

A New Home for the League

The League of American Orchestras has moved! The move to 520 Eighth Avenue, between 36th and 37th streets in New York's Garment District, will allow the League to benefit from a contemporary workspace that promotes collaboration among staff and improved engagement with members through up-to-date videoconferencing and digital learning capabilities. Additionally, with rents steadily increasing at the League's former office on West 60th Street, the move will reduce yearly occupancy costs by about \$250,000. The establishment of a new national headquarters is the cornerstone of a \$2 million investment in member service, including a new website, digital learning capacity, and an information technology ecosystem. A major fundraising campaign, *Playing Our Part: The Campaign for the League of American Orchestras*, is underway with \$1.4 million committed to date. The campaign was launched with a lead gift of \$400,000 from League Emeritus Director Bruce Clinton of The Clinton Family Fund.

The League has a staff of 29, with two government relations personnel in Washington, D.C. It had been at its Columbus Circle location since 1999.

The phone number for the League, 212 262 5161, and email addresses remain the same, including member@americanorchestras.org.

League of American Orchestras
520 8th Avenue
Suite 2005, 20th Floor
New York, NY 10018



League staff at the new office.



Member Services Associate Daniel Els-Piercey, Production and Design Manager Mike Rush, and Director of Member Services Kim Schneider.

Detroit Symphony's Next Music Director: Jader Bignamini

Italian conductor Jader Bignamini, 43, has been appointed music director of the Detroit Symphony Orchestra, beginning with the 2020-21 season. He succeeds Leonard Slatkin, who ended his tenure as music director in 2018 and is music director laureate. Bignamini was selected by an eight-member search committee of DSO musicians, board, and staff. Bignamini was introduced to Detroit audiences when he stepped in for Slatkin to close the DSO's 2017-18 season, and returned this past October to lead Mahler's Fourth Symphony. Bignamini will conduct three weeks of the DSO's 2020-21 season, and his first full season as music director will be 2021-22, when he will spend twelve weeks in Detroit. His initial contract runs for six years. Born in Crema, Italy, Bignamini trained as a clarinetist and studied at the Piacenza Music Conservatory. He is resident conductor of Milan's Orchestra Sinfonica La Verdi. Bignamini's current season includes debuts with the Toronto, Houston, and Dallas symphonies and the Minnesota Orchestra. He has led productions at the Metropolitan Opera, Santa Fe Opera, Canadian Opera Company, Bayerische Staatsoper, Vienna State Opera, Dutch National Opera, and Bolshoi Opera.



Lakota Music Project on the Road

In October, musicians from the South Dakota Symphony Orchestra and the Lakota Music Project visited Washington, D.C. as part of PostClassical Ensemble's Native American Festival. Founded in 2005, the Lakota Music Project is a collaboration between the South Dakota Symphony Orchestra and leaders of the Lakota community, and features cross-cultural performances by the orchestra and musicians from Lakota and other tribes. In Washington, performers and speakers included Lakota elder Chris Eagle Hawk; Ronnie Theisz, professor emeritus of American Indian Studies at Black Hills State University; Lakota singer Emmanuel Black Bear; and Dakota cedar flutist Bryan Akipa. Concerts and talks took place at the National Cathedral's Bethlehem Chapel and the Smithsonian's National Museum of the American Indian. SDSO Music Director Delta David Gier says the Lakota Music Project aims to "address racial tensions in South Dakota and across the region of the upper Midwest" by bridging cultures. Emmanuel Black Bear said, "Racial issues exist because of ignorance and not knowing. By showing our way of life, they will understand who we are as a people. We sing a lot of old songs, and so does the orchestra. No matter what race you are ... it's the music."



Musicians from the South Dakota Symphony Orchestra and the Lakota and Dakota tribes outside the National Museum of the American Indian, where they performed in October.

