

League Issues Statement on Racial Injustice

On June 1, as demonstrations protesting the death of George Floyd and racial injustice took place in dozens of U.S. cities and around the globe, the League of American Orchestras issued a statement of solidarity with #BlackLivesMatter. Floyd, a Black man, was killed while under arrest on May 25 by a white Minneapolis police officer who pressed his knee into Floyd's neck for nearly nine minutes; a video documenting the tragedy went viral and sparked mourning, protests, marches, and nationwide re-examinations of racial injustice. On June 2, the League suspended all public events, including that day's sessions of its virtual National Conference, to honor #BlackoutTuesday in solidarity with those responding to racial injustice and to provide the League's staff and community of stakeholders an opportunity for reflection and personal action.

The text of the League's statement is below. Read the statement on the League's website at americanorchestras.org/racialinjustice and learn more about the League's equity, diversity, and inclusion work at americanorchestras.org/EDI2020.

In the face of ceaseless intolerance, hatred, and violence against African Americans in our country, historically and currently, we are impelled to reaffirm that we value all Black lives. Our colleagues of color—and many communities served by the orchestras we represent—are living with deep pain and fear, subjected to the threat of police violence, to the risks inherent in serving as essential workers in a time of crisis, and to ongoing oppression in a society scarred by racism. There is an urgent need for White people and predominantly White organizations to do the work of uprooting this racism. We recognize that for decades, in our role as a national association and voice for orchestras, we have tolerated and perpetuated systemic discrimination against Black people, discrimination mirrored in the practices of orchestras and throughout our country. And while we have called the field's attention to the need for change and provided resources to support that work, we struggle to move as quickly as we should to align practices with our stated beliefs.

There is a gap between our espoused desire to serve communities and our readiness to confront racism. Closing that gap must be our work going forward. And as such, we are committed to dismantling our own racism and our role in perpetuating the systems of inequity that continue to oppress Black people. We stand ready to listen, learn, take action, and support you, the network of orchestras, as you continue to advance this work through your actions and artistry. We salute the many musicians who have raised their voices, including New York Philharmonic Principal Clarinet and League Board Member Anthony McGill, for his musical demonstration, #TakeTwoKnees.

Jesse Rosen, President and CEO
Douglas Hagerman, Board Chair
Aaron Flagg, Chair, Equity, Diversity, and Inclusion Committee of the Board

League of American Orchestras, June 1, 2020

MUSICAL CHAIRS

DAVID CHARLES ABELL has been selected as music director of the Philly Pops, effective in July.

California's Ojai Festival has named its next music directors: **JOHN ADAMS** in 2021 and **AMERICAN MODERN OPERA COMPANY** in 2022.

The Cape Symphony and Conservatory in Hyannis, Massachusetts, has named **MICHAEL ALBAUGH** executive director.

The Boston Symphony Orchestra has promoted BSO section cellist **OLIVER ALDORT** to the position of assistant principal cello. Aldort also becomes principal cello of the Boston Pops Orchestra.

The Vermont Youth Orchestra Association has named **MARK ALPIZAR** as music director.

MARIN ALSOP has been named chief conductor and curator of the Ravinia Festival, a new position, effective this summer. She will step down as the Baltimore Symphony Orchestra's music director on August 31, 2021, retaining her post as chief conductor of the ORF Vienna Radio Symphony Orchestra in Austria.



Alsop

The Delaware Symphony Orchestra has appointed **J.C. BARKER** as executive director.

PETER BIGGS has been appointed acting chief executive of the New Zealand Symphony Orchestra.

The Northeastern Pennsylvania Philharmonic has named **MÉLISSE BRUNET** music director. She had been serving since 2018 as the orchestra's interim conductor.

KARINA CANELLAKIS has been named the London Philharmonic's principal guest conductor, effective in September.

North Carolina's UNC School of the Arts has named **BRIAN COLE** as chancellor. Cole has served as the institution's interim chancellor since August 2019.



Cole

VIET CUONG has been selected as Young American Composer-in-Residence at the California Symphony, a three-year appointment that begins on August 1, 2020.

TANYA DERKSEN has been hired as the Philadelphia Orchestra's vice president of artistic production.

From the Top, the long-running National Public Radio program, has appointed **PETER DUGAN** as permanent host, beginning with the 2020-21 season.

The Phoenix Symphony has named **KATE FRANCIS** as chief development officer.

California's Santa Rosa Symphony has named **KATHLEEN GEBHARDT** as director of finance and administration. **KATE MATWYCHUK** is the new manager of the orchestra's Simply Strings and Summer Music Academy programs.

Orchestras Respond to Racial Injustice

On May 25, George Floyd, an unarmed Black man, was killed while under arrest by a white Minneapolis police officer. Video of the tragedy, which documented the officer pressing his knee into Floyd's neck for nearly nine minutes as three officers watched, sparked weeks of protests about police violence and racial injustice across the U.S. and abroad.

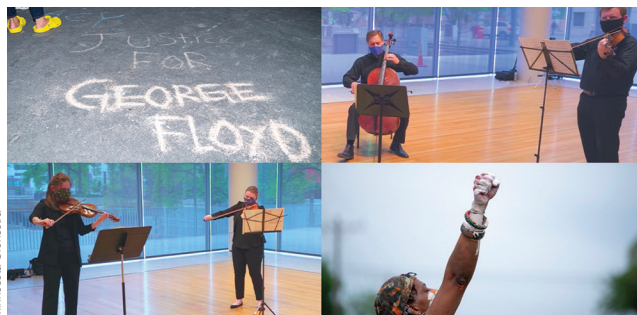
On May 28, Anthony McGill, principal clarinet at the New York Philharmonic and a board member of the League of American Orchestras, posted a video protesting Floyd's death and racial injustice. After McGill finishes playing his own minor-key arrangement of "America the Beautiful," he falls to both knees with arms behind his back. Text encourages others to #TakeTwoKnees in support of the struggle for justice and decency.

