

## MUSIC CentriCITY: Conference 2019

The League of American Orchestras' 74th National Conference placed music, musicians, and community at the heart of its programming. Hosted by the Nashville Symphony, the Conference took place June 3-5, 2019 in Nashville, Tennessee. The Conference highlighted field-wide advances in equity, diversity, and inclusion and focused on the centrality of music, culture, and collective action in orchestras. "Orchestras are reimagining mission, meaning, and the future of the art form," said League of American Orchestras President and CEO Jesse Rosen. "With the theme MUSIC CentriCITY, this year's Conference is inspired by Nashville's historic role as Music City and reflects the vital role our host, the Nashville Symphony, plays in the cultural fabric of the city."

Approximately 1,000 orchestra stakeholders—managers, musicians, trustees, volunteers, and business partners—attended the Conference, which took place at the Omni Hotel and at the Nashville Symphony's home, Schermerhorn Symphony Center.

Keynote speakers reflected the 2019 Conference's focus on music, musicians, and community. At the Opening Plenary, Nashville Symphony Music Director Giancarlo Guerrero shared his personal and artistic journey, leading delegates on an exploration of what it means to be an orchestra in America today. At the League's Annual Meeting and Luncheon, Phoenix Symphony Principal Clarinet Alex Laing, a thought leader in the orchestra field, examined the nature of the art form and the dialogue between musicians and audiences. Composer Joan Tower received the Gold Baton, the League's highest honor, given annually for distinguished service to America's orchestras. At the Closing Plenary, composer and conductor Tania León, founding artistic director of Composers Now, discussed the progress orchestras have made supporting equity for composers and how the interplay of cultures expands creative possibility.

Orchestra musicians were recognized for their positive impact on their communities when the League presented Ford Musician Awards for Excellence in Community Service to Victoria Griswold, violin, Indianapolis Symphony Orchestra; Jeff Handley, principal percussion, Chicago Sinfonietta; Rebecca Patterson, principal cello, New Haven Symphony Orchestra; Donna Parkes, principal trombone, Louisville Orchestra; and Rebecca Young, associate principal viola, New York Philharmonic. The awards are supported by Ford Motor Company Fund.



Composer Joan Tower received the League's highest honor, the Gold Baton, from League President and CEO Jesse Rosen at the 2019 National Conference in Nashville.



Phoenix Symphony Principal Clarinet Alex Laing (at center) delivered the keynote address at the League's Annual Meeting and Luncheon. Before he spoke, Laing and colleagues performed Samuel Coleridge-Taylor's Quintet for Clarinet and Strings. From left, Caitlin Edwards, violinist, Chicago Sinfonietta; Stephanie Matthews, violinist, creative director, StringCandy / Re-Collective Orchestra; Laing; Derek Reeves, principal violist, Fort Wayne Philharmonic; and Ryan Murphy, section cello, San Antonio Symphony.

Conference sessions highlighted innovative thinking and timely relevance, with topics including *Preparing the Orchestra Culture for Lasting Equity, Diversity, and Inclusion Work*, *Creating a Culture of Respect in the Era of #MeToo*, *Going Beyond Sensory-Friendly Concerts: How to Represent Your Audience on Stage*, and *Engaging the LGBTQ+ Community*. Other sessions highlighted best practices and emerging trends in marketing, new music, philanthropy, volunteerism, board membership, and tax policy. Some sessions took a multifaceted approach: *New Strategies for Success in Audience Research and Development*, for example, combined research from The Wallace Foundation's Building Audiences for Sustainability initiative with a report from Aubrey Bergauer, then executive director of the California Symphony, about how that orchestra successfully rethought its engagement with audiences.

For more on the League's 2019 National Conference in this issue of *Symphony*, see page 26. For Conference videos, resources, and presentations, visit <https://www.leagueconference2019.org/conference-overview>.