Tracy Salazar

Boston-Leipzig Fest: Music, Speeches, Beer

Richard Strauss's *Festive Prelude* for organ and orchestra calls for a massive ensemble, and this fall the combined forces of the Boston Symphony Orchestra and the Leipzig Gewandhaus Orchestra delivered—to the tune of 118 musicians onstage at Boston's Symphony Hall, which extended its stage by thirteen feet for the event. The October 31 gala performance highlighted the BSO/GHO Alliance, a five-year partnership between the Boston Symphony Orchestra and Gewandhausorchester launched in February 2018 by Andris Nelsons, who is music director of both orchestras. The alliance also features co-commissions, educational initiatives, and more. It was the first full residency in Boston for the Leipzigers, a week that included five performances by musicians from both ensembles, separately and together. German Federal President Frank-Walter Steinmeier was on hand on October 31 to welcome the audience and announce the official culmination of the Federal Republic of Germany's year-long celebration of its friendship with the United States. The program also included Haydn's *Sinfonia concertante* in B-flat for oboe, bassoon, violin, and cello, Schoenberg's *Verklärte Nacht*, and Scriabin's *Poem of Ecstasy*. At the end of the performance, there were beer and pretzels: what would a German-American *fest* be without that?



German Federal President Frank-Walter Steinmeier with BSO Music Director and Gewandhaus Orchestra Kapellmeister Andris Nelsons at Boston's Symphony Hall on October 31, 2019.

Winslow Townsend

MUSICAL CHAIRS

American Composers Forum and the Association for the Advancement of Creative Musicians have selected **ELIZABETH A. BAKER**, **ADEGOKE STEVE COLSON**, and **RUDRESH MAHANTHAPPA** to participate in the ACF | connect program. Each composer will receive a \$7,500 commission to write a work for Chicago's Great Black Music Ensemble.

AUBREY BERGAUER, former executive director of the California Symphony, has been named to the newly created position at the San Francisco Conservatory of Music of founding executive director and vice president of strategic communications.

The Atlanta Symphony Orchestra has appointed **RAINER EUDEIKIS** as principal cello and **ZHENWEI SHI** as principal viola.



Shi

Celebrity Series of Boston, the performing arts presenter, has named **EMILY BORABABY** as chief advancement officer.

Indiana's Evansville Philharmonic has appointed **KIMBERLY BREDEMEIER** as executive director.

The Music Academy of the West has chosen **JAMIE BROUMAS** for the newly created position of chief artistic officer.

BEN CADWALLADER, the Vermont Symphony Orchestra's executive director since 2015, has been named executive director of the Los Angeles Chamber Orchestra, effective in March.

The Las Vegas Philharmonic has appointed **CHRISTINA CASTELLANOS** as principal flute.



Dell

LISA DELL has been selected as the California Symphony's executive director.

The Fort Worth Symphony Orchestra has appointed **JOSEPH DUBAS** as principal trombone, **ANNA KOLOTYLINA** as principal viola, and **NIKOLETTE La BONTE** as principal horn.

KATHRYN EBERLE has been named concertmaster of the Hollywood Bowl Orchestra, which appears under the auspices of the Los Angeles Philharmonic Association.

The St. Louis Symphony Orchestra has appointed **DEREK FENSTERMACHER** as principal tuba.

PRISCILLA B. GEESLIN will become board president of the San Francisco Symphony in December 2020, when Sakurako Fisher steps down.

Silkroad, the music nonprofit founded by cellist Yo-Yo Ma, has named **KATHY FLETCHER** executive director.

The Chicago Symphony Orchestra has appointed **LINA GONZALEZ-GRANADOS** as its Sir Georg Solti Conducting Apprentice, February 2020 through June 2021. **DALE HEDDING** has been appointed the orchestra's vice president of development.

ARA GUZELIMIAN has been named artistic director of California's Ojai Music Festival, effective in 2021. He replaces Chad Smith, who was recently named executive director of the Los Angeles Philharmonic.



Guzelimian

Arizona's Tucson Symphony Orchestra has selected **STEVEN P. HAINES** as president and chief executive officer.

Timothy M. Schmidt

Rosalie O'Connor

MUSICAL CHAIRS

The Detroit Symphony Orchestra has named **HANNAH HAMMEL** principal flute and **SARAH LEWIS** assistant principal oboe.

PAUL HEGLAND has been selected as executive director of North Dakota's Fargo-Moorhead Symphony Orchestra.

California's Santa Rosa Symphony has appointed **JENNIFER HUANG** as conductor of its Aspirante Youth Orchestra.

LEAH C. JOHNSON has been named chief communications and marketing officer at Lincoln Center in New York City.



Johnson

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

ALAN JORDAN has been named president and CEO of South Carolina's Hilton Head Symphony Orchestra.



