

Chicago Symphony Strike Ends with New Musicians Contract Through 2023

On April 27, the Chicago Symphony Orchestra Association and the musicians of the Chicago Symphony Orchestra reached agreement on a new five-year collective bargaining agreement, ending a musicians strike that had begun on March 10. At issue were salary and pensions, and agreement was reached when, following lengthy negotiations, Chicago Mayor Rahm Emanuel stepped in to convene a daylong series of mediated meetings in late April. The new agreement, effective retroactively from September 2018 through September 2023, includes salary increases of 2 percent in the first two years of the contract, 2.5 percent the third year, 3.25 percent the fourth year, and 3.5 percent the fifth year. The musicians' pension plan will undergo a phased transition from a defined benefit plan to a defined



Music Director Riccardo Muti conducts the Chicago Symphony Orchestra on May 2, 2019 at the orchestra's first concert following a seven-week musicians strike.

contribution plan beginning July 1, 2020. All new hires as of July 1, 2020 will go directly into the defined contribution plan. The orchestra's first performance back at Chicago's Symphony Center on May 2 started with the "Star Spangled Banner" and featured Bizet's rarely performed *Roma*, Berlioz's *The Death of Cleopatra* with mezzo-soprano Joyce DiDonato, and Respighi's *Pines of Rome*, led by Music Director Riccardo Muti.

Nashville, Outdoors

Every June since 1974, the Nashville Symphony has performed free community concerts at public parks and green spaces throughout Middle Tennessee. This year is no different, with the first of the Nashville Symphony's seven outdoor concerts set to take place on June 6 at Nashville's Centennial Park, during the park's Musicians Corner series of free events featuring local Nashville performers. The peripatetic orchestra will also perform at Cumberland University (Lebanon, Tenn.), Smith Springs Community Center (Antioch), Two Rivers Mansion (Donelson), Historic Rock Castle (Hendersonville), and Key Park (Lafayette), before concluding on June 26 at the Estate at Cherokee Dock in Lebanon. Assistant Conductor Enrico Lopez-Yañez, shown in photo leading the Nashville Symphony's 2018 concert in Centennial Park, will conduct all the 2019 community concerts.



OrchKids on the Move



Jonathan Chamberlain

Baltimore Symphony Orchestra OrchKids students in Washington, D.C. during a spring visit to the Library of Congress.

This winter and spring, students from Baltimore Symphony Orchestra's OrchKids program delved into the lives and music of Scott Joplin and Jelly Roll Morton during visits to the Library of Congress in Washington, D.C. In January, OrchKids students and teachers visited the Library's Music Division Reading Room, where they explored musical scores, letters, and other resources. Students used the materials as inspiration to create an original composition. On April 13, students returned to the Library for performances with BSO Music Director Marin Alsop. The OrchKids Jazz Band paid tribute to Jelly Roll Morton, and the OrchKids String Ensemble performed an original composition inspired by Scott Joplin's opera *Treemonisha*. The OrchKids Bucket Band and OrchKids Brass Band performed pop-up concerts in the Great Hall of the Thomas Jefferson Building. This was OrchKids' second collaboration with the Library of Congress; last year's project focused on Leonard Bernstein. OrchKids, founded by Alsop in 2008, is a year-round music program for Baltimore City students; it provides free music education, instruments, academic instruction, and meals, as well as performance and mentorship opportunities.

Career High

Avery Fisher Career Grants of \$25,000 each were awarded this spring to four recipients: pianist Henry Kramer, violinist Angelo Xiang Yu, piano duo Christina and Michelle Naughton, and the JACK Quartet. This year marks the first time a piano duo has been awarded a Fisher career grant. At a ceremony on March 14 at the Jerome L. Greene Performance Space at New York City's WQXR classical radio station, the recipients were given their awards and performed; the performance was recorded for a radio broadcast and webstream on WQXR in April. Since 1976, 153 career grants have been awarded through the program. Former recipients include pianists Kirill Gerstein and Yuja Wang; violinists Augustin Hadelich and Hilary Hahn; clarinetist Anthony McGill; and the Dover Quartet. The Avery Fisher Artist Program also awards the annual Avery Fisher Award of \$100,000, which went most recently to violinist Leila Josefowicz.



