

League Issues Statement Condemning Violence Against Asian Americans and Pacific Islanders

On March 19, in response to the recent rise in anti-Asian American violence, the League of American Orchestras issued the following Statement on Violence and Discrimination Against Asian Americans and Pacific Islanders:

The League of American Orchestras stands in solidarity with the Asian American and Pacific Islander (AAPI) community as it faces a terrible new wave of hate crimes and racism. Asian Americans and Pacific Islanders are an integral part of our orchestra community and our country. AAPI discrimination precedes the pandemic and has long existed—though it has previously been ignored. The League is dedicated to fighting this racism as part of its long-term commitment to advancing equity, diversity, and inclusion in our own organization, and in supporting our members to do the same.

The hate against our fellow Americans must stop. Discrimination, stereotyping, and aggression must stop. As we [stated in August 2020](#), “We choose to move fully and without delay toward absolute diversity and equity within our field; and henceforth to respect the value and boundless creative capacity of every human being.”

Read the League's August 2020 Statement on Racial Discrimination at bit.ly/racial-discriminationstatement. Visit the League's Equity, Diversity, and Inclusion Center at americanorchestras.org/learn/equity-diversity-inclusion/.

LA Phil's Gail Samuel to Helm Boston Symphony Orchestra

The Boston Symphony Orchestra has appointed Gail Samuel, chief operating officer of the Los Angeles Philharmonic and president of the Hollywood Bowl, as its next president and chief executive officer. When she begins her job on June 21, 2021, she will become the BSO's first female president in its 140-year history. Samuel's three decades of experience in orchestra management include 25 years of senior leadership at the LA Phil, where her accomplishments include recruiting a diverse staff representative of the greater Los Angeles community, supporting the work of Music Director Gustavo Dudamel's YOLA (Youth Orchestra Los Angeles), and transforming the LA Phil's Hollywood Bowl. She also oversaw strategic and operational program development for Walt Disney Concert Hall, the orchestra's primary performance venue. In recent years, she worked with the County of Los Angeles to bring the Ford outdoor amphitheater under the stewardship of the LA Phil, with the goal of celebrating the community of artists in Los Angeles and their audiences. At the Boston Symphony Orchestra, she will succeed president and chief executive officer Mark Volpe, who is stepping down after 23 years.



Gail Samuel

MUSICAL CHAIRS

ROBERT BLACK has joined the Milwaukee Symphony Orchestra as principal tuba.

The Wheeling Symphony in West Virginia has hired **BRYAN BRAUNLICH** as executive director.

SHERI BROEDLOW has been chosen as the San Diego Symphony's vice president of institutional advancement.

The Cincinnati Symphony Orchestra has appointed **HAROLD BROWN** as its inaugural chief diversity and inclusion officer.



Broedlow

The Louisiana Philharmonic Orchestra has named composer **COURTNEY BRYAN** as creative partner, a post that runs until June 2023.

The New York Philharmonic has tapped **PATRICK CASTILLO** as vice president of artistic planning.

Australia's Melbourne Symphony Orchestra has added two new staff positions. Soprano and composer **DEBORAH CHEETHAM** is the orchestra's First Nations creative chair, and music educator and researcher **ANITA COLLINS** is creative chair for learning and engagement.

Kentucky's Lexington Philharmonic has appointed **KELLY CORCORAN** as interim artistic advisor, a newly created position while the orchestra's music director search is on hold due to the pandemic.

The Oregon Symphony has selected **DAVID DANZMAYR** as its next music director, effective with the start of the 2021-22 season. He replaces Carlos Kalmar, who steps down at the end of this season.



Danzmayr

The Rochester Philharmonic Orchestra has named **ANDREAS DELFS** as its next music director, succeeding Ward Stare, who departs at the end of this season.

The London Philharmonic has appointed **ELENA DUBINETS** as artistic director.

ALISON FRIEDMAN has been named executive and artistic director of Carolina Performing Arts, the presenting organization in Chapel Hill, North Carolina founded by Emil Kang.