Jordan

The New Jersey Symphony Orchestra has named **HA YOUNG JUNG** as principal bass, **GREGORY LAROSA** as principal timpani, and **ERIN VANDER WYST** as principal librarian.

The Oregon Symphony has appointed composer and singer-songwriter **GABRIEL KAHANE** to the newly created post of creative chair, through the 2021-22 season.

MIMI KRUGER has been selected as acting CEO of the Louisiana Philharmonic Orchestra, replacing James Boyd, who stepped down on December 31.

Florida's Venice Symphony has named **ASHLEY LIGHT** director of development.

The Toledo Alliance for the Performing Arts, parent organization of the Toledo Symphony and Toledo Ballet, has appointed **BRETT LONEY** director of development.

CRISTIAN MACELARU will become music director of the Orchestre National de France, effective September 2021. He will retain his post as music director of the Cabrillo Festival of Contemporary Music.

The Cincinnati Symphony Orchestra has named **STEFANI MATSUO** concertmaster.

ANTHONY MCGILL, principal clarinet of the New York Philharmonic, has been named to the additional post of artistic director of the Juilliard School's Music Advancement Program.



McGill

The New Zealand Symphony Orchestra has named **HAMISH MCKEICH** principal conductor in residence.

RALPH W. MULLER has been named chairman of the Philadelphia Orchestra's board of directors.

KYLE MUSTAIN has been selected as principal English horn of the Pittsburgh Symphony Orchestra.

MELISSA OUSLEY has been chosen as host of the Minnesota Orchestra's Friday live concert broadcasts on Minnesota's Classical MPR station. Pianist **JON KIMURA PARKER** has been appointed as the Minnesota Orchestra's creative partner for summer programming, a newly created position.

The Maryland Symphony Orchestra has named **JONATHAN PARRISH** executive director.

Tune In, Turn Off

In theaters and concert halls, the debate continues: phones on, or off? Audiences increasingly expect to stay connected during performances, but nobody welcomes the jangly alerts and rings that plague live concerts. This fall, New York's Lincoln Center was one of several venues to test Yondr, a product that seals cellphones in locked pouches during concerts. At Lincoln Center's annual White Lights Festival, concertgoers were invited to turn off their phones and put them inside the Yondr pouches, which were locked by ushers using a device similar to a department-store security tag. The pouches were unlocked by ushers at the end of the concert—and upon request during intermission, in a designated "phone use area." Explaining the experiment, Lincoln Center Artistic Director Jane Moss said, "The promise of a hyper-connected existence through technology has, in many ways, made us far less connected to ourselves, to one another, and—importantly—to what can be deeply moving, communal experiences offered by live performing arts." Postscript: The pouches are not soundproof, and humans are still humans. A phone alarm went off at a Lincoln Center concert when its owner forgot to silence the device.



Kevin Yablons

An usher at Lincoln Center's Alice Tully Hall helps concertgoers seal their cellphones in Yondr pouches during a November 2019 concert.

LA Phil's Centenary Trifecta

The Los Angeles Philharmonic wrapped up its 100th anniversary year with a celebratory evening on October 24 that culminated in a dazzling outdoor light show by aerial drones. But the real fireworks that night might have been onstage at Walt Disney



Craig Mathew/Matthew Imaging

From left: Conductors Esa-Pekka Salonen, Zubin Mehta, and Gustavo Dudamel acknowledge the standing ovation at the orchestra's October 24 gala concert celebrating the orchestra's 100th birthday, at Walt Disney Concert Hall.

Concert Hall, where three LA Phil music directors—current Music and Artistic Director Gustavo Dudamel, Conductor Emeritus Zubin Mehta, and Conductor Laureate Esa-Pekka Salonen—led the orchestra in works by Lutoslawski, Wagner, Ravel, and Stravinsky, and the world premiere of Daniel Bjarnason's *From Space I Saw Earth*. The piece was commissioned for the orchestra's centennial and written for the three conductors, who stood at engraved podiums; twenty Youth Orchestra Los Angeles participants positioned throughout the hall played along on hand-held crotales. The performance was accompanied by confetti drifting down from the ceiling. The LA Phil's centennial season brought more than 54 commissions, plus initiatives including a free street festival spread across the city. The orchestra also broke ground on new headquarters for YOLA in nearby Inglewood and launched the LA Phil Resident Fellows program, which aims to create more diverse and inclusive orchestras.