Jennifer Taylor

2019 Avery Fisher Career Grant recipients, left to right: pianist Henry Kramer, piano duo Christina and Michelle Naughton, violinist Angelo Xiang Yu, and the JACK Quartet

MUSICAL CHAIRS

The Kansas City Symphony has selected **DANIEL BECKLEY** as executive director, effective on July 29. Beckley succeeds Frank Byrne, who has retired.

The New Jersey Symphony Orchestra has named **ANN BOROWIEC** and **NORMAN SLONAKER** co-chairs of the board of trustees.

The Baltimore Symphony Orchestra has appointed **ALLISON BURR-LIVINGSTONE** as vice president of development.

MEI-ANN CHEN, music director of the Chicago Sinfonietta, has been appointed to two additional posts. In September, she becomes principal guest conductor of creation-Grosses Orchester Graz in Austria. She has also been named artistic partner for 2019-20 at River Oaks Chamber Orchestra in Texas.

JASON CHIN has been appointed general manager for the Hawaii Youth Symphony's Pacific Music Institute.

The Stamford Symphony in Connecticut has named **JANEY CHOI** to the new position of director of community engagement and education.

ANDREW CRUST has been appointed assistant conductor of Canada's Vancouver Symphony Orchestra, effective in September.

The La Jolla Music Society in California has named **TED DEEDEE** president and CEO.

The Tulsa Symphony Orchestra has named **KEITH C. ELDER** executive director, effective August 5.

CHRISTOPHER FASHUN has been appointed music director of the Holland Area Youth Orchestra in Michigan, starting in September.

The Pittsburgh Symphony Orchestra has appointed **JULIE GOETZ** director of communications.

The Amarillo Symphony in Texas has appointed **ANDREW HAY** executive director.

The Cleveland Orchestra has named **JANE HARGRAFT** chief development officer.

MARSHALL HUGHES has been appointed program manager for the Bridge to Equity and Achievement in Music initiative at Boston's New England Conservatory.

DANIEL KELLOGG will become president of Young Concert Artists on July 1, 2019, succeeding founder and current director Susan Wadsworth. **SAAD HADDAD** has been named as the organization's 2019-21 composer in residence.

ENRICO LOPEZ-YAÑEZ has been named principal pops conductor of the Nashville Symphony, effective at the start of the 2019-20 season.

Minnesota's Duluth Superior Symphony Orchestra has appointed **SANDRA MADDEN** executive director.

The Tucson Symphony Orchestra has named **KATHRYN MARTIN** interim president and CEO.

ERIC MARSHALL has been named executive director of the Baton Rouge Symphony Orchestra.

The New York Philharmonic has elected **PETER W. MAY** and **OSCAR L. TANG** co-chairs of the board of directors.



Elder

Michael J. Litch



Hughes

Andrew Hurlbut



Lopez-Yañez

The Little Orchestra Society in New York City has appointed **DAVID ALAN MILLER** artistic advisor. Miller is music director of the Albany Symphony in New York.

HOLLY MULCAHY, the Chattanooga Symphony Orchestra's concertmaster, has been appointed to an additional position as concertmaster of the Wichita Symphony in Kansas.



Mulcahy

JOHN PALFREY has been named president of the John D. and Catherine T. MacArthur Foundation, effective September 1.

MARY PALMER and **MARK FISCHER** have been appointed acting co-executive directors of Florida's Orlando Philharmonic Orchestra.

Colorado's Boulder Philharmonic Orchestra has appointed **SARA PARKINSON** director of education and community engagement.

The Los Angeles Philharmonic has selected violinist **GABRIELA PEÑA-KIM** for its Resident Fellows Program.

New Music USA has named **VANESSA REED** president and CEO, starting in August.

EVA MARIE RESTEL has been appointed executive director of Wisconsin's La Crosse Symphony Orchestra.