JAMES GAFFIGAN has been selected as principal guest conductor of the Trondheim Symphony Orchestra and Opera in Norway.

The Conroe Symphony in Texas has named **ANNA-MARIA GKOUNI** music director.

Chicago's Grant Park Music Festival has elected **ADAM GRAIS** chair of its board of directors.

New World Symphony's executive vice president and provost, **JOHN KIESER**, has added a second post as director of partnerships at the classical music streaming service Idagio. At New World Symphony, his title becomes executive producer of media.

Responding to Hate Crimes Against Asian Americans and Pacific Islanders

Orchestras and musicians reacted to the recent rise in anti-Asian American and anti-Pacific Islander violence, including the March 16 murders at Asian-run businesses in Atlanta. The Seattle Symphony dedicated its annual “Celebrate Asia” concert on March 18 to victims of violence and hate crimes. Seattle Symphony President and CEO Krishna Thiagarajan said, “The recent rise in xenophobic attacks on the Asian American and Pacific Islander community is unacceptable and heartbreaking, particularly during a year that has already been so challenging. Music can offer healing where words fail, and we dedicate this concert to you. To all those affected by this senseless violence—you are not alone, we stand with you. We mourn the losses of Daoyou Feng, Pak Ho, Paul Andre Michels, Vicha Ratanapakdee, Xiaojie Yan, Delaina Ashley Yuan, and countless others.” Keitaro Harada led the virtual program at Benaroya Hall in contemporary works by Dai Fujikura, Takashi Yoshimatsu, and Akira Senju as well as Tchaikovsky’s *Rococo Variations*, featuring cellist Zlatomir Fung.

On April 2, Ken-David Masur, music director of the Milwaukee Symphony Orchestra, told the *Milwaukee Journal Sentinel* that Asian Americans can no longer endure discrimination. He recalled that he had been bullied while growing up, as the son of German conductor Kurt Masur and Japanese soprano Tomoko Sakurai, and said, “The time of putting your head down and being in denial of who you are and what you’re being discriminated or bullied for should be over.”

On April 9, New York Youth Symphony Concertmaster Myra Cui led a live chamber music concert at New Jersey’s Bergen Town Center Mall to benefit the families of hate crimes targeting the Asian American and Pacific Islander (AAPI) community. The concert featured musicians from the NYYS Chamber Music program in works by Bach, Mozart, and NYYS alumna Jessie Montgomery. Cui commented, “I felt it was important for musicians to gather and perform within our local communities to raise awareness against Asian hate crimes.”

Sounds of Santa Rosa

The Santa Rosa Symphony’s youth ensembles—including the Santa Rosa Symphony Youth Orchestra, Debut Youth Orchestra, String Orchestra Workshop, and Aspirante Youth Orchestra—have kept busy throughout the pandemic, rehearsing and performing indoors, outdoors, and via Zoom, as health protocols dictate. The advanced-level Young People’s Chamber Orchestra, a conductorless group guided by Music Director Aaron Westman, uses hybrid rehearsals: most musicians meet in person while others join remotely. On the schedule for this spring is a concert led by SRS Music Director Francesco Lecce-Chong, and a recording session is planned for the fall. In addition, the young musicians are working on creating a violin from locally sourced materials, led by Santa Rosa violin maker Andrew Carruthers. Two young composers from Santa Rosa Symphony youth ensembles have begun work on compositions for the instrument. Meanwhile, the Simply Strings program for third graders in the Roseland School District is launching outdoor sessions for students who have not met in person this season.



Musicians in the Santa Rosa Symphony’s String Orchestra Workshop rehearse outdoors in fall of 2020, led by instructor Karen Zimmerman, a bassist in the Santa Rosa Symphony.



James Holt/Seattle Symphony

The Seattle Symphony’s March 18 concert dedicated to victims of racist violence was led by Keitaro Harada and featured cellist Zlatomir Fung.

MUSICAL CHAIRS

EDWARD J. LEWIS III has joined the Caramoor Center for Music and the Arts in Katonah, NY as president and CEO.