As re-examinations and protests of racial injustice continued, orchestras and classical music organizations nationwide responded. On June 1, the League of American Orchestras issued a statement of solidarity with #BlackLivesMatter and committed to "dismantling our own racism and our role in perpetuating the systems of inequity that continue to oppress Black people." The League added a new session, "Anti-Black Racism and American Orchestras," to its online National Conference on June 4 (see articles in this issue).

Many classical musicians issued artistic responses to the situation. Violinist/composer Daniel Bernard Roumain posted a "Declaration and Affirmation of Love for Black People." Trumpet player Aaron A. Flagg, chair and associate director of Jazz Studies at Juilliard, posted a video of his solo rendition of "America the Beautiful" and "What Did I Do to Be So Black and Blue?" Charles Dickerson III, executive director and conductor of Inner City Youth Orchestra of Los Angeles (ICYOLA), released new video to accompany a prior ICYOLA performance of his composition "This Is Why We Kneel."



Anthony McGill, principal clarinet of the New York Philharmonic and a member of the board of directors at the League of American Orchestras, in his video protesting George Floyd's death and racial injustice.



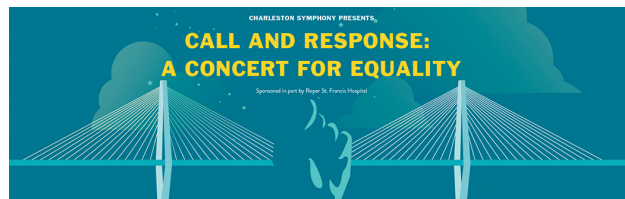
The Minnesota Orchestra's "Music of Power and Grief for a Community in Pain" video captures protest and grief in Minneapolis, accompanied by music of Shostakovich performed by Felicity James (violin), Sarah Grimes (violin), Sam Bergman (viola), and Anthony Ross (cello). The musicians were recorded while masked and social distanced in Orchestra Hall's Target Atrium. Minnesota Orchestra digital producer Frank Merchlewitz created the video, with still photographs by Joseph Scheller.

The Philadelphia Orchestra postponed its online June 6 gala and replaced it with a livestreamed public conversation about racial injustice. The event featured a conversation with Wynton Marsalis and Valerie Coleman, as well as a performance by Marsalis and the world premiere of Coleman's *Seven O'Clock Shout*, her second Philadelphia Orchestra commission, dedicated to pandemic frontline workers. The orchestra dedicated the event to "George Floyd, Ahmaud Arbery, Tony McDade, Breonna Taylor, and the countless Black Lives wrongfully and tragically lost before them, and to the value and dignity of all Black Lives."

In Washington D.C., the Kennedy Center, home of the National Symphony Orchestra, dimmed its lights for nine nights in June to honor Floyd and mark the final nine minutes of his life. The Kennedy Center stated, "Dimming the lights is a symbol. It is not the solution."

Roumain, Flagg, and Dickerson are members of the League's board of directors. Among musicians of color who posted artistic statements are tenor Lawrence Brownlee; Demarre McGill, principal flute at the Seattle Symphony and Anthony McGill's brother; composer and flutist Allison Loggins-Hull; and Weston Sprott, trombonist at the Metropolitan Opera and a dean at Juilliard.

The Minnesota Orchestra created a video, "Music of Power and Grief for a Community in Pain," that mourns Floyd's death and shows protest and grief in Minneapolis, as four of its musicians—masked and socially distanced—perform music of Shostakovich. The orchestra stated, in part, "The Orchestra has a role to play in our community's search for justice, and we are committed to listening, learning and taking action to effect change in the weeks and months ahead." The orchestra subsequently cut ties with the Minneapolis Police Department, stating that it "will no longer engage Minneapolis Police Department officers to provide security at Orchestra concerts until the MPD implements fundamental changes."



On June 19, the Charleston Symphony Orchestra livestreamed "Call and Response: A Concert for Equality," a virtual event curated by Assistant Conductor Kellen Gray, featuring commentary from local speakers and music by African-American and Afro-British composers. "Our community has many voices that deserve the stage and this program addresses that directly, by giving stage to voices muted by inequality, those that empathize and want to help, and those who see how inequality has wounded our community," said Gray.

MUSICAL CHAIRS

MATTHEW HERREN has been appointed executive director of Pennsylvania's Harrisburg Symphony Orchestra.

The Annapolis Symphony Orchestra has named **EDGAR HERRERA** as its executive director and chief development officer.

Montana's Bozeman Symphony has named **NORMAN HUYNH** music director.

BLAKE-ANTHONY JOHNSON has been appointed chief executive officer of the Chicago Sinfonietta.



Johnson

The Orchestra of St. Luke's in New York City has selected **ALEX JOHNSTON** as director of the DiMenna Center for Classical Music.

ROGER KALIA is the new music director of Indiana's Evansville Philharmonic Orchestra.

Composer and conductor **ROB KAPLOW** has been named an artistic partner of the St. Paul Chamber Orchestra, a three-year appointment.

The New York City-based International Contemporary Ensemble has appointed **JENNIFER KESSLER** executive director.

Florida's Jacksonville Symphony has named **STEVEN LIBMAN** as president and CEO.

TIANTIAN LAN has been selected as the Las Vegas Philharmonic's assistant principal viola.

The Indianapolis Symphony Orchestra has appointed **KEVIN LIN** as its next concertmaster, effective at the start of the 2020-21 season.

