

At times of crisis, one of the first things people turn to is orchestral music. Beyond the sheer beauty that offers solace or the knotty dissonance that echoes personal anguish, orchestral music offers a sense of continuity and collective effort. There's the knowledge that a group of artists came together to play this music and that a composer—in the distant past or right here, right now—understands your pain. As has been said before by smarter minds, “where words fail, music speaks.”

So what happens when musicians can't gather to make music? That is just one of the dilemmas raised by the global pandemic. That might sound like a rather luxurious issue, given that COVID-19 has killed thousands, cratered economies, hammered healthcare. But a harsh irony of the crisis is that the safest known way to contain the virus is to not gather in groups—the central actions of musicians and audiences. Yet as orchestras are forced to cancel concerts, they are not staying silent. In this issue of the magazine, we document some of the responses—online, free of charge—that orchestras and musicians are adopting even as they face an unprecedented health and financial crisis.

This issue of *Symphony* arrives somewhat later than planned. Our apologies for that. As the scale of the pandemic evolved, it became clear that accurate coverage of its impact on orchestras required new articles, new analysis, new resources, new information. *Symphony* will continue to cover the orchestra field, reporting not only on the current crisis but as part of our longstanding commitment to reporting on multiple topics, among them new music, innovative thinking, established and emerging artists, scholarship, and equity, diversity, and inclusion.

Robert Sandla



Classical Action

Performing Arts Against AIDS

www.classicalaction.org

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.

symphony

THE MAGAZINE OF THE
LEAGUE OF AMERICAN ORCHESTRAS

symphony[®], the award-winning quarterly magazine of the League of American Orchestras, discusses issues critical to the orchestra community and communicates to the American public the value and importance of orchestras and the music they perform.

EDITOR IN CHIEF **Robert Sandla**

MANAGING EDITOR **Jennifer Melick**

PRODUCTION AND DESIGN **Michael Rush**

ADVERTISING DIRECTOR **Stephen Alter**

ADVERTISING ASSOCIATE **Danielle
Clarke-Newell**

PUBLISHERS **Jesse Rosen
Celeste Wroblewski**

PRINTED BY **Dartmouth Printing Co.
Hanover, NH**

symphony[®] (ISSN 0271-2687) is published quarterly (January, April, July, October) for \$25 per year by the League of American Orchestras, 520 8th Avenue, Suite 2005, 20th Floor, New York, NY 10018-4167. Send address changes to *Symphony*, 520 8th Avenue, Suite 2005, 20th Floor, New York, NY 10018-4167.

SUBSCRIPTIONS AND PURCHASES

Annual subscription \$25.00. To subscribe, call 646-822-4080 or send an e-mail to member@americanorchestras.org. Current issue \$6.95. Back issues available to members \$6.95/non-members \$8.45. Directory, 75th Anniversary, and other special issues: members \$11.00/non-members \$13.00.

ADDRESS CHANGES

Please send your name and your new and old addresses to Member Services at the New York office (address below), or send an e-mail to member@americanorchestras.org.

EDITORIAL AND ADVERTISING OFFICES

520 8th Avenue, Suite 2005, 20th Floor
New York, NY 10018-4167

E-mail (editorial): editor@americanorchestras.org

E-mail (advertising): salter@americanorchestras.org

Phone (advertising): 646-822-4051

© 2020 League of American Orchestras

symphony[®] is a registered trademark.
Printed in the U.S.A.

WEBSITE

americanorchestras.org

2 Prelude by Robert Sandla

4 The Score

Orchestra news, moves, and events

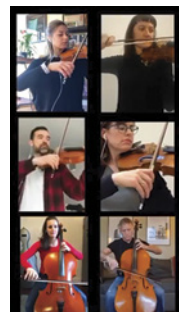
10 Critical Questions

League President and CEO **Jesse Rosen** and **Daniel H. Weiss**, president and CEO of the Metropolitan Museum of Art, discuss how non-profits and their boards are adapting to evolving expectations about transparency, ethics, and community engagement.

4



18



18 Music in the Time of a Pandemic

In the midst of the global coronavirus pandemic and shut-down that evolve daily, orchestras and musicians are keeping the music going by embracing a new digital normal. **by Jeremy Reynolds**

24 Up Close, Far Away

For a brief period in March, orchestras live-streamed concerts to empty auditoriums. A report on the experience **by Clive Paget**

28 Can You Hear Her Now?

Orchestras are commissioning new music to mark the 100th anniversary of the 19th Amendment, guaranteeing women the right to vote. **by Nancy Malitz**

36 New Sounds for Summer

Summer music festivals explore new music. **by Steven Brown**

42 Summer Festivals 2020

A classical guide to what's on this summer.

54 Re: "Unheard Voices" Cover Story

56 Eco-Friendly Orchestras

The environment and sustainability practices are growing concerns for orchestras. **by Brian Wise**

28



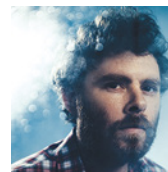
Chris Lee

56



Robert Benson

64



Josh Coleman

61 Advertiser Index

62 League of American Orchestras Annual Fund

64 Coda

Singer-songwriter **Gabriel Kahane** is spending increasing time writing and performing music with orchestras.

[Text marked like this](#) indicates a link to websites and online resources.

about the cover

The Philadelphia Orchestra and Music Director Yannick Nézet-Séguin's live-streamed March 12 concert at the Kimmel Center, featuring Beethoven Symphony Nos. 5 and 6 and Iman Habibi's *Jeder Baum spricht*, was performed to an empty auditorium, after the public concert was cancelled to prevent the spread of the novel coronavirus. The pandemic has affected every aspect of the orchestra and classical music field. See stories on pages 4, 6, 18, and 24 for more on how orchestras are responding during this uncertain period.