California’s New Century Chamber Orchestra has chosen **RICHARD LONSDORF** as executive director; he had served as interim executive director since August 2020.

Canada’s Montreal Symphony has named **KENT NAGANO** to the honorary post of conductor emeritus.

MELISSA NGAN has been appointed president and CEO of the American Composers Orchestra in New York City, succeeding Edward Yim, who left in September to become chief content officer for classical radio station WQXR.



Ngan

The Austin Symphony Orchestra in Texas has tapped **DAVID PRATT** as chief executive officer and executive director.

Boston’s New England Conservatory has chosen **BENJAMIN SOSLAND** as provost and dean, effective July 5.

ROBERT SPANO has been named the Fort Worth Symphony’s next music director, effective in August 2022. As previously announced, he steps down as music director of the Atlanta Symphony Orchestra this June, and will serve as the Fort Worth Symphony’s music director-designate.

Astral Artists, the Philadelphia-based nonprofit, has appointed **LOURDES STARR-DEMERS** as executive director. She succeeds founder Vera Wilson, who remains on Astral’s board of directors.

Boston’s Handel and Haydn Society has named **ANTHONY TRECEK-KING** as resident conductor of its Handel and Haydn Society Chorus.

Michigan’s Grand Rapids Symphony has appointed **CARLOS VICENTE** as vice president of marketing and communications.

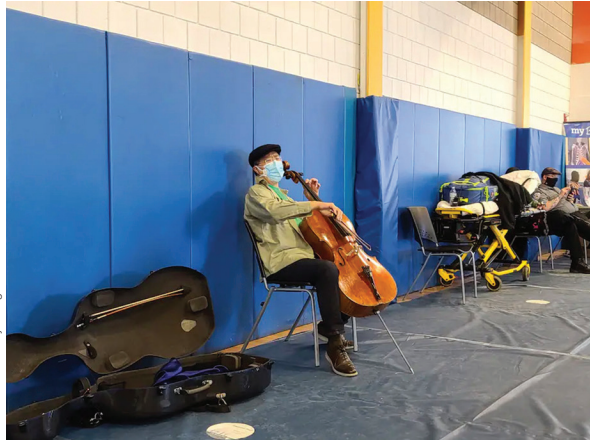


Vicente

ICM Partners has hired **EMILY THRELFALL YOON** as an agent in its Concerts Department, where she will focus on expanding ICM’s role at orchestras.

A Shot of Music

As more Americans are inoculated against COVID-19, orchestra musicians are doing something many of them have not been able to do for a year: play music for an in-person audience. And it's happening at mass vaccination sites. In March, Yo-Yo Ma arrived for his second vaccine dose at Berkshire Community College in Pittsfield, Massachusetts with his cello and gave an impromptu performance in the post-shot waiting area (below). In early April, musicians from the Henderson Symphony Orchestra performed at the Las



Berkshire Community College

Vegas Convention Center vaccine clinic; Executive Director Sarah O'Connell said she hopes the orchestra's presence calms patients. In April and May, Iowa's Quad City Symphony Orchestra collaborated with the Rock Island County Health Department to create "Vaccine Variations," hour-long performances by individual orchestra musicians



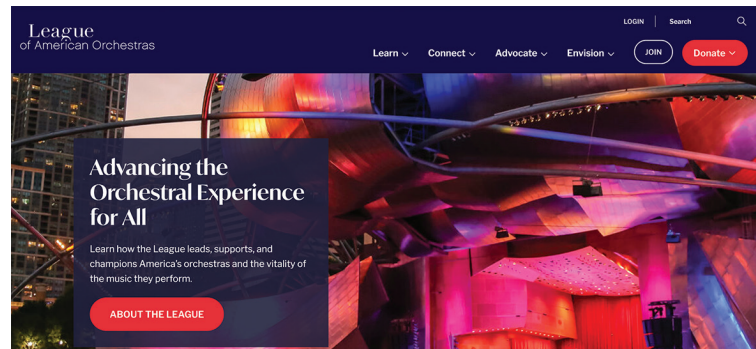
Ash Mills

at the vaccination site at the Camden Centre in Milan, Illinois; patients receive a discount code for QCSO performances. This winter, the Brevard

Music Center in North Carolina hosted free drive-through COVID-19 testing and vaccinations in collaboration with Blue Ridge Health and the Transylvania County Health Department. And in the U.K., Salisbury Cathedral's spectacular interior was transformed into a vaccination center (top right); the church worked with the National Health Service on the COVID-19 vaccination program.