## League President and CEO Jesse Rosen to Step Down in September 2020

The League of American Orchestras announced in June that President and CEO Jesse Rosen has extended his contract through September 2020, at which time he will retire from the League. "By September 2020, I will have been at the League for twenty-two years and CEO for twelve," Rosen said in his remarks to delegates during the League's 74th National Conference in Nashville. "I've had an enormously fulfilling experience, but it's time to begin thinking about the next chapter. The orchestra community has been a source of deep satisfaction and joy, and I'd like to remain a part of it in some new and different way." He added, "The League is in very good shape thanks to its strong staff and its wise and engaged board." Rosen has used his platform as League CEO to advocate passionately before policy-makers, the media, and funders for the relevance and public value of orchestras while challenging League members to authentically engage with their communities. "Jesse uses his keen insights about orchestras' roles in their communities to anticipate future challenges so we can prepare for them," stated Douglas M. Hagerman, Chair of the League's Board of Directors. "He shows us how to 'see around corners.'" Hagerman and the Board have formed a recruitment and selection committee, which intends to select a new CEO by September 2020.

Rosen joined the League in 1998 as Vice President, Professional and Artistic Services, and was subsequently appointed Chief Program Officer, Executive Vice President and Managing Director in 2006, and President and CEO in 2008. He previously served as General Manager of the Seattle Symphony, Executive Director of the American Composers Orchestra, and Orchestra Manager of the New York Philharmonic. Under Rosen's leadership, the League has advocated for: orchestras' deeper engagement with communities; efforts to address equity, diversity, and inclusion; greater discipline in relation to fiscal health; increased use of data to inform decision-making; stronger governance practices; and innovation and experimentation.

Rosen oversaw major field research and publications and launched national initiatives supporting composers, conductors, and instrumentalists, including Ford Made in America, the largest-ever orchestra commissioning consortium; the Music Alive composer residency program; the Ford Musician Awards for Excellence in Community Service; the Women Composers Readings and Commissions Program; and the American Conducting Fellowship Program. In the past year, Rosen was instrumental in the launch of two new League programs that support orchestras' efforts to become more inclusive: The Catalyst Fund, a three-year program of annual grants to orchestras that aims to advance their understanding of equity, diversity, and inclusion (EDI) and to foster effective EDI practices; and the National Alliance for Audition Support (NAAS), a national initiative to increase diversity in American orchestras. NAAS is a partnership with the Sphinx Organization and the New World Symphony.

## LA Phil Names New CEO

At press time, the Los Angeles Philharmonic announced the appointment of Chad Smith as chief executive officer, replacing Simon Woods, who stepped down in September after two years in the job. Smith began in his new position immediately, moving from his role as the orchestra's chief operating officer. He was appointed chief operating officer in 2015, responsible for artistic oversight and coordination of programming, as well as marketing, communications, and public relations, production, operations, media, and learning initiatives. The orchestra stated that Smith's tenure has been defined by his close relationships with Music and Artistic Director Gustavo Dudamel and Conductor Laureate Esa-Pekka Salonen; artistic initiatives including the launch of new orchestral series, multi-disciplinary projects and festivals; and a commitment to the composers and music of today.

## MUSICAL CHAIRS

Ohio's Akron Symphony Orchestra has named **CHRIS ALBANESE** as director of the Akron Symphony Chorus and **KAREN NÍ BHROIN** as assistant director of the chorus.

Virginia's Richmond Symphony has appointed **JENNIFER ARNOLD** as director of artistic planning and orchestral operations, and **WALTER BITNER** as director of education and community engagement.



Arnold

**NATHAN ASPINALL** has been named assistant conductor at the Nashville Symphony.

**MARY STEFFEK BLASKE**, the Ann Arbor Symphony Orchestra's longtime executive director, will retire at the end of 2019.

The Memphis Symphony Orchestra has appointed **KALENA BOVELL** assistant conductor.

**DAVID COOPER** has been named principal horn of the Chicago Symphony Orchestra.

Maryland's Annapolis Symphony Orchestra has appointed **JOSH COTE** as principal French horn, **JAKE FEW** as principal tuba, and **SHANE ILLER** as associate principal French horn.

**CONNOR GRAY COVINGTON**, the Utah Symphony's associate conductor, has been named principal conductor of the orchestra's Deer Valley Music Festival through the 2020 season.



Covington

The Mobile Symphony in Alabama has named **IVÁN DEL PRADO** music director of the Mobile Symphony Youth Orchestra. **DANIELA PARDO** has been appointed Mobile Symphony's education director.

New England Conservatory, based in Boston, has appointed **ELIZABETH DIONNE** as vice president for finance and **MICHAEL SARRA** as vice president for communications.