The Elgin Symphony Orchestra has chosen **ERIK MALMQUIST** as its new executive director.

KATHRYN R. MARTIN has been named interim CEO and executive director at California's Santa Barbara Symphony.

The Dayton Performing Arts Alliance has named **PATRICIA McDONALD** interim CEO, replacing Paul Helfrich, who stepped down to become executive director of Florida's Orlando Philharmonic Orchestra.

The Juilliard School in New York City has named **ADAM MEYER** as provost, beginning July 1, 2020. **ANDREW NORMAN** will join the college's composition faculty, effective fall 2020.

California's San Luis Obispo Symphony has named **ANNA JAMES MILLER** as executive director.

Boston's Handel and Haydn Society has appointed **REGINALD MOBLEY** to the newly created position of programming consultant.

DAVE MOSS is the new executive director of the Hawai'i Symphony Orchestra.

North Carolina's Winston-Salem Symphony has named **KAREN NIBHROIN** assistant conductor, effective June 1.

The San Francisco Conservatory of Music has named conductor **EDWIN OUTWATER** as music director.

The Richmond Symphony Orchestra has appointed **VALENTINA PELEGGI** music director.



Peleggi

DEIRDRE RODDIN has been named director of communications at North Carolina's Charlotte Symphony.

HUNTER SCOTT SAFRIT, associate

Sounds During Silence

When the most recent issue of *Symphony* was published, we were only a month into the pandemic. With orchestra performances suddenly cancelled and group gatherings forbidden, the world hunkered down at home to stay safe and slow the spread of the coronavirus. For a brief time, everything was quiet. But just because musicians are stuck at home doesn't mean they stop making music. First came a trickle of virtual performances—and then a flood of streamed music by orchestras and musicians, indoors and out, on websites, YouTube, social media. These efforts are inspiring, even as they unfold against a backdrop of great financial hardship for musicians and orchestras, with seasons and concerts cancelled. Over the next pages, we chronicle this unprecedented musical outpouring, created under exceptionally difficult and challenging circumstances.

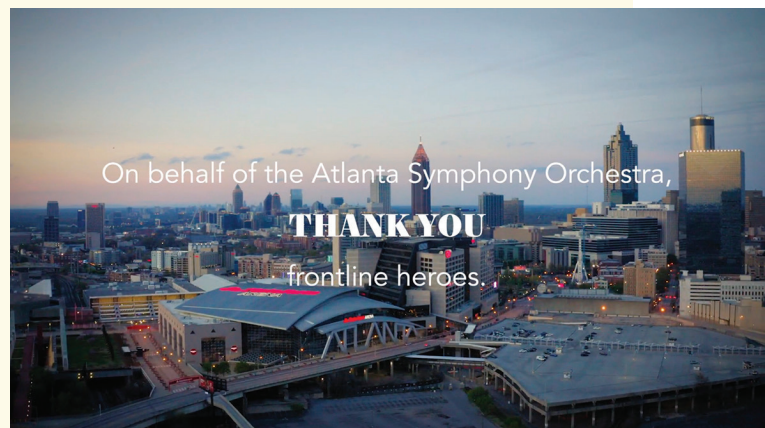
This spring, the League of American Orchestras launched *Symphony Spot*, an online hub of livestreams, videos, and digital learning resources from members and friends of the League across the classical music field. *Symphony Spot* features content from more than 100 orchestras, venues, and soloists, with new additions daily. Visit symphonyspot.org for more.

Videos for All

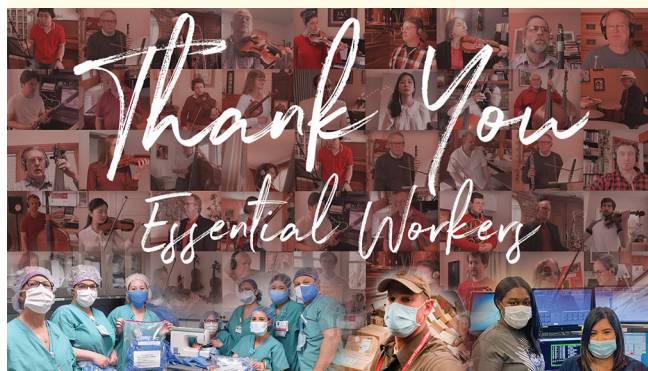
Perhaps the signature coronavirus-era music event features musicians in *Hollywood Squares*-style boxes on video screens, creating a composite musical performance. There has been a dizzying number of these creations, including, early on, the **Milwaukee Symphony Orchestra's** 65 musicians performing Elgar's *Nimrod* from their

homes, edited by Jeremy Tusz, the MSO's audio and video producer; and the **Toronto Symphony Orchestra's** performance of Copland's *Appalachian Spring*. The many music videos thanking and honoring doctors, nurses, and other essential workers during the pandemic include the **Atlanta Symphony Orchestra's** brass

quintet, which recorded "Georgia on My Mind" for a video (in photo) honoring frontline workers, in an arrangement by Principal Tuba Michael Moore. For their tribute performance, **Boston Pops** musicians performed John Williams's *Summon the Heroes*, composed for the 1996 Olympic Games; joining them were Conductor Keith Lockhart and Williams, the Pops' conductor laureate. The **Hartford Symphony Orchestra**



phony Orchestra created an online performance of Stravinsky's *Firebird* (in photo) thanking essential workers and community groups in a video created with The Bushnell, the HSO's performance venue, that featured Hartford-area workers,





Louisville Orchestra

fund. Houston-based **River Oaks Chamber Orchestra (ROCO)** released a new virtual performance of Anthony DiLorenzo's *Anthem of Hope*, commissioned in 2017 in the wake of Hurricane Harvey, honoring essential workers and featuring ROCO's 39 musicians, who recorded their solo parts at home. The **Southern Arizona Symphony Orchestra** and Music Director Linus Lerner honored Tucson nurses with a virtual performance of Ennio Morricone's *Gabriel's Oboe* from the 1986 film *The Mission*.