League Launches New Website

The League of American Orchestras website has the same great address—americanorchestras.org—but now it's a whole new experience. The League launched its redesigned and updated site this spring, and in addition to featuring eye-catching photos of League-member orchestras, the new site makes information much easier to find with a filtered search function—and it's all browsable on any device. "Building the new website was a transformational undertaking," says League President and CEO Simon Woods. "We wanted our users to more easily find League resources and engage with League activities while enjoying the vibrant photos of our member orchestras throughout the site. There are so many new things to discover but I'm particularly excited about the directory introducing our staff to the field and the Envision section, which provides inspiration and ideas for the future of our artform."



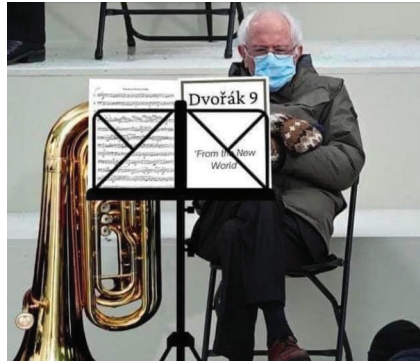
Some highlights of the new americanorchestras.org:

- Accessing information on COVID-19 and other timely issues has become much easier, via a topic-based menu and filtered search.
- The Advocate menu contains resources that help orchestras tell their stories, connect with government officials, and stay up to date about key policy issues.
- The new Envision section is a showcase of forward-looking and inspiring items about the field. This content will be refreshed regularly, with guest curators who will share their own perspectives.
- Throughout the site, photos submitted by League members capture the vitality of the artform. The site will feature new member photos on an ongoing basis.
- *Symphony* magazine has a new landing page spotlighting the most recent editions, with archival issues to be added in the coming weeks.
- The new Member Spotlight section focuses on individuals in the orchestra field, with each person's custom-crafted Spotify playlist. Right now: Anwar Nasir from the Omaha Symphony.

More content is on the way, including the updated Equity, Diversity, and Inclusion Resource Center. Visit americanorchestras.org.

Musical Mittens

When Senator Bernie Sanders sat socially distanced at the inauguration of President Joe Biden and Vice President Kamala Harris at the U.S. Capitol on January 20 while wearing a blue surgical mask and knitted woolen mittens, a surge of musical memes by orchestras and musicians ensued. On the Capitol steps, he sits next to a tuba and a music stand displaying Dvořák's "New World" Symphony. He sits behind the trombones of the London Philharmonic, a would-be timpanist; at the Toronto Symphony, he sits in front of the trombones. Seated at a piano with John Cage's "4'33" score, he quietly contemplates . . . nothing. In Cleveland's Severance Hall, he sits enigmatically on an empty stage. At Carnegie Hall, he sits next to the ghost light on a stage empty except for a piano. At Tanglewood, he sits on a folding chair near picnickers. He sits among musicians at a Minnesota Orchestra chamber concert. And multiple Bernies sit, socially distanced, in the audience at Cincinnati's Music Hall, waiting for the music to begin.