**AARON C. DOTY** is the new vice president and general manager at the Grand Rapids Symphony in Michigan.

**CHRISTOPHER DRAGON** has been named music director of the Wyoming Symphony Orchestra. He will retain his position as resident conductor of the Colorado Symphony Orchestra.

The Atlanta Symphony Orchestra has chosen **ELENA DUBINETS** for the newly created position of chief artistic officer.

The Eugene Symphony in Oregon has named **JENNY ESTRIN** concertmaster.

Florida's Jacksonville Symphony has appointed **GONZALO FARIAS** as associate conductor.



Estrin

The Curtis Institute of Music has elected **DEBORAH M. FRETZ** chair of the board of trustees, and **CHRISTOPHER MOSSEY** has been named Curtis's vice president for institutional advancement.

**AKIKO FUJIMOTO** has been appointed music director of the Mid-Texas Symphony. She retains her position as associate conductor of the Minnesota Orchestra.

New Jersey's Wharton Institute for the Performing Arts has named **PETER H. GISTELINCK** executive director.



## MUSICAL CHAIRS

The Midland-Odesa Symphony and Chorale in Texas has appointed **ALEJANDRO GÓMEZ GUILLÉN** and **SARAH CRANOR**, who are married, to the shared positions of concertmaster and principal second violin. **HAN DEWAN** has been named principal viola, and **JOHN E. ELIZONDO** is the orchestra's new principal trombone.

**PATTI GRAETZ** has been named artistic director and principal conductor of ProMusica Arizona Chorale and Orchestra.

Conductor and actor **DAMON GUPTON** has been appointed principal guest conductor of the Cincinnati Pops. In addition, the Cincinnati Symphony Orchestra has appointed **WILBUR LIN** assistant conductor for the Cincinnati Pops and conductor for the Cincinnati Symphony Youth Orchestra Philharmonic, and **FRANÇOIS LÓPEZ-FERRER** assistant conductor for the Cincinnati Symphony Orchestra and May Festival.



Gupton

Mark Lyons

Virginia's Alexandria Symphony has named **GEORGE HANSON** executive director.

The Savannah Philharmonic has tapped **KEITARO HARADA** as music director, effective in 2020-21.

**JIM HIRSCH**, the longtime executive director and CEO of the Chicago Sinfonietta, will step down on July 1, 2020.

**JONATHAN KALEIDIN** will join the New Jersey Symphony Orchestra as vice president of development.

**ROGER KALIA** has been named music director of Symphony NH, based in Nashua, New Hampshire.



Kalia

The Dallas Symphony Orchestra has named **MEREDITH KUFCHAK** principal viola, and **GEORGE NICKSON** principal percussion.

**JAMES LOWE** has been named music director of Washington's Spokane Symphony Orchestra.

Texas's Texarkana Symphony Orchestra has named **PHILIP MANN** music director.

**KEN-DAVID MASUR** has been appointed principal conductor of the Civic Orchestra of Chicago, effective with the 2019-20 season, when he also begins as music director of the Milwaukee Symphony.

Michigan's Traverse Symphony Orchestra has named **KEDRIK MERWIN** executive director.

**DANIEL MEYER** has been named music director of Ohio's Lakeside Symphony Orchestra.

The Cape Conservatory in Hyannis, Massachusetts has named **MARK MILLER** music director of the Cape Youth Orchestra.

**JUAN FELIPE MOLANO** has been appointed music director of the Seattle Youth Symphony Orchestra.

The Pittsburgh Symphony Orchestra, Cincinnati Symphony Orchestra, and Fort Worth Symphony Orchestra have announced new participants in their fellowship programs.

Flutist **SHANTANIQUE MOORE** has been selected for a two-year fellowship with the Pittsburgh Symphony Orchestra's EQT Orchestra Training Program for African American Musicians. The Fort Worth Symphony has appointed **ALEX AMSEL** and **STEPHANIE RHODES RUSSELL**



Moore

Briana Hunter

## League's Catalyst Fund Advances Diversity, Equity, and Inclusion at Orchestras

The League of American Orchestras has awarded grants to 23 U.S. orchestras to help deepen understanding of equity, diversity, and inclusion (EDI) and to foster effective EDI practices. Ranging from \$15,000 to \$25,000 each, the one-year grants comprise the first round of The Catalyst Fund, the League's new three-year, \$2.1 million grant-making program made possible by The Andrew W. Mellon Foundation with additional support from the Paul M. Angell Family Foundation.