Board News at the League

Six new members have joined the League of American Orchestras' Board of Directors. Each will serve a three-year term. In addition, two individuals have been elected to ex-officio positions on the board. The six new board members are:



Charles Dickerson III



Jerrold L. Eberhardt

Charles Dickerson III, founder, executive director, and conductor, Inner City Youth Orchestra of Los Angeles; Jerrold L. Eberhardt, former chairman and current vice chairman of the Board of Directors of the Los Angeles Philharmonic Association; Mary Louise Gorno, vice chair of the Board of Trustees of the Chicago Symphony Orchestra; Jennifer Koh, violinist and artistic director of arco collaborative, a music nonprofit; Isaac Thompson, vice president for artistic planning, New York Philharmonic; and Sheila J. Williams, board member and vice-chair of community engagement, Cincinnati Symphony Orchestra. Two ex-officio members have joined the League board: Terry Ann White, Amarillo, TX (Volunteer Council) and David Whitehill, Asheville Symphony, Asheville, NC (Orchestra Executive Director). The board's officers have been reelected: Douglas Hagerman, chair; Melanie Clarke, co-vice chair; Steven C. Parrish, co-vice chair; Helen Shaffer, secretary; and Burton Alter, treasurer. Read the complete announcement about the new League board members at americanorchestras.org/2019board.



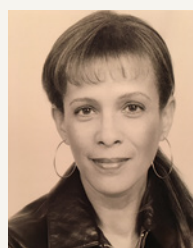
Mary Louise Gorno



Jennifer Koh



Isaac Thompson



Sheila J. Williams

Teen Travelers

Youth orchestras across the country are home to thousands of young classical musicians, and every summer since 2013 more than 100 outstanding teen musicians have come together as the National Youth Orchestra of the United States of America (NYO-USA), a program of Carnegie Hall's Weill Music Institute. Participating in the orchestra is quite a coup: the instrumentalists (ages 16-19) undergo a three-week training residency, work with major figures in orchestral music, and perform at Carnegie Hall and other venues. Then they take their American music-making around the world. This August, NYO-USA embarked on a European tour—led by no less than Sir Antonio Pappano—with performances at Young Euro Classic in Berlin; the Edinburgh International Festival; the BBC Proms in London; the Royal Concertgebouw in Amsterdam; and the Elbphilharmonie in Hamburg. Mezzo-soprano Dame Sarah Connolly was the soloist in Berlioz's *Les nuits d'été* in Berlin, and American mezzo Joyce DiDonato took the solo spot in the Berlioz for the rest of the tour. Other repertoire this summer included Prokofiev's Symphony No. 5, Strauss's *Eine Alpensinfonie*, and two new works written for the orchestra by NYO-USA apprentice composers Benjamin S. Beckman and Tyson J. Davis, who were mentored by composer Sean Shepherd. NYO-USA also participated in multiple events and concerts with youth ensembles in the Netherlands, London, and Hamburg.

MUSICAL CHAIRS

Kentucky's Owensboro Symphony Orchestra has appointed **GWYN PAYNE** as deputy chief executive officer, working alongside Dan Griffith, who will retire as executive director later in 2020.

Canada's Winnipeg Symphony Orchestra has promoted **JULIAN PELLICANO** from resident conductor to associate conductor.

TYLER RAND has been appointed executive director of Michigan's Ann Arbor Symphony Orchestra.

California's Segerstrom Center for the Arts has named **CASEY REITZ** as president.



Rand

PATRICIA A. RICHARDS is serving as the Utah Symphony's interim president and CEO, after Paul Meecham stepped down in September.

The Indianapolis Chamber Orchestra has appointed **JOHN ROMMEL** as principal trumpet and **JUSTIN GINGRICH** as principal timpani/percussion.

Carnegie Hall has selected **ABHIJIT SENGUPTA** as director of artistic planning.

Connecticut's Stamford Symphony has named **MICHAEL STERN** music director. Stern will retain his posts at the Kansas City Symphony, where he is music director, and the IRIS Orchestra in Germantown, Tennessee, of which he is founder and artistic director.

The Pittsburgh Symphony Orchestra has appointed conductor and trumpeter **BYRON STRIPLING** principal pops conductor, effective in October 2020.