Clearing the Air with Music

During the pandemic, most of us have gotten accustomed to concerts popping up—on porches and sidewalks, in storefronts and parks. One unusual concert took place this February in Marsha Jackson's backyard in the south Dallas neighborhood of Floral Farms. Jackson's home is adjacent to a property that had become a dumping ground for discarded roof shingles by a recycling company, and after three years the pile had grown so large it was referred to as shingle mountain. The toxic waste brought high levels of air pollution to the neighborhood and numerous health issues for Jackson. Quincy Roberts, a classically trained singer and board member of the Dallas Symphony Orchestra, is president of Roberts Trucking Company, which was awarded the contract to raze shingle mountain, and in celebration of the mountain's removal, Roberts arranged a surprise concert, just for Jackson and her neighbors. The concert featured Dallas Symphony Orchestra violinist Bruce Wittrig and violist Dan Wang as well as tenor Lawrence Brownlee performing from the Dallas Symphony's Concert Truck, which has been traveling throughout Dallas during the pandemic with neighborhood concerts.



Dallas Symphony Orchestra violinist Bruce Wittrig and violist Dan Wang perform outside Marsha Jackson's home in Dallas, February 26, 2021.

Two New Board Members at League

The League of American Orchestras has announced that two new members have joined its Board of Directors. Sharon D. Hatchett (top photo), a member of the League's Volunteer Council and past president of Southside Friends of the Chicago Sinfonietta, will serve a three-year term on the League Board. Rhonda Hunsinger (bottom photo), executive director of the South Carolina Philharmonic, joins the Board as an ex-officio member (chair, League of American Orchestras Group 5/6 Managers). In addition to her service on the League's Volunteer Council, Hatchett, who hails from Aurora, IL, is principal of the Hatchett Group LLC; president, Together is Better Alliance NFP; member, Council of Legal Advisors Delta Sigma Theta Sorority, Inc.; member, Advisory Board, Coaster Cycles; retired global leader, Information Technology Legal Matters, General Motors; and former board member, Detroit Institute of Arts, Friends of Modern and Contemporary Art. Hunsinger, based in Columbia, SC, is executive director of the South Carolina Philharmonic; former board member, One Columbia for Arts and Culture, Lexington Village Square Theatre, and the Association of Fundraising Professionals; and Riley Institute Fellow, Diversity Leaders Initiative, Furman University.



CORRECTION:

We misidentified a Pittsburgh Symphony Orchestra musician on page 9 of the Score section of the Winter 2021 issue. The caption should have read: Pittsburgh Symphony Orchestra flutist Jennifer Steele performs at Fallingwater in October 2020 as part of the orchestra's *Front Row: The PSO Virtual Experience*. *Symphony* regrets the error.

2021 Avery Fisher Career Grants Announced

This year's Avery Fisher Career Grants have been awarded to five musicians: cellists Sterling Elliott and Oliver Herbert, violinists Geneva Lewis and Kevin Zhu, and pianist Eric Lu. Each recipient receives an award of \$25,000, to be used for specific needs in advancing a musical career. The Avery Fisher Career grants provide professional assistance and recognition to talented instrumentalists, as well as chamber ensembles,



2021 Avery Fisher Career Grant recipients (left to right): Sterling Elliott, cellist; Oliver Herbert, cellist; Geneva Lewis, violinist; Kevin Zhu, violinist; Eric Lu, pianist. Photo credits (left to right): Will Hawkins Photography; Todd Rosenberg; Motti Fang-Bentov; Seungho Choi; Benjamin Ealovega.

who the program believes to have great potential for major careers. Since 1976, 161 Career Grants have been awarded, and all recipients are currently active musicians. This year's grants were announced on New York classical radio station WQXR in a virtual ceremony on March 11 hosted by Elliott Forrester. The ceremony featured recorded performances from each of the recipients as well as brief interviews with them. The 2021 Avery Fisher Career Grant virtual ceremony is available for on-demand viewing on the Avery Fisher Artist Program website at www.averyfisherartistprogram.org.