The Catalyst Fund grants enable orchestras to engage skilled EDI practitioners to strengthen their knowledge of the issues pertaining to EDI and to create strategies that are relevant to their communities. The

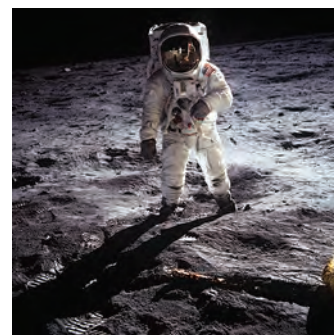
2019 Catalyst Fund recipients are: Albany Symphony, Charlotte Symphony Orchestra, Chicago Sinfonietta, Chicago Youth Symphony Orchestras, Cincinnati Symphony Orchestra, Detroit Symphony Orchestra, Grand Rapids Symphony, Handel and Haydn Society, Illinois Philharmonic Orchestra, Indianapolis Symphony Orchestra, Kaleidoscope Chamber Orchestra, Los Angeles Philharmonic, Louisiana Philharmonic Orchestra, Nashville Symphony, New Jersey Youth Symphony, New World Symphony, Oakland Symphony, Oregon Symphony, the Philadelphia Orchestra, Saint Paul Chamber Orchestra, San Francisco Symphony, Seattle Symphony, and Virginia Symphony Orchestra.

The League is accepting applications from member orchestras for the 2020 Catalyst Fund through December 6, 2019. Visit [americanorchestras.org](http://americanorchestras.org) for information.



## Sonic Moon Landings

This summer, Americans celebrated the 50th anniversary of the day Apollo 11 astronauts Buzz Aldrin and Neil Armstrong first walked on the moon—and so did orchestras all around the country. A very partial list includes the **Houston Symphony's** July 4 program, which saluted NASA and the moon landing with music including John Adams's *Short Ride in a Fast Machine* and Bill Conti's music from the film *The Right Stuff*. **Boston Landmarks Orchestra** presented "A Symphonic Space Odyssey," featuring orchestral music inspired by space paired with visuals from the planetarium at Boston's Museum of Science. Also marking the landing were the **Colorado Symphony's** "Lunar Landing 50th Anniversary Celebration," with music by John Williams; the **Los Angeles Philharmonic's** "America in Space" program; **Carnegie Hall's** music and multimedia presentation "We Chose To Go to the Moon" with Mark and Kali Armstrong, Neil Armstrong's son and granddaughter; the **Pacific Symphony's** world premiere of Michael Daugherty's *To the New World*; the **National Symphony Orchestra's** presentation with NASA, "Apollo 11: A 50th Anniversary Celebration—One Small Step, One Giant Leap" at the Kennedy Center with singer/songwriter Pharrell Williams and a new commission by Michael Giacchino. *From the Earth to the Moon and Beyond*, a new work by James Beckel, was performed by multiple orchestras including the **Boston Pops**; the **San Francisco Symphony's** "Out of This World—A Celebration of the 50th Anniversary of the Moon Landing," featured film music by John Williams and a "moon songs" medley, hosted by retired NASA astronaut Leland D. Melvin; and the **Florida Orchestra** offered "One Giant Leap" interactive family concerts. The **Cincinnati Pops** released a recording of space-themed works including Holst's *The Planets*, Michael Giacchino's *Voyage*, and sci-fi and television music by John Williams, Justin Hurwitz, and David Newman.



Courtesy NASA

Astronaut Buzz Aldrin walks on the moon, July 20, 1969.

# Orchestral Infrastructures

In 2018, 58 new art museums and cultural institutions were constructed in North America, according to the Cultural Infrastructure Index, which tracks worldwide investment in museums and arts institutions, including concert halls. Many of the new concert spaces have been designed to appeal to new audiences, enrich the classical-music experience for existing audiences, increase accessibility, and create areas for music education.