Stripling

BRANDON VANWAEYENBERGHE has been chosen as executive director of Minnesota's Duluth Superior Symphony Orchestra.

Louisiana's Shreveport Symphony Orchestra has named **KIRSTEN YON** as concertmaster.

SIMONE YOUNG will become chief conductor of Australia's Sydney Symphony Orchestra in 2022.

Indiana's South Bend Symphony Orchestra has appointed **JUSTUS ZIMMERMAN** as executive director.



Young



Chris Lee

During its European tour this summer, the National Youth Orchestra of the USA, led by Sir Antonio Pappano, performed in London's Royal Albert Hall as part of the BBC Proms.

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2020 Bruno Walter National Conductor Preview

Six conductors have been chosen to participate in the League of American Orchestras' 2020 Bruno Walter National Conductor Preview, April 1 and 2 in New Orleans. The conductors will lead the Louisiana Philharmonic Orchestra over two days of rehearsals, culminating in a free public concert at the Orpheum Theater. The League's Bruno Walter National Conductor Preview provides conductors the opportunity to showcase their abilities for search committees, artist managers, and audiences. The 2020 conductors are:

Bertie Baigent, assistant conductor, Colorado Symphony; Tong Chen, assistant conductor, New Jersey Symphony Orchestra; Gonzalo Farias, associate conductor, Jacksonville Symphony; Norman Huynh, associate conductor, Oregon Symphony; Yuwon Kim, conducting fellow, Curtis Institute of Music; and François

López-Ferrer, assistant conductor, Cincinnati Symphony Orchestra. They were chosen by a panel of artistic executives from a pool of more than 150 applicants from around the world. Since 1995, the Bruno Walter National Conductor Preview has showcased 90 conductors, with more than 50 orchestras making conductor/music director appointments as a direct result. The 2020 Bruno Walter National Conductor Preview is made possible by generous grants from the Virginia B. Toulmin Foundation and the National Endowment for the Arts. Learn more at <http://bit.ly/brunowalter>.



Joseph Conyers Honored by New York Youth Symphony

In October, the New York Youth Symphony presented Joseph Conyers, assistant principal bass of the Philadelphia Orchestra and co-founder and executive director of Project 440, with the Theodore L. Kesselman Award for Arts Education. At the awards ceremony in Manhattan, Conyers spoke about his advocacy for music education through Project 440, a Philadelphia non-profit that provides innovative programming for young musicians: "Music education is at the core of much of my work not only because I feel every young person should have access to music, but because I strongly feel that music

can be used as a tool with which we can empower the youth from some of our nation's most marginalized communities." Also receiving a New York Youth Symphony award that night was musician and NYYS alumna Melissa Eisenstat, who was the organization's president from 2012 to 2019. The event included performances by NYYS musicians, led by Music Director Michael Repper, and the NYYS Jazz Band, led by Director Andy Clausen. More than 6,000 young people have participated NYSS programs since its founding in 1963.



Double-bassist and music educator Joseph Conyers speaks at Tribeca Rooftop in Manhattan, where he received the New York Youth Symphony's Kesselman Award for Arts Education in October.

Harrison Steg/Pretty Instant

AFM-EPF Announces Proposed Benefit Reductions

In early January, the American Federation of Musicians and Employers' Pension Fund (AFM-EPF), in which many orchestras participate, announced details of a proposal to reduce benefits in an effort to avoid insolvency under the Multiemployer Pension Reform Act of 2014. The AFM-EPF covers more than 50,000 people, including orchestra musicians, Broadway musicians, and freelance musicians and recording artists, and is the largest musicians' pension plan in the U.S. The proposal is currently under review by the U.S. Department of Treasury, will be posted online by the Treasury Department for public comment, and will also come to a vote by plan participants. If approved, benefit reductions would begin on January 1, 2021. Details of the proposal are available on the AFM-EPF website and in a newsletter and notice shared on January 7 with plan participants. The League of American Orchestras has been keeping orchestras engaged in efforts to call on Congress to take immediate action that would improve the status of multiemployer pension funds. Orchestras and musicians can learn more about legislative proposals and opportunities to weigh in through the AFM-EPF site at afm-epf.org.