Anniversary Celebrations

How are orchestras celebrating anniversaries during a pandemic? With music, of course, but in new ways. The **Cincinnati Symphony Orchestra** originally planned to perform its 125th-anniversary season finale on May 16. Instead, it streamed a small-scale, live, socially distanced concert from an empty Music Hall. The concert featured Mahler's Piano Quartet in A minor played by Concertmaster Stefani Matsuo, Principal Viola Christian Colberg, Principal Cello Ilya Finkelshteyn, and Pianist Michael Chertock—all wearing masks. Principal Oboe Dwight Parry, standing alone in the balcony, performed the world premiere of Matthias Pintscher's short fanfare *vibrant vitres (fragment...)*. The **Civic Orchestra of Chicago**, the Chicago Symphony Orchestra's training group, cancelled its 100th-anniversary concert. Instead, the young musicians recorded excerpts from Tchaikovsky's Symphony No. 5, led by Principal Conductor Ken-David Masur, in a composite video; the orchestra also commissioned and premiered short compositions by Josh Fink, Nathalie Joachim, Ted Moore, Peter Shin, Liza Sobel, Martha Tiesenga, and LJ White. The **San Francisco Symphony** had planned a grand concert in June to honor Michael Tilson Thomas, completing his 25th and final year as music director. That was replaced by *25 Days/25 Years*, a 25-day streaming project, with each day focusing on one of Tilson Thomas's seasons, culminating with a June 28 virtual event featuring musicians of the SF Symphony and Chorus, plus guest artists. The **Utah Symphony** marked its 80th anniversary with an online gala featuring

thank-you signs, and musicians performing from their homes. Kentucky's **Louisville Orchestra** created "Lift Up Louisville," a music video (in photo) recorded at home by orchestra musicians and other local classical and popular musicians, to benefit city's pandemic-response

executive director of the Salisbury Symphony in North Carolina, has been promoted to the post of executive director.

The Chamber Orchestra of New York, based in New York City, has named **JONATHAN SALAMON** principal harpsichord/piano.

The Los Angeles Philharmonic has promoted **GAIL SAMUEL** to the position of president of the Hollywood Bowl and chief operating officer of the Los Angeles Philharmonic Association. **MARGIE KIM** has been named chief advancement officer.



Samuel

PHILIPPE TONDRE has been appointed principal oboe of the Philadelphia Orchestra.

LISA RICHARDS TONEY has been named president and CEO of the Association of Performing Arts Professionals (APAP).



Toney

Boston Symphony Orchestra President and CEO **MARK VOLPE** plans to retire at the end of February 2021. The following month, **BARBARA W. HOSTETTER** will succeed Susan W. Paine as board chair.

CHARLES "CHARLIE" WADE has been appointed the Philadelphia Orchestra's vice president of marketing.

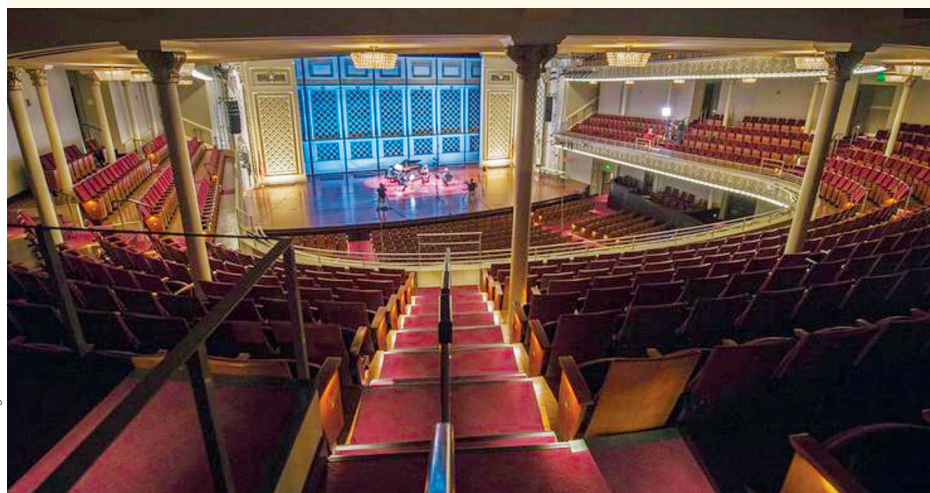
Lincoln's Symphony Orchestra in Nebraska has appointed **TYLER G. WHITE** as its inaugural composer-in-residence, to serve through 2022.

The Minnesota Orchestra has appointed **MARGUERITE LYNN WILLIAMS** as principal harp.

The Phoenix Symphony has named **SUZANNE WILSON** as president and chief executive officer.

The Seattle Symphony has selected **RAFF WILSON** as vice president of artistic planning.

The Dallas Symphony Orchestra has appointed **ROBERTO ZAMBRANO** artistic director of its Young Musicians program, which provides free instruments and music instruction to students in Dallas's southern area.



Michael E. Keating

interviews with Music Director Thierry Fischer and guest violinist Augustin Hadelich, and a "virtual lobby fest" where online audiences were encouraged to wear birthday-bash clothes and chat with orchestra musicians. West Virginia's **Wheeling Symphony Orchestra** streamed a virtual 90th-birthday event with performances by musicians as well as Music Director John Devlin, who played clarinet.