Bassoonist **KAI ROCKE** has been named the Minnesota Orchestra's next Rosemary and David Good Fellow, a two-year appointment effective in September 2019.

JO MAY SALONEN has been appointed executive director of Montana's Missoula Symphony Association, parent organization of the Missoula Symphony and Chorale.



Salonen

The Cleveland Orchestra has appointed **NATHAN SILBERSCHLAG** principal horn, effective August 5.

CHRISTOPHER SMITH has been appointed principal trumpet of the San Diego Symphony.

GABRYEL SMITH has been named director, archives and exhibitions, of the New York Philharmonic Archives. He succeeds Barbara Haws, the orchestra's longtime archivist and historian, who has retired.

The Houston Symphony has named **YOOSHIN SONG** concertmaster, effective with the 2019-20 season.

The Fort Worth Symphony Orchestra has appointed **ROBERT SPANO** principal guest conductor through the 2022-23 season.

The John F. Kennedy Center for the Performing Arts has named **MO WILLEMS** to the new position of education artist-in-residence.

KATHARINA WINCOR has been appointed assistant conductor of the Dallas Symphony Orchestra, effective with the 2019-20 season.

The Minnesota Orchestra has appointed **IVAN WINSHIP** vice president of finance and administration.

The Philadelphia Orchestra has named **ERINA YASHIMA** assistant conductor. **LINA GONZALEZ-GRANADOS** is the orchestra's new conducting fellow.

California's Berkeley Symphony has named **JOSEPH YOUNG** music director, effective with the start of the 2019-20 season.



Young

Arctic Sounds

Many orchestral works pay homage to the earth's natural wonders, but Lera Auerbach took the unusual step of deploying an actual piece of the natural environment—a block of ice—as part of the percussion section. In March, the National Symphony Orchestra performed the world premiere of Auerbach's *Arctica* at the Kennedy Center in Washington D.C., joined by the Washington Chorus and Auerbach on piano. Conducted by Teddy Abrams, *Arctica* included sounds of dripping water and cracking ice, with one percussionist hitting the ice with mallets while standing inside a special enclosure. Auerbach's piece, inspired by her travels to Svalbard, not far from the North Pole, as well as Greenland and Iceland, was co-commissioned with the National Geographic Society. Auerbach and National Geographic marine ecologist Enric Sala are friends, and Auerbach was familiar with Sala's work to preserve the last wild places in the ocean. Auerbach wrote the *Arctica* libretto, inspired by Inuit folklore and language. The NSO concert—part of the Kennedy Center's Direct Current Festival this spring—included three other nature-inspired works: Mason Bates's *Sea-Blue Circuitry*, Sibelius's *The Oceanides*, and Dvořák's *In Nature's Realm*.



Tracy Stutzar

The National Symphony Orchestra performs Lera Auerbach's *Arctica* at Washington, D.C.'s Kennedy Center Concert Hall, conducted by Teddy Abrams with Auerbach on piano.

Leading Indicator

It has been a jam-packed year for Barbara Hannigan. This winter, Hannigan—who divides her time between conducting and singing—made her New York podium debut leading the Juilliard Orchestra at Alice Tully Hall (below). The orchestra performed "Salome's Dance" from Strauss's *Salome*; Haydn's *Symphony No. 96*; Debussy's *Syrinx* with Juilliard flutist Emma Resmini; Sibelius's *Luonnatar*, with Juilliard soprano Meghan Kasanders; and Bartók's *Miraculous Mandarin Suite*. In February, Hannigan won Denmark's highest musical honor, the 2020 Léonie Sonning Music Prize, and in March, she picked up a Canadian Juno Award for her vocal recital album *Vienna: Fin de siècle* with pianist Reinbert de Leeuw. In June, she serves as music director of California's Ojai Festival, where she will perform and curate multiple programs, including conducting a semi-staged production of Stravinsky's *The Rake's Progress* featuring members of her Equilibrium mentoring initiative for young professional artists. And in 2019-20, she becomes principal guest conductor of the Gothenburg Symphony, the national orchestra of Sweden. All that, and Hannigan continues her career as an in-demand soprano.



