the same, many individual musicians and ensembles feel that the time and expense required to obtain and use musical instrument certificates is prohibitive, leaving them with no option but to forgo travel with their best instruments. Noonan and the League, with eight consortium members and European colleagues, are working to lighten this bureaucratic burden: they would like to have musical instruments being transported across borders for concerts removed from the permitting process altogether. Instruments could be exempted under the CITES “personal effects” provision; however, all the countries through which the musician travels must recognize that exemption in order for it to be applicable. In addition, the consortium would like to see permit exemptions for instruments transported by cargo under an ATA carné—an internationally recognized customs re-export document, since the instruments that arrive and leave are the same. The stakeholders hope to introduce these refinements at the next Conference of the Parties in May 2019.

**A Spirit of Collaboration**

Noonan and her music-industry colleagues say that CITES officials, conservation organizations, and management authorities like USFWS have been responsive to their concerns. Reflecting on the *dalbergia* listing, John Scanlon, the outgoing Secretary-General of CITES, says, “In trying to close a loophole, we might have closed it a little bit too tightly, and the lack of clarity in the language that came out of the negotiating process was of immediate concern.”

Scanlon says that he “embraced the involvement of the musical instrument community” in tackling the problems with the listing. “The music industry has been great,” he adds. “They haven’t been shy in expressing concern, which is beneficial to us. They’ve been constructive and engaged in finding a way forward. We agreed in December on a common interpretation on the language ambiguity. The next issue is whether we can go beyond, amend the listing, and look at whether we need further exemptions. That discussion is live, and we welcome the involvement of the sector.”

Like the conservationists, the music industry recognizes the importance of the survival of species on which their instruments depend. Charles Barber of the World Resources Institute says, “These people are pre-disposed to support conservation. Martin Guitars, for example, was working on getting ivory out of guitars 40 years ago. We want these people to be our friends, not to see CITES as unnecessary, intrusive regulation that is screwing up their lives.” Tim Van Norman of USFWS concurs: “How do we put in the controls we need without being overly burdensome?”

Indeed, it could only help that survival to make the links between endangered species and musical instruments more explicit. Barber dreams of a movie project that would trace musical instruments back to the tropical communities of their source woods. Says Scanlon, “With a well-regulated trade under CITES, you can satisfy your clientele that the wood you are using is legal, sustainable, and reported. You can say the timber is being traded in accordance with law, not from illegal exploitation; that its trade is benefitting the communities that harvest it. We brought *dalbergia* under Appendix II of the convention to protect it, not to frustrate legal and sustainable trade. There is no better use of beautiful timber than to make beautiful instruments to make beautiful music. There’s a lovely interconnection between a wild product and an instrument crafted with human hands, if we can get the regulation right.”

With the support of our valued donors, the League continues to have a positive impact on the future of orchestras in America by helping to develop the next generation of leaders, generating and disseminating critical knowledge and information, and advocating for the unique role of the orchestral experience in American life before an ever-widening group of stakeholders.

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A Place for Us

From its founding in 1942, one of the central missions of the League of American Orchestras has been to bring people from this country’s far-flung orchestras together for “an exchange of ideas and programs,” as co-founder Leta Snow wrote. And for 73 years running, the League’s annual Conference has done exactly that, gathering virtually the entire orchestra field and partners to meet face to face, share knowledge, explore best practices, and discover the latest thinking and research. In addition to offering practical strategies and tactics, the Conference has introduced important topics, tackled difficult issues, and sparked fresh perspectives. Though technology has advanced (goodbye, overhead projectors; hello, PowerPoint), the essential human connection at Conference endures. As the League celebrates its 75th anniversary, here are a few moments in Conference history.
Meetings and events developed for orchestra trustees are scheduled for every day of Conference. So, whether you are new to your board or a seasoned veteran, come gather in Chicago to network, develop skills, and be inspired by the world-renowned Riccardo Muti, Zell Music Director, conducting the Chicago Symphony Orchestra at the only national conference dedicated to orchestras and their partners, and the primary forum for emerging practices and innovation. The CSO’s Judson and Joyce Green Creative Consultant, Yo-Yo Ma, will speak and receive the League’s Gold Baton Award.

Go here for a complete listing of events.