For its 125th-anniversary season finale, the Cincinnati Symphony Orchestra streamed a live, socially distanced concert from an empty Music Hall, with a string quartet wearing face masks onstage and its principal oboist performing from the balcony.

Students in Action

Student musicians have stayed busy during the pandemic. The **Baltimore Symphony Orchestra Youth Orchestras** created a virtual performance of Bizet's "Les Toréadors" from *Carmen* Suite No. 1 in place of their season finale concert, with 91 young musicians performing from their homes. The **Juilliard School's** video of Ravel's *Bolero* features more than 100 students and alumni of the conservatory's music, dance, and drama divisions performing from their homes, choreographed by Larry Keigwin and Nicole Wolcott, in an arrangement by David Robertson, the school's director of conducting studies. In Boston, the **Berklee College of Music's** virtual performance of Burt Bacharach/Hal David's "What the World Needs Now" received 300,000 views in three days—including by Bacharach himself. In New Jersey, twins Miles and Quincy Eby, who play violin/viola and piano, celebrated their fourteenth birthdays in May by performing Bach, Bartók, and Mendelssohn just outside three nursing homes.



The Juilliard School's video of Ravel's *Bolero*—which received more than 500,000 views—features students and alumni from its music, drama, and dance divisions.



Baltimore Symphony Orchestra Youth Orchestras musicians performed Bizet's "Les Toréadors" from *Carmen* Suite No. 1 in their virtual season finale.

Streamed Concerts

Many virtual performance series during the pandemic have "at home" in the name and feature frequently updated new and archival content. Little Rock-based **Arkansas Symphony Orchestra** musicians have been performing from home in a "Bedtime with Bach" live-streamed series. The **Baton Rouge Symphony's** @Home Concert Series showcases its musicians performing small-scale works; some musicians use professional equipment while others use their smartphones. **Buffalo Philharmonic** musicians are creating and sharing videos via social media. On Saturdays, the **Carmel Symphony Orchestra** in Indiana streams archived performances and new conversations with musicians on social media. Musicians from the **Chicago Symphony Orchestra** are featured in a new "CSO from Home" website channel. The **Dallas Symphony Orchestra's** "Watch + Listen" page at its website features newly recorded small performances and archival orchestra concerts. Musicians, staff, and board members at Pennsylvania's **Erie Philharmonic** are contributing stories and music to its "From Home" site. Michigan's **Grand Rapids Symphony** has been releasing daily "From Our Home to Yours" videos, each featuring a different musician from the orchestra. Musicians from Montana's **Helena Symphony** have been performing music from their homes on the orchestra's Facebook page, and Pennsylvania's **Johnstown Symphony Orchestra** has a JSYO@Home education series taught by Johnstown Symphony Youth Orchestra Director David Anderson. The **Los Angeles Chamber Orchestra's** "LACO At Home" streams feature its musicians in performances and Q&As. The **Los Angeles Philharmonic** has been airing its "At Home With" series on West Coast radio stations. The **New Haven Symphony Orchestra's** "NHSO At Home" series features streamed performances by musicians, and the **New York Philharmonic**



Dorise McGovern

Dallas Symphony Orchestra Principal Oboe Erin Hannigan, Associate Concertmaster Eunice Keem, Principal Viola Meredith Kufchak, and Associate Principal Cello Theodore Harvey perform Britten's *Phantasy Quartet* at Meyerson Symphony Center, a performance later streamed online.

has been posting performances by musicians on Facebook. The **Portland Symphony's** "Notes from Home" series features orchestra members performing and talking about music, and the **Princeton Symphony Orchestra** has been hosting online conversations with musicians, Music Director Rossen Milanov, Executive Director Marc Uys, and others. The **San Francisco Symphony** has made its substantial "Keeping Score" television series available free to stream during the pandemic. The **Seattle Symphony** hosted a weeklong Digital Beethoven Fest in June, featuring performances and panel discussions with musicians, staff, and local artists and composers. The **Springfield Symphony** in Massachusetts has posted "Homegrown" webcasts hosted by Music Director Kevin Rhodes and musicians, while the **Stamford Symphony** in Connecticut has a website channel featuring archived performances, solo concerts, and informal videos by orchestra musicians, plus interviews by Executive Director Russell Jones.

Community Reach

Many Americans have not been able to see family members or leave their homes during the pandemic, especially those at hospitals, nursing homes, and retirement communities. So musicians are bringing the music to them—at a safe distance. In Upper Arlington, Ohio, a trio of musicians from the **Columbus Symphony Orchestra** performed outdoors for residents at the First Community Village; musicians wore masks and moved outside the facility. A trio of string musicians from the **Billings Symphony** in Montana performed at senior living facilities. The **Philadelphia Orchestra** partnered with six area hospitals to show archived performance videos on screens in patient rooms.



Lynchburg Symphony Orchestra French Horn Drew Phillips and Principal Trombone Kevin Chiarizzio perform, six feet apart, in the parking lot of Heritage Green Assisted Living and Memory Care in Lynchburg, Virginia; residents listen from open windows and a porch.



Led by Music Director James Ross (playing French Horn, left) a brass trio from the Alexandria Symphony Orchestra performs for residents at Goodwin House in Alexandria, Virginia.

Looking ahead...