In June, the Boston Symphony Orchestra opened its **Linde Center for Music and Learning** (below), a four-building complex at its Tanglewood campus, in Lenox, Massachusetts.



Robert Benson

The all-season buildings, designed by William Rawn Associates, comprise three studios that can accommodate audiences, plus a café. The Tanglewood Learning Institute hosts programs and events year-round, including master classes, receptions, and films. One benefit is added rehearsal space for the BSO, Boston Pops, and Tanglewood Music Center musicians. The Linde Center's first summer "immersion" weekends curated by Director

Sue Elliott provided deep dives into Wagner, contemporary music, film scores by John Williams, and artist Georgia O'Keeffe.

In Washington, D.C. is the brand-new **Reach** complex, the Kennedy Center for the Performing Arts' \$250 million expansion designed by Steven Holl Architects. The spaces include classrooms, studios, rehearsal rooms, a plaza, and lobbies designed to encourage audience-performer interactions. Reach opened in September with a free sixteen-day festival. In July, the San Francisco Symphony performed its first concerts in the newly renovated outdoor **Frost Amphitheater** at Stanford University, conducted by Gemma New. The Ravinia Festival in Highland Park, Illinois has been opening components of its 9,500-square-foot **RaviniaMusicBox Experience Center** during the past two summers. A Lawn Bar opened last summer, and this summer featured the new Ravinia Associates Board Gallery, whose inaugural exhibit spotlighted Leonard Bernstein, who made his Chicago Symphony Orchestra conducting debut at Ravinia in 1944. Exhibits are free and open to Ravinia concertgoers. In La Jolla, California, the **Conrad Prebys Performing Arts Center**, new permanent home to La Jolla Music Society and presenter of other soloists and ensembles, opened in April. In Manhattan, the **Shed** performing arts structure at Hudson Yards opened in April with a series celebrating African-American music heritage; a performance and exhibit by artist Gerhard Richter and composers Steve Reich and Arvo Pärt; and pop musician Björk's *Cornucopia2*.

## Gateways 2019

Every other summer, musicians from around the country gather in Rochester, New York for the Gateways Music Festival, which aims to increase the visibility of and opportunities for classical musicians and composers of African descent. This August's festival launched with a free discussion about efforts to make the classical music field more diverse and inclusive. The discussion was moderated by Garrett McQueen, a professional bassoonist and radio host, with panelists including author Robert L. Watt, a retired French hornist with the Los Angeles Philharmonic; Jennifer Arnold (viola, Oregon Symphony); freelance violinist Jessica McJunkins; Herbert Smith (trumpet, Rochester Philharmonic Orchestra); and Titus Underwood (principal oboe, Nashville Symphony). The six-day festival featured recitals, film screenings, and other events at the Eastman School of Music and elsewhere in Rochester. The Gateways Music Festival Orchestra concert led by Michael Morgan, the festival's music director, included music by Olly Wilson, Florence Price, and Carlos Simon.



Joseph Matthews

Gateways Music Festival Orchestra violinists Kyle Dickson (in white shirt), Jason Pooler (black hat), and Jalisha Boyd during rehearsal.

as conducting fellows for the 2019-20 and 2020-21 seasons. The CSO/CCM Diversity Fellowship program of the University of Cincinnati College-Conservatory of Music and the Cincinnati Symphony Orchestra has selected as its next fellows violinists **MAGDIELL ANTEQUERA** and **JORDAN CURRY**, violist **CRISTIAN J. DIAZ**, bassist **MICHAEL MARTIN**, and cellist **DENIELLE WILSON**.

Arizona's Chandler Symphony Orchestra has appointed **VANJA GJUMAR NIKOLOVSKI** music director.

**RADU PAPONIU** has been promoted from assistant to associate conductor of Florida's Naples Philharmonic.

The Tucson Symphony Orchestra has hired **GLENN PARIS** as vice president of development, and **BRUCE ROBINSON** as vice president of patron loyalty.

**CASSIE PILGRIM** is the Saint Paul Chamber Orchestra's new principal oboe.

**AGNIESZKA RAKHMATULLAEV** has been named executive director of the Oklahoma City Philharmonic.

The Boston Symphony Orchestra has appointed **ANNA RAKITINA** assistant conductor.



Rakhmatullaev

North Carolina's Winston-Salem Symphony has named **TIMOTHY REDMOND** music director.