Orchestras Feeding America

Over the past twelve years, the Orchestras Feeding America food drive has seen over 370 orchestras from across the country collect and donate more than 530,000 pounds of food. The efforts of these orchestras have helped spread the word about



how and why orchestras are so valuable to their communities, beyond providing amazing music. The League of American Orchestras invites orchestras to join the 2020 food drive to help those in need. How to take part? Sign up at the Orchestras Feeding America section of americanorchestras.org to add your orchestra to the list of 2020 participants and to receive free materials to help promote your drive, including guidelines, a list of most-needed food items, hunger facts, and flyers to spread the word about your drive. By

taking part in Orchestras Feeding America, your orchestra helps makes your hometown—and the world—a better place. For more information about getting involved, contact Rachelle Schlosser at fooddrive@americanorchestras.org.

Ludwig Goes to Florida

The Beethoven 250th-birthday mania continues, this time with a local focus. The Florida Orchestra has invited five Florida-based composers to write fanfares inspired by Beethoven, to be performed throughout the 2019-20 season. The new works were co-commissioned with Florida colleges and universities where several of the composers are faculty members. The first fanfare,



Imagined Adventures: AutoBonn by Kevin Wilt, premiered on October 11 at the Straz Center in Tampa on a program with Beethoven's "Eroica" Symphony, led by Music Director Michael Francis. Wilt stated that the musical motives for *AutoBonn*, which is about the dream of speeding along in a sports car, are taken from the presto movement of Beethoven's String Quartet No. 14. Paul Richards's *Return the Echo* (inspired by the last movement of the Ninth Symphony) was performed in December, followed by Orlando Jacinto Garcia's *the impending silence* (about Beethoven's hearing loss) in January. The orchestra will perform Benjamin Whiting's as-yet unnamed work in March, and Jason Bahr's *The Light Shines in the Darkness* (*Lux in tenebris lucet*) in May.

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Participants Selected for League's Emerging Leaders Program

Twelve orchestra professionals are participating in the League of American Orchestras' Emerging Leaders Program, the field's prime source for identifying and cultivating the leadership potential of talented orchestra professionals. The eight-month program began on November 1, 2019 with a three-day meeting in Manhattan and will include one-on-one coaching, in-depth seminars with leadership experts, visits with leaders

emerging leaders program

in cultural and performing arts institutions, virtual convenings, and a capstone project at the League's 2020 National Conference. The curriculum develops participants' individual leadership capabilities and advances strategic thinking, resiliency, and innovation throughout the orchestra field. Launched in 2014, the Emerging Leaders Program (and

its previous iteration, the Orchestra Management Fellowship Program) has furthered the development of more than 200 alumni—many now orchestra executive directors and senior administrators. Participants in the 2019-20 ELP are: Karina Bharne, Symphony Tacoma; Robin Freeman, San Francisco Symphony; JT Kane, New World Symphony; Giuliano Kornberg, Sacramento Philharmonic and Opera; Rachel Lappen, Cleveland Orchestra; Monica Meyer, Virginia Symphony Orchestra; Brian Precht, Baltimore Symphony Orchestra; Andrew Roitstein, Orchestra of St. Luke's; Ignacio Barron Viela, Billings Symphony Orchestra and Chorale; Sarah Whiting, Dallas Symphony Orchestra; Leah Wilson-Velasco, Walla Walla Symphony; Michelle Zwi, Philadelphia Orchestra. The Emerging Leaders Program is made possible by generous grants from American Express, The Andrew W. Mellon Foundation, and the National Endowment for the Arts. Visit <http://bit.ly/leagueemergingleadersprogram> to learn more.

Sugar Plums for All

Everyone loves *The Nutcracker*. But for special-needs individuals and their families, attending a performance of the ballet can be a challenge—all that Tchaikovsky, performed live by a full orchestra; all the confusion of dealing with crowds; all those dancing mice. On December 7, for the second year in a row, Colorado's Longmont Symphony Orchestra and the Boulder Ballet presented *The Gentle Nutcracker*, a sensory-friendly, one-hour version of the ballet tailored for neuro-diverse audiences. Accommodations included leaving the house lights on at 35 percent, having professional support available, creating a designated quiet area, and accepting noise and movement by patrons. The two organizations also presented full performances of *The Nutcracker* that same December weekend. Longmont Symphony Music Director Elliott Moore commented, "I have spoken with parents of neuro-diverse children who express to me how petrified they are of taking their children to live performances. Sadly for them, the most common solution is to simply forgo attending live events. While our *Gentle Nutcracker* is for a neuro-diverse audience, it is also a performance that is designed to allow families to be just that: families!"

