

## Common Chords in Minnesota

The Minnesota Orchestra, based in Minneapolis, launched its annual Common Chords residency program in 2011, bringing a week of music and other events to far-flung Minnesota cities, in settings ranging from concert halls and schools to coffee shops, pubs, and community centers. This winter, the orchestra stayed closer to home with a Common Chords residency featuring more than 25 events, many of them free, throughout the city's working-class North Minneapolis neighborhood, January 21-27. Highlights included Music Director Osmo Vänskä leading the orchestra in a concert at North High School featuring artists from the community including The Steeles, MacPhail



Tony Nelson



Tony Nelson

Northside Youth Orchestra Bucket Drummers, and Juxtaposition

Arts. The program included Michael Abels's *Dance for Martin's Dream*, Alejandro García Caturla's *Danzón*, Bernstein's Overture to *Candide*, Sibelius's *Finlandia*, and Barber's Symphony No. 1. Other activities included a Community Meal and Sing-Along at Sanctuary Covenant Church, musician visits to elementary and high schools, and chamber performances at locations ranging from the University of Minnesota Urban Research and Outreach-Engagement Center to Wilson's Image Barbers and Stylists and Sammy's Avenue Eatery. The 2019 residency was designed over twelve months by a steering committee of North Minneapolis leaders representing a cross-section of the community.



Tony Nelson

At the Minnesota Orchestra's Common Chords residency in the city's Northside neighborhood this winter, activities included a catered community meal and sing-a-long with musicians and community members at Sanctuary Covenant Church (above and top left); informal performances by the Northside Youth Orchestra Bucket Drummers, joined by Music Director Osmo Vänskä, second from right in photo (left); and a Freestyle Dance Battle with a string quartet and Asian Media Access Youth Dancers. The final orchestra concert was followed by a free reception for audience members and musicians.

## Chicago Symphony Musicians Strike Over Pension, Salary

At press time, the Chicago Symphony Orchestra was in the second week of a strike by musicians. The strike began on March 10, following eleven months of contract negotiations. At issue are the Chicago Symphony Orchestra Association's proposal to replace the musicians' pension plan, which is a defined benefit plan, with a direct contribution plan, and the amount of salary increases. The Chicago Federation of Musicians, which represents the musicians, has argued that salaries are inadequate, and falling behind those at orchestras of comparable size in other cities. CSOA President Jeff Alexander said the proposed three-season contract includes increases in base pay of 1, 2, and 3 percent, and that funding requirements for the current pension plan are unsustainable. In the *Chicago Tribune*, CSO bassist Stephen Lester, chair of the musicians' negotiating committee, said that the decision to strike "was not taken lightly." Discussions between musicians and management were on hold at press time. Visit The Hub at <https://hub.americanorchestras.org/> for regular updates on the situation.

# League Board Adopts Strategic Framework for Equity, Diversity, and Inclusion

Equity, diversity, and inclusion are among the most vital concerns in the United States today. In January 2019, the League of American Orchestras' board of directors adopted a strategic framework for the League's work in advancing equity, diversity, and inclusion (EDI) in the orchestral field. "Equity, Diversity, and Inclusion: An Evolving Strategic Framework" outlines why EDI is important to the League, and why the League thinks it's important for all orchestras. The document provides a definition of terms, as well as the League's vision, values, goals, and strategies related to EDI. While the framework was designed for use by the League, it may inform or inspire similar reflections, conversations, and statements by member orchestras, which may adapt as much of the framework as they wish. The framework is expected to evolve as the League and its membership engage with this work and continue learning. To read or download the framework, visit [www.americanorchestras.org/EDIframework](http://www.americanorchestras.org/EDIframework).



## Classical Grammy Awards: Bates, Blanchard, Fuchs, Kernis, Shostakovich

Orchestras on opposite coasts were classical winners at the 61st annual Grammy Awards in February. The Boston Symphony Orchestra won Best Orchestral Performance for its recording of Shostakovich Symphony Nos. 4 and 11, led by Music Director Andris Nelsons. The Seattle Symphony's recording of Aaron Jay Kernis's Violin Concerto, led by Music Director Ludovic Morlot with soloist James Ehnes, won Best Contemporary Classical Composition and Best Classical Instrumental Solo. Best Classical Compendium went to Kenneth Fuchs's Piano Concerto ("Spiritualist"), *Poems of Life, Glacier*, and *Rush*, with JoAnn Falletta conducting the London Symphony Orchestra and pianist Jeffrey Biegel, countertenor Aryeh Nussbaum Cohen, electric guitarist D.J. Sparr, and alto saxophonist Timothy McAllister. Best Opera winner was Santa Fe Opera, with Mason Bates's *The (R)evolution of Steve Jobs*. Terence Blanchard's *Blut und Boden (Blood and Soil)* won Best Instrumental Composition in the composing/arranging category.