Rachele Paggo

Tech/Music Explosion in Seattle

In March, the Seattle Symphony's new Octave 9: Raisbeck Music Center opened with a bang: a 24-hour contemporary music marathon, with Seattle Symphony musicians and guest artists performing works by more than 50 composers, plus an immersive music installation. From March to June, the venue also offered free family open houses and interactive demonstrations of the space. The marathon began with the world premiere of an electronic piece by Melody Parker designed to showcase Octave 9's sonic range and capabilities; among the composers featured during the marathon were John Luther Adams, Inti Logan Figgis-Vizueta, Jessie Montgomery, Gity Razaz, Alex Temple, and Julia Wolfe. The new space, located within Benaroya Hall, will host chamber concerts, performances, and conversations with artists and composers, and events for families. Features of Octave 9 include a surround-screen with moveable panels, projectors, motion-capture cameras, and an acoustic system with 42 speakers and 30 microphones.



Brandon Patrick

Composer, clarinetist, and conductor Derek Bermel, the Seattle Symphony's 2018-19 composer in residence, curated a series of concerts and community experiences in the symphony's new Octave 9 space.



Pacific-Persian Connections

For many years, California's Pacific Symphony and Music Director Carl St.Clair have hosted a popular celebration of Nowruz, the festival marking spring and the beginning of the Iranian new year. This year's event on March 24, in a sold-out Segerstrom Concert



David Gifford

Hall during the Pacific Symphony's annual concert marking Nowruz, the Iranian new year, March 24, 2019.

ny's Nowruz concert, said St.Clair, aims to "embrace Orange County's rich and diverse communities through contextual programming" and "build and deepen bridges between cultures through art and music."

concert Hall, featured Khachaturian's *Sabre Dance*, Dvořák's *Carnival Overture*, and the four-movement *Dance of Spring* by Iranian composer Shardad Rohani, who is music director of the Tehran Symphony and shared conducting duties with St.Clair at the concert. The event incorporated traditional Persian dance and music, with performers including vocalist Homayoun Shajarian and Sohrab Pour-nazeri on the *tanbour* and *kamancheh*. The Pacific Sympho-

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— Don Reinhold, Executive Director, Wichita Symphony Orchestra

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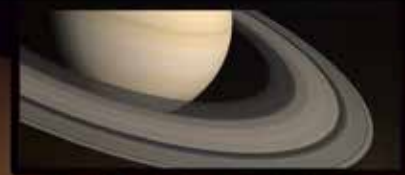
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OSL-NYC: Orchestra of St. Luke's “Music in Color”

This spring, composer Gabriela Lena Frank was the focus of the Orchestra of St. Luke's annual “Music in Color” series of free community and school concerts in all five boroughs of New York City. From March 19 to April 7, Frank curated selections from her own string quartets, as well as a piece by Chou Wen-Chug, whose works have inspired



Adam Steinman

Composer Gabriela Lena Frank (center, in red shirt) with students following a “Music in Color” performance at Hostos Center for the Arts and Culture in the Bronx in New York City, March 2019.

Frank. The Orchestra of St. Luke's premiered new works it had co-commissioned, composed by Fellows of the Gabriela Lena Frank Creative Academy of Music: Anjna Swaminathan, Matthew Evan Taylor, Marco-Adrián Ramos, Iman Habibi, and Christine Delphine Hedden. Frank, who is also a pianist, performed at the free school concerts alongside the Orchestra of St. Luke's, conducted by Edwin Outwater. The

“Music in Color” concert tour, in its third year, highlights the works and lives of classical composers of color. The Orchestra of St. Luke's education and community engagement programs reach more than 11,000 New York City public school students each year.