James Levine (June 23, 1943-March 9, 2021)

James Levine, one of the most influential conductors of his generation, but whose career ended in ignominy, died on March 9 in Palm Springs, California at age 77. Levine occupied some of the most prominent positions in classical music: he was music director of the Metropolitan Opera for four decades, beginning in 1976. He also served as music director of the Boston Symphony Orchestra from 2004 to 2011, and was music director of the Ravinia Festival, where he led the Chicago Symphony Orchestra's summer residencies from 1973 to 1993. At the Metropolitan Opera, he conducted more than 2,500 performances and is credited with transforming its orchestra into a top-ranked ensemble. At the Boston Symphony Orchestra, he programmed standard repertoire as well as works by Arnold Schoenberg, John Harbison, Milton Babbitt, Charles Wuorinen, and Elliott Carter.

Levine, born in Cincinnati, started musical life as a pianist. While still a teenager, he began conducting operas at the Aspen Music Festival and School. From 1964 to 1970, he was an assistant conductor at the Cleveland Orchestra, and in June 1971 he conducted his first Met performance, of Puccini's *Tosca*. He became the Met's principal conductor in 1973 before being named music director in 1976. In addition to canonic operas, he led the company's first performances of operas including Mozart's *Idomeneo* and *La Clemenza di Tito*, Gershwin's *Porgy and Bess*, Schoenberg's *Erwartung* and *Moses und Aron*, and Berg's *Lulu*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*.

His later career was marked by multiple health problems—spinal stenosis, a torn rotator cuff, and Parkinson's disease—and he began conducting from a motorized wheelchair. He resigned from the Boston Symphony Orchestra in 2011. He stepped down as music director at the Metropolitan Opera in 2016 to become music director emeritus.

His final years ended in scandal after several men went public with claims of sexual harassment and abuse by Levine. An investigation by the Metropolitan Opera found “credible evidence that Mr. Levine engaged in sexually abusive and harassing conduct toward vulnerable artists in the early stages of their careers.” Levine was fired in 2018. Levine denied the accusations and sued for breach of contract and defamation; he was awarded \$3.5 million in a 2019 settlement. His final performance at the Met was Verdi's Requiem, in December 2017.

Head Sounds

In February, composer Anna Clyne found herself making tech history while preparing for a performance of her 2020 work *Stride* by the Detroit Symphony Orchestra. Clyne could not be at rehearsals at Orchestra Hall with the orchestra and conductor John Storgårds, but thanks to an idea she concocted with her audio engineer husband, Jody Elff, she was able to listen and watch virtually. Elff created a mannequin head equipped with microphones and cameras that transmit stereo sound and panoramic images. At home, Clyne, wearing a virtual headset and ear buds, could listen and watch in real time; musicians heard her voice offering feedback. The Detroit Symphony is not the only ensemble to deploy the technology. Indiana's South Bend Symphony Orchestra used it to prepare for an April 24 concert at the Morris Performing Arts Center led by Music Director Alastair Willis and featuring Clyne's



Sarah Smorch

A February rehearsal of the Detroit Symphony Orchestra employed Ted, a mannequin head outfitted with microphones and cameras, which transmits audio and video.

Sound and Fury and Haydn's Symphony No. 60. Clyne watched the South Bend Symphony rehearsal through the mannequin, equipped with a 360-degree camera and a collection of microphones, offering her a live, immersive view and crisp stereo audio. The mannequin has a name—or names. In Detroit, it was Ted. In South Bend, it's Pat.

On the Move

The Kansas City Symphony is on the move—across the street. The orchestra plans to shift its headquarters to the Webster School building in the Crossroads Arts District, allowing it to centralize administrative, musical, and creative operations in the building, which is across the street from its current administrative offices. The orchestra is working with Helix Design and Straub Construction to create a modern space while preserving the character of the building, which is on the National Register of Historic Places. “The Webster School building will be the front door to the Kansas City Symphony, where we will provide new ways for the community to interact with us through recitals, educational programs, events, and opportunities to meet our musicians,” says Danny Beckley, Kansas City Symphony executive director. “This will be a perfect complement to our mainstage performances just next door in Helzberg Hall at the Kauffman Center for the Performing Arts. This historic space will help us provide context to the art of symphonic music, which will deepen engagement with our community.”