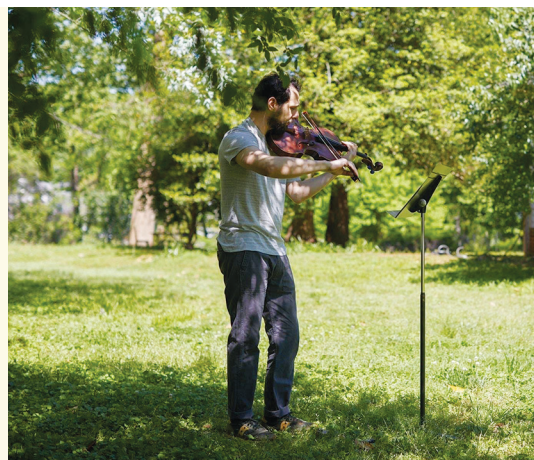
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Janet Barnett

Outdoor Concerts

As the weather warmed up, musicians moved to safer outdoor environments to share music. In April, **Charlotte Symphony Orchestra** musicians performed the fifth movement of Beethoven's Sixth simultaneously, while separated, with no conductor, from wherever they were isolating, for a performance entitled "A Symphony A Part;" videos were posted online. The orchestra's weekly "Charlotte Symphony al Fresco" streamed series is hosted by Principal Cellist Alan Black from his backyard. **Detroit Symphony Orchestra** musicians have been playing informal concerts on their porches with the hashtag #playonyourporch, including Principal Trumpet Hunter Eberly, who—following requests from neighbors—played excerpts from *The Godfather*, with audiences watching from cars and across the street. The **St. Louis Symphony Orchestra** is posting performances on its Instagram account featuring its musicians performing in their front yards and porches. Saul Richmond-Rakerd, a cellist in the **Santa Cruz Symphony**, **Monterey Symphony**, and **San Francisco Ballet** orchestra, has been offering free solo concerts on his front porch in San Francisco.



Logan Cyrus

Charlotte Symphony Orchestra Principal Viola Ben Geller performs from his backyard for the orchestra's "A Symphony A Part" performance in April.

"Pomp and Circumstance" for Graduates

With no in-person commencement ceremonies for graduating students this spring, orchestras are helping to make things more musically festive. In May, the **Olympia Symphony Orchestra** in Washington State released a recording of Elgar's "Pomp and Circumstance" to be used in virtual graduation ceremonies for the class of 2020. Jason Leng, a violinist in the orchestra, compiled recordings to create a collaborative online video. The **Philadelphia Orchestra** and Music Director Yannick Nézet-Séguin provided a recording of an excerpt from "Pomp and Circumstance" to the School District of Philadelphia, the Commonwealth of Pennsylvania's secretary of education, and local universities for graduation ceremonies. Many other orchestras—including the **Detroit Symphony Orchestra**, the **Tucson Symphony Orchestra**, and the **New York Philharmonic** (which collaborated with singer/songwriter Lizzo)—also offered "Pomp and Circumstance" for virtual graduations this year.



The Olympia Symphony Orchestra in Washington State released a recording of Elgar's "Pomp and Circumstance" for virtual graduation ceremonies this spring.

Conductors—Off the Podium

Conductors are keeping busy with a wide variety of musical and other activity. Florida Orchestra Associate Conductor **Daniel Black** has been creating videos during lockdown with musicians from the orchestra; a "Thank You Tampa Bay" video is set to the finale from Tchaikovsky's Symphony No. 4, while a video of Edwin Christie's 19th-century women's suffrage anthem "Daughters of Freedom" features the orchestra and Master Chorale of Tampa Bay. **Donato Cabrera**, music director of the California Symphony and Las Vegas Philharmonic, has been hosting live-streamed online events with musicians from the California Symphony, and he is featured in new conversations on radio broadcasts of previous Las Vegas Philharmonic concerts. Cabrera's independent projects include "The Music Plays On," a daily blog, and "MusicWise—Conversations about Art and Culture with Donato Cabrera," a weekly streamed interview series. **Gustavo Dudamel**, music director of the Los Angeles Philharmonic, has been busy with a new "At Home with Gustavo" radio series broadcast and streamed in English and Spanish. **Jed Gaylin**, music director of New Jersey's Bay Atlantic Symphony, has been streaming piano performances of Bach, Beethoven, Chopin, and Mozart as part of the orchestra's new online Musical Postcards series. **Robert Moody**, music director of the Memphis Symphony, is presenting "From the MSO Archives: Concerts for Hope" on radio station WKNO. Twice a week, South Bend Symphony Music Director **Alastair Willis** is curating a "Quarantunes" series from home, featuring selections from his personal playlist and links to YouTube performances.



Michael Catenna

South Bend Symphony Music Director Alastair Willis is curating a virtual "Quarantunes" playlist and performance series from home.



Violinist Jennifer Koh performs a new work from home for her "Alone Together" commissioning project, featuring short works by 21 established and 21 emerging composers. Koh is a member of the League of American Orchestras' Board of Directors.

Commissioning and Performing New Music

The **American Composers Orchestra** has launched "Connecting ACO Community," an initiative with the goal of supporting artists who need financial assistance by commissioning short works for solo instrument or voice. World premieres of the works were hosted in April and May on Zoom, with \$5 tickets. The **Cincinnati Symphony Orchestra** has commissioned thirteen composers to write short fanfares in response to the pandemic, with each composer choosing a CSO or Pops musician to perform the work. The initial group of composers includes Peter Boyer, Bryce Dessner, Laura Karpman, Matthias Pintscher, Caroline Shaw, Georgia Stitt, Tyshawn Sorey, and Du Yun. Composer **Gabriela Lena Frank** has launched an initiative called GigThruCOVID, which pairs 65 composers with solo performers to create short video works, with premieres that began in May. Violinist **Jennifer Koh** created "Alone Together," through which she is commissioning 21 established composers and 21 emerging composers to write short pieces for solo violin, which she performs online from her home. The **New Haven Symphony Orchestra** has started a songwriting competition for a work to be performed as a tribute to front-line workers next season. The **New Jersey Symphony Orchestra** has commissioned *Gratias Tibi* from José Luis Domínguez, artistic director of the NJSO Youth Orchestras, which received its virtual world premiere in late June by the NJSO and the Montclair State University Singers. **Oklahoma City Philharmonic** Associate Concertmaster Marat Gabdullin composed a short orchestral work entitled *Covid Romance* and recruited musicians from his own and other orchestras to perform it from their homes for a video on the orchestra's Facebook page.