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Cleveland Orchestra: Taipei → Beijing and Points Between

The Cleveland Orchestra's March 28 to April 13 tour brought Music Director Franz Welser-Möst and the musicians to seven Asian cities: Taipei, Macao, Shenzhen, Shanghai, Nanjing, Wuhan, and Beijing. It was the orchestra's seventh visit to Asia and second tour to China, with some performances taking place in concert halls that had not been built during the orchestra's last China visit 21 years ago, in 1998. The ensemble's performances in Macao, Shenzhen, Wuhan and Nanjing were their first ever in those cities. The tour launched at Taipei National Concert Hall, where the orchestra performed Prokofiev's *Symphony No. 3* and Strauss's *Ein Heldenleben*. Tour repertoire also included Tchaikovsky's *Symphony No. 5* and Beethoven's *Piano Concerto No. 5* (“Emperor”), with pianist Daniil Trifonov, and there were masterclasses and individual lessons with students at the Shenzhen Arts School, Shanghai Symphony Orchestra Academy, Wuhan Conservatory, and Beijing's China Conservatory of Music.



Chris Lee

The Cleveland Orchestra and Music Director Franz Welser-Möst at China's Nanjing Poly Grand Theatre during the ensemble's Asia tour in March and April.

Bridges to College

One of the St. Louis Symphony Orchestra's more important activities doesn't take place at Powell Hall, the orchestra's historic concert venue. Through SLSO College Connections, launched in 2018, orchestra musicians give chamber concerts at local colleges to attract music students from middle schools and high schools with limited opportunities to visit campuses. This year, partner colleges and universities included St. Louis College of Pharmacy, Goldfarb



From left to right, St. Louis Symphony Orchestra second violinist Andrea Jarrett, cellist Elizabeth Chung, and violist Morris Jacob with students from Jennings Junior High School in St. Louis County, March 2019.

School of Nursing at Barnes Jewish College, University of Missouri–St. Louis, McKendree University, and Harris-Stowe State University. Visits include a tour of the college, lunch, and a one-hour SLSO chamber concert. The program grew out of Symphony in Your College, the orchestra's long-running series of free chamber concerts on college campuses. Maureen Byrne, the St. Louis Symphony's associate vice president of education and community partnerships, says, "We realized the unique position of the SLSO to serve as a special bridge to connect music students with area colleges. Colleges are very aware that students involved with school music programs are among the most likely to perform well academically in high school and go on to college."

Both Sides Now

On opposite banks of the Rio Grande are the cities of Laredo, Texas and Nuevo Laredo, Mexico. On April 13, Yo-Yo Ma performed Bach's Suite No. 1 for Unac-

ompanied Cello next to one of the bridges connecting them as part of his 36-city Bach Project tour. In addition to his performance at the Juarez-Lincoln International Bridge, Ma met with music students in Nuevo Laredo and performed in Plaza Juarez. In Laredo, Texas he was hosted by the Laredo Philharmonic, participated in a community conversation, and ended the day with a music and dance festival at Tres Laredos Park. Each stop on Ma's Bach Project tour has included a "day of action," and Ma had chosen Laredo/Nuevo Laredo because of its location straddling the U.S.-Mexico border. Brendan Townsend, music director of the Laredo Philharmonic, noted in *Texas Monthly* that Ma was "most interested in bringing communities together and seeing how they connect with culture. We're two cities divided by a river, but really, we're one community."



Rio Grande International Study Center

Yo-Yo Ma performs next to the Juarez-Lincoln International Bridge connecting the cities of Laredo, Texas and Nuevo Laredo, Mexico, April 2019.

ANIMANIACS IN CONCERT

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"Animaniacs in Concert was wonderful at Boettcher Concert Hall." Colorado Symphony Orchestra, Denver

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New Bedford Symphony, Learning from “Learning in Concert”

In March, the New Bedford Symphony Orchestra in Massachusetts presented results of a recent evaluation of its NBSO Learning in Concert program at the International Symposium on Assessment in Music Education at the University of Florida (in photo, right). The program at elementary schools in Massachusetts and Rhode Island integrates musical concepts alongside other art and academic areas. NBSO Education Director Terry Wolkowicz (center) presented the findings, together with Ronald Sherwin (right), associate professor and chair of the Music Department at UMass Dartmouth College of Visual and Performing Arts, and Lynn Souza (left), director of Fine Arts for New Bedford Public Schools. Initial findings suggest that among the 134 students in the program, less-privileged and under-achieving children demonstrated high academic growth from participating in the program, and average and high-achieving students benefited as well. The assessment project was supported in part by a grant from the American Orchestras’ Futures Fund, a program of the League of American Orchestras made possible by funding from the Ann and Gordon Getty Foundation.