New England Variations

American Composers Orchestra opened its 2019-20 season in November with a program called "New England Echoes," but it wasn't exactly Currier and Ives nostalgia. Mezzo-soprano Jamie Barton performed songs by Charles Ives with a fresh twist: new orchestrations for chamber orchestra by Jonathan Bailey Holland, Hannah Lash, and Hilary Purrington, commissioned by the ACO. More new work included the world premiere of Purrington's concerto for guitar and orchestra, *Harp of Nerves*, with soloist JIJI (the artist uses all capital letters for her name). Of the new guitar concerto, which was commissioned with support from Paul and Michelle Underwood and additional support from the Virginia B. Toulmin Foundation, Purrington wrote, "Throughout the concerto's three movements, the orchestra serves as an extension of the guitar. This relationship also inspired the title—the entire ensemble becomes a kind of nervous system with the soloist acting as its control center, tethered to all members of the orchestra." ACO Music Director and Conductor George Manahan led the concert at Carnegie Hall's Zankel Hall, which also included the New York City premiere of Matthew Aucoin's 2016 *Evidence*.



JIJI was the soloist for the world premiere of Hilary Purrington's concerto for guitar and orchestra with the American Composers Orchestra and Music Director George Manahan in November at Carnegie Hall's Zankel Hall.



Promotional material for the Longmont Symphony Orchestra and Boulder Ballet's sensory-friendly production of *The Gentle Nutcracker*.

Extended Reach

This fall, the Kennedy Center for the Performing Arts' new REACH campus opened in Washington, D.C. The \$250 million expansion, designed by Steven Holl Architects, includes classrooms, studios, rehearsal rooms, a plaza and pedestrian bridge, an outdoor video wall, and spaces designed to encourage audience-performer interactions. Inaugural celebrations in September featured a free sixteen-day festival with a parade and block party; performers and events included the National Symphony Orchestra performing Beethoven's Ninth Symphony, the Washington Ballet, a screening of *The Muppet Movie*, singer/songwriter Angélique Kidjo, jazz musicians Esperanza Spalding and Wayne Shorter, and Marc Bamuthi Joseph and Daniel Bernard Roumain's spoken word/dance/music work *The Just and the Blind*. As part of its mandate, REACH will present a rich variety of performing arts programming and events.



Anna Meyer

In September, as part of sixteen days of free performances and events to mark the opening of its new REACH expansion, the Kennedy Center for the Performing Arts hosted a sunrise yoga session during a day focused on *Sound Health: Music and the Mind*. The Kennedy Center is home to the National Symphony Orchestra, Washington National Opera, and Washington Ballet.

DISPEKER ARTISTS INTERNATIONAL

CONDUCTORS

Daniel Boico
Christoph Campestrini
Steven Fox
Bernard Labadie
Mathieu Lussier
Gregory Vajda

PIANISTS

Anderson & Roe Piano Duo
Katherine Chi
David Kadouch
Alexander Korsantia
Benedetto Lupo
Jorge Federico Osorio
Dubravka Tomic
Gilles Vonsattel

VIOLINISTS

Mayuko Kamio
Kerson Leong
Elina Vähälä

FRENCH HORN

David Jolley

GUITAR

Grigoryan Brothers

ENSEMBLES

Aeolus Quartet
Busch Trio
Calefax Reed Quintet
Jasper String Quartet
Naumburg Trio
New York Brass Arts Trio
Signum Quartet
Trio Valtorna

SPECIAL PROJECTS

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Rinaldo Alessandrini
Troupe Vertigo
Ute Lemper

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Hélène Brunet
Tracy Dahl
Karina Gauvin
Kelley Nassief
Christina Pier

MEZZO-SOPRANOS

Abigail Nims
Barbara Rearick

CONTRALTO

Emily Marvosh

TENORS

Frank Kelley
Christopher Pfund
Steven Tharp
Daniel Weeks
Lawrence Wiliford

BARITONES

Anton Belov
Jochen Kupfer
Richard Zeller

BASS-BARITONES

Stephen Bryant
Michael Dean
Kevin Deas

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