**STEPHANIE ROSENBAUM** has been appointed executive director of the Bemidji Symphony Orchestra in Minnesota.

**GERARD SCHWARZ** has joined Florida's Palm Beach Symphony as music director.

The Charleston Symphony has named **RYAN SILVESTRI** as conductor of its new Charleston Symphony Youth Strings.

The San Juan Symphony, based in Durango, Colorado, has appointed **SAYRA SIVERSON** music director of the San Juan Symphony Youth Orchestra.

Trombonist **WESTON SPROTT** has been named dean of the Juilliard School's Preparatory Division. **ROSALIE CONTRERAS** becomes the Juilliard School's vice president of public affairs.



Sprott

**JOHNNIA STIGALL** has been appointed manager of several programs for the Cleveland Institute of Music's Preparatory and Continuing Education division.

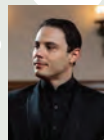
**KEVIN SÜTTERLIN** has been appointed music director of Wisconsin's Fox Valley Symphony Orchestra.

California's Festival Mozaic has appointed **LLOYD TANNER** executive director.

**SABINA THATCHER** has joined the Minnesota Orchestra as associate principal viola.

**VLAD VIZIREANU** has been appointed music director of the Knox-Galesburg Symphony in Galesburg, Illinois.

California's La Jolla Symphony & Chorus has named **STEPHANIE WEAVER** executive director.



Vizireanu

**ALANA WIESING** has been named principal timpani of the Tucson Symphony Orchestra.

**NAOMI WOO** has been named assistant conductor at Canada's Winnipeg Symphony Orchestra.

**MARIA KANAKIS YANG** is the new vice president of development at the Seattle Symphony.





## Have Van, Will Travel

The North Carolina Symphony has a new van, custom-designed for the orchestra's music-education programs throughout the state. The van, purchased with a \$59,400 grant from the State Employees' Credit Union Foundation, transports orchestra musicians, instruments, and staff members for interactive programs such as Ensembles in the Schools; pictured left are a woodwind quintet from the orchestra at

Randall David Shughart Elementary School in Fort Bragg. The van also is used for the orchestra's Music Discovery music and literacy program for preschoolers, and the Instrument Zoo, through which children try out orchestral instruments. The programs travel to areas of North Carolina that otherwise would have little or no access to music education. Owning the vehicle is more cost-efficient

than renting, the orchestra says, allowing the orchestra to reach 1,000 additional students each year.



## Dave Bennett's

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## #MeToo Classical Update

In an Associated Press article this August, nine women accused tenor/conductor Plácido Domingo of sexual harassment, beginning in the 1980s. Several other women came forward in September with further allegations. Los Angeles Opera, where Domingo was general director since 2003, launched an investigation, while organizations including the Philadelphia Orchestra and San Francisco Opera replaced Domingo with other performers. Subsequently, Domingo and the Metropolitan Opera announced that they were severing their ties, after five decades, and Domingo stepped down from the Los Angeles Opera. The American Guild of Musical Artists, the union representing opera singers, launched an investigation into sexual harassment concerning Domingo, centering its inquiry on "systemic failures within the industry that could have allowed this conduct, if substantiated, to continue unchallenged for decades." In July, violinist Lara St. John alleged that she was repeatedly sexually abused by Jascha Brodsky, her teacher at the Curtis Institute of Music when she studied there in the 1980s, and stated that her claims were disregarded. (Brodsky died in 1997.) Curtis is reviewing its policies around sexual assault and harassment.

The League of American Orchestras encourages its members to follow best practices in preventing sexual misconduct and in responding to claims. Find League resources for harassment prevention and response in the orchestral workplace at [americanorchestras.org](http://americanorchestras.org).

## New Houston Voices

This June, the Houston Symphony and Composer in Residence Jimmy López unveiled music created for the Resilient Sounds project, which paired members of Houston's refugee community with young composers (from Rice University's Shepherd School of Music and the University of Houston's Moores School of Music) to tell each refugee's story through music. Under López's mentorship, each composer created a chamber work with an artistic partner. Six works were performed by musicians of the Houston Symphony on June 11, leading up to World Refugee Day. The composers included Victor Rangel, whose music told the story of Syrian refugee Dayana Halawo; and Erin Graham, paired with refugee partner Salemu, who was born in the Democratic Republic of Congo. Houston Symphony Executive Director John Mangum said, "The Resilient Sounds project is an opportunity for us to bring the orchestra to a different part of the community." López noted that the project connected composers "with refugees who are Houstonians as well. They are both part of the fabric of this society."