Meow Music



Casey Holcombe

The way Yannick Nézet-Séguin sees it, cats and dogs benefit from classical music, just like humans. In April, the Philadelphia Orchestra music director shared a curated playlist for four-legged friends along with personal notes related to each piece. The conductor and his partner, violist Pierre Tourville, created the

Philadelphia Orchestra Music Director Yannick Nézet-Séguin and a feline friend at Pennsylvania Society for the Prevention of Cruelty to Animals headquarters.

34-hour, 326-song playlist after noticing how classical music positively impacted the behavior of their three cats. “A Cat’s Music Playlist” now plays on loop at the Pennsylvania Society for the Prevention of Cruelty to Animals headquarters in an effort to create a soothing environment for the shelter animals, featuring music ranging from Chopin Nocturnes (“ideal for afternoon pet naps”) to Mahler and more.

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Music Alive, Coast to Coast

This season, the long-running Music Alive composer residency program brought contemporary music—and contemporary composers—to orchestras across the country. Music Alive is a national, three-year orchestra-composer residency program of the League of American Orchestras and New Music USA. Music Alive embeds composers with orchestras, and the residencies venture beyond the creation of new works to embrace collaborations with community groups, curated concerts and events, explorations of the composers' existing scores, readings, and more.

Composer Theodore Wiprud's Music Alive residency with the South Dakota Symphony Orchestra included a performance of Wiprud's *Grail* with the South Dakota Youth Symphony Orchestra and the world premiere of his *Wind of Many Voices*, inspired by the South Dakota landscapes. In addition, Wiprud worked with local community groups. With California's Berkeley Symphony, Anna Clyne was involved with a multimedia version of her *Night Ferry* and saw her *This Midnight Hour* interpreted by a modern-dance troupe. In Minnesota, the Saint Paul Chamber Orchestra gave the world premiere of a new work by Lembit Beecher that included samples of 47 recordings of Twin Cities community members reflecting on what home means to them, along with newly commissioned poetry. In Illinois, the Champaign-Urbana Symphony Orchestra performed Stacy Garrop's *Krakatoa* viola concerto and *Terra Nostra*. Garrop and CUSO Music Director Stephen Alltop hosted a composers institute. Hannibal Lokumbe's Music Alive residency with the Philadelphia Orchestra culminated in the world premiere of *Healing Tones*, a large-scale work that pays homage to the composer's ancestors and focuses on communities that are experiencing trauma, homelessness, and divisiveness.

Music Alive is made possible by a lead grant from The Andrew W. Mellon Foundation, with additional support from The Aaron Copland Fund for Music, the Francis Golet Charitable Lead Trusts, The Amphion Foundation, and The ASCAP Foundation Bart Howard Fund.

Michigan Philharmonic's "NANiversary"

How do you celebrate a music director's two decades leading an orchestra? If you're the Michigan Philharmonic, you do it with a series of "Happy 20th NANiversary" concerts for Nan Washburn. The Plymouth-based orchestra opened the season in October with some of Washburn's favorite music: Berlioz's *Roman Carnival Overture*; Hindemith's *Symphonic Metamorphosis on Themes by Carl Maria von Weber*; Wael



Ken Kessler

Michigan Philharmonic Music Director Nan Washburn leads the orchestra's "PhilPalooza2," in celebration of Washburn's twenty years with the orchestra.

Binali's *Earth: Plunder, Wound, Renewal, Hope*, written for the U.N. Climate Change Conference in 2012; and Barber's Violin Concerto, Op. 14, with soloist Danielle Belen. The season concluded in April with "PhilPalooza2," a bursting-at-the-seams concert featuring the orchestra performing side by side with the Michigan Philharmonic Youth Orchestra and guest performers including the Plymouth Community Band, saxophonist Zach Sheman, and composer and bassist

Rick Robinson. "PhilPalooza2" took place at a gym in the Plymouth Arts and Recreation Complex—the only space big enough to fit all 150 musicians plus audience.