Dave Bennett's

"Whole Lotta Shakin': Swing to Rock"

Hold onto your seats as multi-instrumentalist Dave Bennett rocks the stage saluting music from Swing and Rock-n-Roll to Country, Elvis, Jerry Lee Lewis and his Billboard charting release *Blood Moon*.

"The Show had the audience leaping out of their seats"
Philly Pops

A powerful concert that thrilled both the orchestra and audience."
"A brilliant Pops concert beyond compare."
Kingston Symphony

"The whole show rocked, and the whole audience, comprised of all ages, dug it."
Danville Symphony

Booking Info:

Marilyn Rosen
Marilyn Rosen Presents
marilyn@marilynrosenpresents.com

617-901-9580
www.marilynrosenpresents.com

League Provides Advocacy, Resources, Information During Pandemic

Since the start of the pandemic, the League of American Orchestras has been posting resources about coping with the pandemic for the orchestra field and has been advocating for the vital importance of orchestras at the federal, state, and local levels. Resources include information about the federal Coronavirus Aid, Relief, and Economic Security package; ongoing updates about the Paycheck Protection Program; discussion groups and one-on-one consultations for League members; guidance from the Centers for Disease Control and other authorities; and much more. Find regularly updated resources and information on the League's coronavirus preparedness site at americanorchestras.org/advocacy-government/disaster-relief-for-nonprofits/coronavirus.html.

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Remembering Nick Webster, League Board Member and Orchestra Executive

On April 3, Albert K. “Nick” Webster passed away at his home in New York City. He was 82 years old. The cause was complications related to COVID-19, the disease caused by the novel coronavirus. Webster was a widely influential orchestra executive who worked to raise artistic and business standards in the classical-music field and identified and nurtured the careers of a generation of forward-thinking orchestra leaders. Webster served an exceptional tenure of nearly half a century on the League of American Orchestras’ Board of Directors, from 1974 to the present, contributing his keen insights and deep experience to assist the League as it assisted orchestras nationwide. Webster was a longtime leader at the New York Philharmonic: as assistant manager from 1962 to 1970 and then as managing director from 1975 to 1990. From 1971 to 1975, he was general manager of the Cincinnati Symphony Orchestra. He was a consultant to many musical organizations, a music panelist for the National Endowment for the Arts, and served on the boards of the American Music Center, American Composers Orchestra, and American Arts Alliance in addition to the League. Webster actively sought out new executive talent for orchestras and helped to build the careers of future leaders of the Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Orchestra, and Philadelphia Orchestra, among others. Webster is survived by his wife, Sally, and a daughter and grandchildren.



Nick Webster at work at the New York Philharmonic, where he served as assistant manager and managing director between the years of 1962 and 1990.

In Memoriam: Those We Have Lost

We mourn the loss of musicians and others in the classical music field who have died of complications from COVID-19. Among them are **Alan Abel**, a former longtime Philadelphia Orchestra percussionist and instrument builder; Symphony of Southeast Texas trumpeter Mike Westbrook; **Joseph Feingold**, a Holocaust survivor and New York City resident whose donation of a violin to twelve-year-old Brianna Perez from the Bronx was chronicled in the 2017 documentary *Joe's Violin*; cellist **Lynn Harrell**, whose passing was marked by an online Carnegie Hall tribute in May that featured cellists from around the world; jazz pianist and educator **Ellis Marsalis**, father of musicians Wynton, Brandon, Delfeayo, and Jason Marsalis; **Joel Revzen**, an assistant conductor at the Metropolitan Opera and artistic director and principal conductor of Nevada's Classical Tahoe music festival; and clarinetist **Paul Shelden**, a music-education advocate and longtime teacher and administrator at Brooklyn College. In late May, Yo-Yo Ma performed Bach's six suites for solo cello live from Boston as a memorial for those lost due to the pandemic; the performance was televised in Boston and broadcast nationally on public radio stations.

LETTER TO THE EDITOR

Thank you very much for featuring the conversation between Jesse Rosen and Metropolitan Museum of Art CEO Daniel H. Weiss ("Arena or Sanctuary: The New Roles of Public Institutions") in the [Spring 2020 issue of *Symphony* magazine](#). I was particularly interested to read Mr. Weiss's thoughts regarding, as he says, "who should pay for culture," and the difficulties of parsing out whether to "accept gifts from people who might have objectionable behaviors."

While the conversation touched on many revelatory points, it did not specifically mention endowments. Since endowments command enormous sums of money, institutions should carefully consider where these funds are invested—not only from the standpoint of whether the investments will return a healthy income. Do the investments align with the mission of the organization? Will they positively impact the community the organization serves? As many orchestras deepen their commitment to equity, diversity, and inclusion in the coming weeks and months, will they adapt their endowments to reflect their developing values?

It is imperative in this time of great change for any non-profit to carefully consider their endowment investments. Imagine the impact of an endowment invested in racial justice, clean energy, and gender equality! (On the flip side, imagine the impact of an endowment invested in the status quo of systemic racial oppression, big oil, and male privilege.) The endowment is a key component to answering the question "who should pay for culture?"

Immense thanks to you and the entire League for your ongoing work and advocacy for American orchestras, especially now!