## Presidential Tribute

In early December, the Symphony of Southeast Texas, based in Beaumont, received an urgent phone call from Sylvester Turner, the mayor of Houston. Could Chelsea Tipton II, music director of the Symphony of Southeast Texas, conduct the Houston Symphony in a memorial concert in Houston honoring the late President George H.W. Bush, who had died the previous day? Tipton would have two days to prepare a program including Copland's *Fanfare for the Common Man*, "Nimrod" from Elgar's *Enigma Variations*, and "I Believe I Can Fly" with gospel singer Yolanda Adams. The tribute, held outside City Hall, went off without a hitch, and also included performances by several country-music stars, all favorites of the Bush family.



Chelsea Tipton II conducts the Houston Symphony in a public memorial concert for the late President George H.W. Bush, December 3, 2018.

## MUSICAL CHAIRS

Montana's Billings Symphony Orchestra has named **IGNACIO BARRÓN VIELA** executive director.



Barrón Viela

**KIMBERLY BREDEMEIER** has been named acting executive director of the Evansville Philharmonic in Indiana.

New York City-based classical music station WQXR has appointed **JACQUI CHENG** to the newly created position of editor-in-chief, music.

Chamber Music Northwest in Portland, Oregon has appointed **GLORIA CHIEN** and **SOOVIN KIM** as its next artistic directors. They will replace longtime artistic director David Shifrin in 2020.

**MICHAEL CHRISTIE** has been appointed music director of the New West Symphony Orchestra in Thousand Oaks, California.

**HARRY CHRISTOPHERS** will step down as artistic director of Boston's Handel and Haydn Society in 2021.

**COREY COWART** is the new executive director of the San Antonio Symphony.

The Santa Fe Symphony and Chorus has named **DANIEL CRUPI** executive director.

**EDO DE WAART** will become the San Diego Symphony's principal guest conductor in the 2019-20 season.

Oregon's Eugene Symphony has appointed **STEPHANIE DOMURAT** marketing and communications director, **TEGAN DEBOLT** development and fundraising manager, and **MARY SCARPINATO** finance and administrative director.

Composer and conductor **TAN DUN** will become dean of the Bard College Conservatory of Music in Annandale-on-Hudson, New York on July 1, 2019.



Dun

**RICHARD EGARR** will become music director of the Philharmonia Baroque Orchestra in 2020, replacing longtime leader Nicholas McGegan.

The Minnesota Orchestra has named **CAROLYN EGEBERG** vice president of advancement.

**RYAN FLEUR** is the new executive director of the Philadelphia Orchestra, where he was executive vice president of orchestra advancement and interim president prior to Matias Tarnopolsky's arrival as president and CEO in 2018.

**JEREMY GEFFEN** has been named executive and artistic director of Cal Performances, based in Berkeley, California. He served as senior director and artistic adviser at Carnegie Hall from 2007 to 2019.

The Reno Chamber Orchestra's Nevada Chamber Music Festival has appointed cellist **CLIVE GREENSMITH** artistic director.

The Greensboro Symphony Orchestra in North Carolina has appointed **KEYSHIA TAMAR HAITHCOCK** director of development and public relations, succeeding chief operating officer **DANIEL CRUPI**.



Haithcock

**KATHERINE JOHNSON** has been named director of media relations and communications at the University of North Carolina School of the Arts. She was previously the New York Philharmonic's vice president of communications.

## MUSICAL CHAIRS

**ROGER KALIA** has been named associate conductor of California's Pacific Symphony.

The Maryland Symphony Orchestra has named **ANDREW KIPE** interim executive director.

**JEFF LEVENSON** has been appointed executive director of the Lexington Symphony in Massachusetts. **LAUREN BUSA** is the orchestra's new operations manager.

**RYAN LEWIS** has been named the Chicago Symphony Orchestra's vice president for sales and marketing.

Washington, D.C.'s National Symphony Orchestra has named **LIN MA** principal clarinet.



Ma

**JOHN L. MALCOLM IV** has been named to the newly created position of chief technology officer at the Cleveland Institute of Music.

**KRIS MARKES** is serving as the Oklahoma City Philharmonic's interim executive director, following the departure of longtime executive director **EDDIE WALKER**.

The Louisville Orchestra has named **ROBERT MASSEY** chief executive officer.

**REBECCA MILLER** has been appointed chief conductor of Sweden's Uppsala Chamber Orchestra, effective fall 2019.



Miller

The Seattle Symphony has appointed **LEE MILLS** associate conductor and **LINA GONZALEZ-GRANADOS** conducting fellow, effective in September 2019.

**TIMOTHY MUFFITT** will step down as music director of Louisiana's Baton Rouge Symphony Orchestra at the end of the 2019-20 season, after 20 years in that role.

The Annapolis Symphony Orchestra in Maryland has appointed **PAUL NEMETH** principal bass.

**STEVEN ROSENZWEIG** has been named chief financial officer of the St. Louis Symphony Orchestra.

Connecticut's New Haven Symphony Orchestra has appointed violinist and composer **DANIEL BERNARD ROUMAIN** as artist-in-residence.