A promotional poster for a concert. The top half features a stylized graphic with the text "PERFORMED BY YOUR SYMPHONY ORCHESTRA CONDUCTED BY JOHN MASSARI, FILM COMPOSER" and "KILLER KLOWNS from OUTER SPACE IN CONCERT". Below this, it says "© 2019 METRO-GOLDWYN-MAYER STUDIOS INC. ALL RIGHTS RESERVED." The bottom half of the poster shows a photograph of the band The Dickies performing on stage with a symphony orchestra. The band members are wearing dark clothing and some have skull-like face paint. The orchestra is seated behind them. At the bottom left, there is contact information: "Bookings: Ron Knight, KNIGHT ENTERTAINMENT GROUP, 310.779.9855, rknight@kmpresents.com, #KKFOSConcert". At the bottom right, there are logos for "FAIR CIRCUS", "CHRYSLER", and "MGM".

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Maximum Philip Glass

In New York City, the New School's College of Performing Arts has just launched the Philip Glass Institute, with Lisa Bielawa, a longtime member of the Philip Glass Ensemble, as composer-in-residence and chief curator. The idea for the institute originated with Glass and Bielawa, and Richard Kessler, executive dean of the New School's College of Performing Arts, said he could think of "no better home for the Philip Glass Institute than the New School, which has been a home to John Cage, Henry Cowell, Martha Graham, Aaron Copland, the Fluxus Movement, and scores of trailblazing artists and scholars." The institute's first event in January featured a performance by the Philip Glass Ensemble and a discussion with Glass, Bielawa, and Kessler. In April, Bielawa conducted the Mannes String Orchestra in Glass's *Symphony No. 3*, her own *The Trojan Women*, plus world premieres of string-orchestra versions of



Sophia Barakham / The New School

Lisa Bielawa conducts the Mannes String Orchestra in a program presented by the new Philip Glass Institute at the New School's College of Performing Arts in New York City.

arias from Bielawa's online opera *Vireo*, sung by Rowen Sabala; Jon Gibson's *Chorales for Relative Calm*; and David T. Little's *1986*. At the Glass Institute, Bielawa is composing new works, curating concerts, and designing courses for students in the college's Mannes School of Music, School of Jazz and Contemporary Music, and School of Drama.

2019
2020

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David Ludwig: Concerto for Violin and Orchestra
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Tracy Silverman: *Love Song to the Sun*
tracysilverman.com

Jonathan Leshnoff: *Rogue Sparks*
jonathanleshnoff.com

Ethan Gans-Morse: *How Can You Own The Sky?* animamundiproductions.com

Malek Jandali: Concerto for Viola and Orchestra malekjandali.com

Christopher Theofanidis: Piano Concerto #2 theofanidismusic.com

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PIERRE JALBERT *Passage*
WP: April 14, 2018; Cincinnati Symphony Orchestra; Louis Langrée, cond.
Commissioned by the orchestra as a companion piece for Beethoven 4.

ALVIN SINGLETON *Across Differences*
WP: February 28, 2018; Winter International Arts Festival Sochi;
Youth Symphonic Orchestra of Russia; Alexis Soriano, cond.

HANNAH LASH *In Hopes of Finding the Sun*
WP: May 11, 2019; Symphony Tacoma; Sarah Ioannides, cond.
Commissioned by the orchestra as a companion piece for Beethoven 9.

LEI LIANG *A Thousand Mountains, A Million Streams*
WP: April 21, 2018; Boston Modern Orchestra Project; Gil Rose, cond.

GERALD BARRY *Organ Concerto*
WP: March 7, 2018; City of Birmingham Symphony Orchestra; Thomas Adès, cond.

THOMAS LARCHER *Symphony No. 2 - "Kenotaph"*
WP: June 3, 2016; Vienna Philharmonic; Semyon Bychkov, cond.