Left to right: Filmmaker Erica Cheung; Dayana Halawo, community leader and refugee from Syria; and Victor Rangel, composer, at the Houston Symphony's performance of *To Dream of Jasmine*. Onstage are conductor Christopher Rountree and the Houston Symphony.

## Phoenix in Orbit

Arizona's Phoenix Symphony sold out its inaugural May performance at the monOrchid gallery space in downtown Phoenix, in a new series called SYMPHNY: monOrchid. Approximately 200 people attended the concert at the Roosevelt Row warehouse, a landmark building that was transformed into a concert hall for the occasion. Patrons arriving could visit a photo booth, sample cocktails, hear music performed by a Phoenix Symphony string quartet, and view artwork of Antoinette Cauley. The concert featured Music Director Tito Muñoz conducting music from *The Planets* and *Star Wars*.



A Phoenix Symphony string quartet performs as patrons arrive at Roosevelt Row warehouse.

## Summertime Learning

For ten days this summer, you couldn't find a group of people anywhere who were thinking more deeply about the health and future of American orchestras. From July 8 to 18 at the University of Southern California, 35 arts professionals participated in *Essentials of Orchestra Management*, the League of American Orchestras' course that provides an in-depth understanding of orchestra management, builds career networks, and offers the knowledge and tools to become innovative, successful leaders. The League's annual seminar drew early-career professionals, musicians, graduate students, career changers, and experienced administrators. They learned how to advance orchestras as inclusive organizations, expanded their knowledge of core business and operating practices in American orchestras, developed leadership abilities to work productively with patrons, musicians, staff, and boards, and participated in sessions on artistic planning, artistic leadership, and building sustainable audiences. *Essentials* was led by a faculty of orchestra executives, leadership experts, artists, and arts activists with diverse backgrounds and viewpoints.



Participants in the League's 2019 *Essentials of Orchestra Management* program, on the University of Southern California campus, July 2019.

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## Financial Front

Two Maryland orchestras, the **Baltimore Symphony Orchestra** and the National Philharmonic, dominated headlines this summer. Musicians had been playing without a contract since January 2019 at the Baltimore Symphony Orchestra, which reported persistent deficits, but months of negotiations failed to produce a new agreement. A key issue for musicians was a proposed reduction in season length from 52 weeks to 40 weeks. A three-month work stoppage began in late May. On September 23, a one-year musicians contract was announced in a joint news conference at Meyerhoff Symphony Hall. The contract, through September 6, 2020, guarantees a 38-week regular season, with two weeks of summer programming, and includes a 2.4 percent pay increase. Musicians will receive bonus compensation of \$1.6 million from a fund established by local philanthropists. The contract mandates the formation of a new Vision Committee, to include musician participation. The season began on September 27, after a two-week delay. The **National Philharmonic**, based in North Bethesda, announced in July that it was short of funds and might cease operations. A two-week fundraising campaign by the orchestra raised more than \$150,000, and a separate fundraising campaign led by

Jim Kelly, a violinist in the orchestra, was also successful. The 2019-20 season will go on, under new leadership: Kelly becomes the orchestra's president and will work in the position unpaid for a year.

Several orchestras recently reported new, multi-year contract agreements with annual salary increases for musicians, among them the **Annapolis Symphony Orchestra**, **California Symphony**, **Indianapolis Chamber Orchestra**, **Kansas City Symphony**, **Las Vegas Philharmonic**, **San Antonio Symphony**, and **Toledo Symphony**.



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## CSO Looks Around

The Cincinnati Symphony Orchestra estimates that 7,500 people attended its free "CSO Look Around" community music event on August 3, curated by singer/songwriter Shara Nova, filmmaker/director Mark deChiazza, performance poet Siri Imani, and composer/performer Nathan Thatcher. The event spanned two city parks and featured hundreds of local artists and arts groups playing simultaneously in different parts of the parks, flashmob style. Participants ranged from the May Festival Chorus to African heritage drummers



Bi-Okoto, the Cincinnati Korean American Chorale, rapper Napoleon Maddox, and the Greater Cincinnati Native American Coalition. In photo: a procession led from 13th Street to Washington Park, where multiple ensembles joined for a performance with the CSO.