Caroline Eichler

Main Series Artist Coordinator,
Chicago Symphony Orchestra

League's Catalyst Fund: Advancing Equity, Diversity, and Inclusion at Orchestras

The League of American Orchestras has awarded grants to 28 U.S. orchestras to help deepen their understanding of equity, diversity, and inclusion (EDI), improve practice, and strengthen organizational culture. Ranging from \$12,000 to \$25,000 each, the one-year grants comprise the second round of The Catalyst Fund, the League's three-year, \$2.1 million grant-making program made possible by a grant from The Andrew W. Mellon Foundation with additional support from the Paul M. Angell Family Foundation. Member orchestras apply for Catalyst Fund grants to support their work with an EDI consultant, expand their knowledge of the issues pertaining to EDI, and create strategies that are relevant to their communities. Catalyst Fund grantees are also given access to a learning community and a dedicated online forum, and participate in remote and in-person convenings. Orchestras receiving this year's Catalyst Fund grants are in states from Arkansas to Wisconsin and cities from Charlotte to Seattle. For more about The Catalyst Fund, including a complete list of this year's recipients, visit <https://americanorchestras.org/learning-leadership-development/the-catalyst-fund.html>.

The Catalyst Fund

LEGAL NOTICE

If you were a session musician or background vocalist on a covered sound recording that was performed digitally on non-interactive webcasting, satellite radio, or digital cable prior to December 31, 2016, and have not received all royalty payments to which you may be entitled from the AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund, you could receive a payment from a class action settlement.

A proposed Settlement has been reached in a class action lawsuit concerning undistributed royalties currently held by the AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund (or the "Fund") which are owed to session musicians and background vocalists ("Non-featured Performers") on certain sound recordings that were performed on non-interactive webcasting, satellite radio, and/or digital cable.

Who Is Included? You are included in the Settlement Class as a "Settlement Class Member" if you were a Non-featured Performer (i.e., a session musician or background vocalist) on a recording that received sufficient play on one or more of the digital mediums at issue (non-interactive webcasting, satellite radio, or digital cable) to be considered a "Covered Recording" prior to December 31, 2016, and you have not already received from the Fund the royalties that are due to you for such performances.

What Does the Settlement Provide? Defendants have agreed to undertake extensive efforts to locate and pay Settlement Class Members who are entitled to receive royalties from 2011 through 2016. As of November 30, 2019, approximately 61,298 Settlement Class Members were owed royalties totaling approximately \$45,848,799.99 (the "Settlement Amount"). After deducting Settlement and administration costs, attorneys' fees and costs and \$1,500 Service Award payments to the six Settlement Class Representatives, the Settlement Fund will be used to make payments to Settlement Class Members located by the Fund or who have submitted a Performer Information Form. The Fund will also follow the agreed-upon steps in distributing the royalties received from 2017 to 2019 and hire business and marketing consultants to help it better and/or more efficiently identify and pay Non-Featured Performers the royalties owed to them received in 2020 and afterwards. The Settlement provides that the Plaintiffs' attorneys' fees and expenses will be determined by the Court pursuant to Federal Rules of Civil Procedure 54(d)(2) and 23(h) and Local Rule 23.1 and any applicable Court policies and procedures. Settlement Class Counsel, Quilling, Selander, Lownds, Winslett & Moser, P.C. ("QSLWM"), 2001 Bryan Street, Suite 1800, Dallas, TX, 75201, and Jeeves Mandel Law Group, P.C. ("JMLG"), 12222 Merit Drive, Suite 1200, Dallas, TX 75251, will seek a maximum of \$11,003,711.00 in attorneys' fees (24% of the Settlement Amount) and a maximum of \$86,309.32 in expenses. QSLWM will receive 60% and JMLG 40% of the first 50% of any fee award, and the remainder of any fee award will be split between them based on their relative lodestars (hours expended times hourly rates). They have further agreed that their expenses will be reimbursed on a pro-rata basis from any expense award made by the Court.

How Much Will My Payment Be? Your share of the Settlement Amount will depend on the amount of unpaid royalties that are owed to you (this is a function of the number of digital performances of the recording and the number of session musicians and background vocalists that performed on the recording). The amount could range from \$10 to thousands of dollars.

How Do I Get My Payment? To ensure you receive any royalties owed to you, you should complete and submit a Performer Information Form. Performer Information Forms are available at www.SessionArtistRoyaltySettlement.com or by calling 1-844-799-1587.

What Are My Other Rights? If you are a Settlement Class Member, you can (1) object to the Settlement by **August 18, 2020**; (2) hire your own lawyer at your own cost if you want someone other than Settlement Class Counsel to represent you; and (3) you or your attorney may attend the Court's Final Approval Hearing. Because this is a mandatory class pursuant to Federal Rule of Civil Procedure 23(b)(1)(A), you may not decline to participate in the Settlement ("opt out").

Final Approval Hearing. The Court will hold a hearing in this case (*Blondell v. Bouton*, No. 1:17cv-00372-RRM-RML) beginning at 10:00 a.m. (EDT) on October 22, 2020, in Courtroom 11-B of the United States District Court, E.D.N.Y., 225 Cadman Plaza East, Brooklyn, New York 11201, to determine whether the Settlement is fair, reasonable, and adequate and should be approved.

Want More Information? Go to www.SessionArtistRoyaltySettlement.com, call 1-844-799-1587, email admin@SessionArtistRoyaltySettlement.com or write to Eric Zukoski & Roger Mandel, Settlement Class Counsel, c/o *Blondell v. Bouton* Settlement Administrator, P.O. Box 43434, Providence, RI 02940-3434.