The Webster School building will become the new headquarters of the Kansas City Symphony.

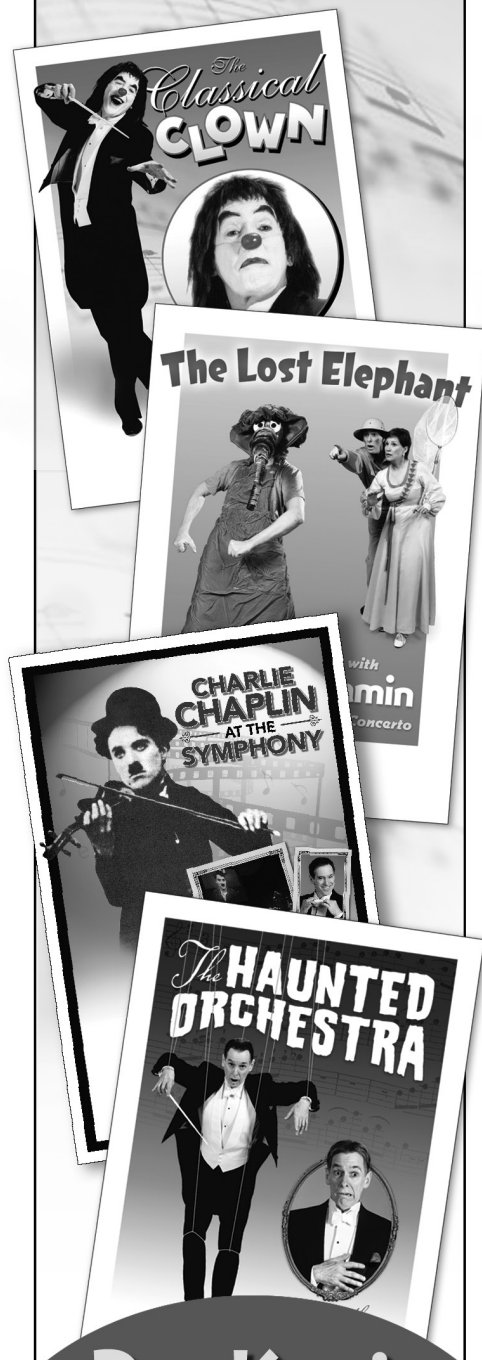
Two other orchestras have also moved to new offices. In December, the Billings Symphony in Montana moved its offices downtown to a building that will give the orchestra more visibility in the community and space to perform small concerts, along with a recording area, storage, and archives. In mid-2020, California’s Monterey Symphony moved to new offices in Carmel, which inspired it to present “Balcony Sessions” chamber concerts while its performances at the Sunset Center were on hold during the pandemic. Musicians have been playing from the balcony for an in-person audience of up to twelve people in the courtyard; performances are also live-streamed.

New League Guide: Making the Case for Equity, Diversity, and Inclusion in Orchestras

The League of American Orchestras has published *Making the Case for Equity, Diversity, and Inclusion in Orchestras*, an online guide with concrete answers and practical resources that orchestras can use to advance anti-racism and equity, diversity, and inclusion (EDI) at all levels of their organizations. Developed in collaboration with a team of orchestra musicians, music directors, board members, and staff, the guide is intended to help the orchestra field take action to become more inclusive and welcoming of all people and all differences. The guide provides practical advice, content, and support, and is designed to help those in orchestras to make the case for this vital work and to navigate key questions as they take action for change. Orchestras have a long history of discrimination, and *Making the Case* is offered amid America’s current reckoning with 400 years of oppression against Black people, the police killings and disproportionate impact of the COVID-19 pandemic on Black and Brown Americans, and recent violence against Asian Americans and Pacific Islanders. *Making the Case* follows the League’s *Statement on Racial Discrimination* issued in August 2020. Read [Making the Case for Equity, Diversity, and Inclusion in Orchestras](#).



Coming Attractions...



Dan Kamin
Comedy
Concertos

412-563-6505
dan2@dankamin.com
www.dankamin.com