## BEGINNINGS



### Cirque de la Symphonie

was founded in 2005 by famed Russian aerialist, Alexander Streltsov, a gold medal winner and veteran of performances on Broadway and with the Bolshoi Ballet, with the vision of elevating cirque artistry to a fine arts level.

As President and CEO, Streltsov has the expertise and experience to oversee a production that exemplifies professionalism

in program development, technical preparation, and seamless execution of every aspect of an engagement. He has assembled a troupe of elite performers representing some of the most accomplished cirque talent ever seen on stage.

Programs have been developed to be both entertaining to the audience and challenging for the orchestra, and each cirque act is meticulously choreographed to the music.

### Cirque de la Symphonie

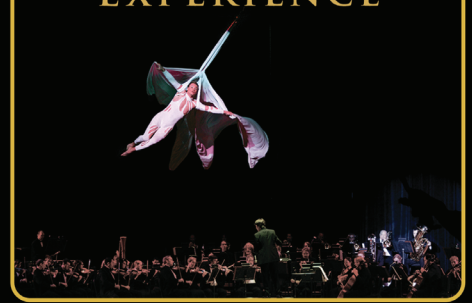
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For More Information & Booking, Contact:

Alexander Streltsov, President & CEO  
(706) 202-2798  
Alex@cirquedelasympphonie.com

Cirque de la Symphonie, Ltd.  
1000 Peachtree Industrial Blvd.  
Suite 6-375  
Suwanee, GA 30024

www.CirqueDeLaSymphonie.com



## League at Forefront in Passing New Policies That Ease Travel With Instruments

Thanks to the leadership of the League of American Orchestras, international travel and commerce with certain musical instruments just got easier. Policy requests led by the League, in partnership with others in the international music community, gained approval on August 28 at the gathering of 183 parties to the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES), in Geneva, Switzerland. New policies will improve the ability of performing artists to travel, redirect enforcement resources to better support conservation, and advance critical conservation efforts while also supporting international cultural activity. The League participated in the deliberations at the 18th Conference of the Parties to CITES, as treaty negotiators considered new rules related to items containing rosewood, cedrela, and mammoth ivory, and weighed improvements to the Musical Instrument Certificate used by touring orchestras.

The U.S. Fish and Wildlife Service was a leading supporter of the policy improvements, and will partner with the League to produce a webinar about the new rules for musical instruments. Detailed information about the current rules for traveling with musical instruments containing endangered species material is available on the [League of American Orchestras website](http://League of American Orchestras website).



League of American Orchestras Vice President for Advocacy Heather Noonan at the August 2019 Conference of the Parties to the Convention on International Trade in Endangered Species of Wild Fauna and Flora in Geneva, Switzerland.

## Listening to Clara Schumann

Piano prodigy Clara Wieck composed her Piano Concerto in A minor when she was just fourteen. Two years later, she performed it at the Leipzig Gewandhaus, with no less than Felix Mendelssohn conducting. Born two hundred years ago, on September 13, 1819, Wieck's composing career was eclipsed by that of composer Robert Schumann, whom she married the day before her 21st birthday, and with whom she had eight children. Her piano concerto is having a modest resurgence this season, with performances planned by orchestras including the Austin Symphony, Canton Symphony Orchestra (Ohio), Fort Collins Symphony (Colorado), Illinois Philharmonic, Mission Chamber Orchestra (San Jose, CA), Nashville Symphony, National Arts Centre Orchestra (Canada), New Jersey Symphony Orchestra, and Symphony in C (New Jersey). The Minnesota Orchestra presented *The Prodigious Life of Clara S.*, a new play featuring her music, in July.

## A Kirkus Reviews Best Book of 2016!



"A magisterial work ... astonishingly thorough research ... a riveting dramatization of musical history."  
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A novel for people who hate novels (who read about only "real" things) and a biography for people who hate biographies (for the footnotes and other intrusions).

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