ANDREW NORMAN *Sustain*
WP: October 4, 2018; Los Angeles Philharmonic; Gustavo Dudamel, cond.

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Beyond Borders

Mumbai, India was the site of a remarkable debut this April: “Chiragh: A Concert Beyond Borders” (below), the first concert by a new orchestra whose musicians come from countries including Afghanistan, Sri Lanka,



South Asian Symphony Foundation

Nepal, and India, led by American conductor Viswa Subbaraman. The orchestra’s name, Chiragh, means “a little flame that lights the darkness, and it is a metaphor for our quest and passion for peace in our divided region,”

says co-founder Nirupama Rao, the former Foreign Secretary of India. The April 26 concert at Mumbai’s National Centre for the Performing Arts came just five days after hundreds were killed in church and hotel bombings in Sri Lanka. The concert opened with *Maitreem Bhajata*, a Sanskrit invocation, arranged for orchestra. There were two commissioned works: *Hamsafar: A Journey through South Asia*, by the Afghan National Institute of Music’s Lauren Braithwaite (commissioned by the Eric Daniel Helms New Music Program, of Classical Movements), and Indian-American composer and instrumentalist Kamala Sankaram’s *Bhadke*, as well as Western repertoire.



Tony Cox

Rocking Knoxville

Every March, the multi-genre Big Ears Festival in Knoxville, Tennessee, draws thousands of concertgoers for an eclectic lineup, with the Knoxville Symphony Orchestra frequently among the performers. This year the orchestra’s string section joined British folk-rock artist Richard Thompson for his song cycle *K.I.A.: Killed In Action* (above), conducted by Peter Askim with the composer on guitar and vocals. *K.I.A.* was written in commemoration of World War I’s centenary and uses archives, journals, and reflections as basis for the texts. Previous Knoxville Symphony performances at the festival have included *Were You There*, a collaboration with American Modern Opera Company and baritone Davoné Tines, and music by John Adams, John Luther Adams, and Matthew Aucoin.

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Gilles Vonsattel

VIOLINISTS

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Mayuko Kamio
Elina Vähälä

FRENCH HORN

David Jolley

GUITAR

Grigoryan Brothers

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Naumburg Trio
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Berkeley Mash-Up

This spring, California's Berkeley Symphony packed the stage of Zellerbach Hall for a classical-meets-jazz program that featured some special guests: the Berkeley High School Jazz Ensemble. Christopher Rountree, founder and conductor of the L.A.-based chamber orchestra wild Up, led the concert, which included the orchestra and jazz ensemble performing together in Duke Ellington's three-movement *Black, Brown*



and Beige from 1943 and Sofia Gubaidulina's 1976 Concerto for Symphony Orchestra and Jazz Band. The Berkeley Jazz Ensemble has performed widely for decades, in the U.S. and internationally. The group's current leader is trombonist Sarah Cline, who has led four tours by the ensemble to Cuba and is the founder of the annual JazzGirls Day event encouraging jazz participation by young women.

Saxophonists from the Berkeley High School Jazz Ensemble and the Berkeley Symphony perform music by Duke Ellington and Sofia Gubaidulina, conducted by Christopher Rountree, March 2019.

Letter to the Editor

Re: "Start Spreading the News," an article by Susan Elliott in the Spring 2019 issue of *Symphony* which reported on diminishing arts coverage by traditional media, <https://www.americanorchestras.org/SymphonyArtsCoverage>:

To the Editor:

Susan Elliott's glibly inaccurate description of the *Times*' classical coverage is irritating. But using "trans-sexual" as a pejorative? In 2019? That's why people think classical music is dying.

Zachary Woolfe
Classical Music Editor
The New York Times

From the Editor:

Zachary Woolfe's message is a reminder of how, even with the best of intentions, extreme care must be taken to consider how language can offend. We understand that the use of the word trans-sexual in this context offended some, and we apologize. The League staff and board are actively engaged in an organization-wide effort to continually build competency concerning equity, diversity, and inclusion.

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Andrea Arroyo audience member

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music critic, commenting as an audience member



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