North Carolina's Youth Orchestras of Charlotte has named **CHRISTINE RYDEL** executive director and **ERNEST PEREIRA** music director.

American-Israeli conductor **STEVEN SLOANE** will become music director of the Jerusalem Symphony in 2020-21.

**JENNIFER TEISINGER** is the new executive director of the South Dakota Symphony Orchestra.



Teisinger

The Houston Symphony has appointed **GWEN WATKINS** chief marketing officer.

**SARAH WEBER** has been named executive director of the Association of California Orchestras.

The Juilliard School has appointed **ALEXANDRA WHEELER** vice president and chief advancement officer.

**JULIUS WILLIAMS** has been named president of the Conductors Guild, an organization for conductors of symphony, opera, ballet, choral, band, contemporary, and chamber ensembles.

## Country of Immigrants



Chris Lee

Music Director Jaap van Zweden led the New York Philharmonic in the world premiere of Julia Wolfe's *Fire in my Mouth* in January. The performance included archival photos and films, with lyrics drawn from oral histories about the 1911 Triangle Shirtwaist Factory Fire in which 146 garment workers, most of them young immigrant women, perished. The multimedia work gained unanticipated relevance at its world premiere in January, coming during the U.S. government shutdown over

immigration policy. *Fire in my mouth* was the centerpiece of the New York Philharmonic's "New York Stories: Threads of Our City" events, which explored the city's enduring role as a beacon for immigrants with two weeks of concerts and activities that included tours of former immigrants' apartments at the Tenement Museum, online discussions by the orchestra's current musicians of their own migrations and cultural heritage, chamber music by composers influenced by their time in America, and an archival exhibit.

Music Director Jaap van Zweden led the premiere of Wolfe's *Fire in my*

*mouth*, which evokes the fears and hopes of immigrants in the early twentieth century as well as the horror of the factory fire. Protests and actions by the surviving women, many of whom were Jewish and Italian immigrants, led to workplace safety reform. The Philharmonic co-commissioned the piece with Cal Performances, the Krannert Center, and the University Musical Society at the University of Michigan. The chorus comprised 146 women and girls—the number of workers who died in the fire—from the chamber choir The Crossing and the Young People's Chorus of New York City.



Chris Lee

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# Pianist, Composer, and Conductor André Previn

Berlin, Germany, April 6, 1929 – New York, N.Y., February 28, 2019



Pittsburgh Symphony Orchestra

André Previn during his years as Pittsburgh Symphony Orchestra's music director, 1976-84

Was there anything André Previn could not do? He moved with breathtaking ease from conducting to composing to performing, writing operas and concertos and film scores, playing jazz piano, and leading orchestras around the world. Born in Berlin as Andreas Ludwig Priwin, he died in Manhattan on February 28 at age 89. As a child, he fled Nazi Germany with his family in the late 1930s and emigrated to the U.S. By the time he was a teen, Previn was improvising music for silent films and working on Hollywood movie scores. Music-making for film and television was a connecting thread during much of his early and middle career. In the 1970s, he hosted the TV show *André Previn's Music Night* on the BBC with the London Symphony Orchestra. He won Oscars for his musical arrangements for four films; his original film scores included *Elmer Gantry*, *Inside Daisy Clover*, and *Dead Ringer*, and he wrote the songs for *Valley of the Dolls*. He was renowned as a jazz pianist and as an interpreter of the Great American Songbook.

Classical music was at the core of Previn's life. Beginning in the 1960s, he was music director of the Houston Symphony, Pittsburgh Symphony Orchestra, and Los Angeles Philharmonic; principal conductor of the London Symphony Orchestra and Royal Philharmonic; and principal guest conductor of Tokyo's NHK Symphony Orchestra. The Pittsburgh Symphony Orchestra noted on its tribute page to Previn that he was widely credited for launching a new era there.

Robert Moir, the Pittsburgh Symphony's former vice president for artistic planning, remembers that shortly after Previn's appointment in 1976, he said, "When I arrived for the first rehearsal, the musicians were tuning and doing the thing with the reeds and all that. And I suddenly had a moment of absolute pleasure. I thought, 'That's my orchestra. They're tuning for me.' I couldn't get over it. It was so wonderful." Among his accomplishments was *Previn and the Pittsburgh*, a string of award-winning television specials that ran for three years. In the 1980s, he composed a harp concerto for the Pittsburgh Symphony's principal harp, Gretchen Van Hoesen, and *Reflections* for English Horn, Cello and Orchestra for Anne Martindale Williams, principal cello, and Harold Smoliar, principal English horn. He wrote song cycles, including *Honey and Rue* for Kathleen Battle; more concertos, including one for pianist Vladimir Ashkenazy and another for violinist Anne-Sophie Mutter; and the operas *A Streetcar Named Desire* and *Brief Encounter*. The media spotlight often zeroed in on Previn's glamorous lifestyle—his third marriage was to actress Mia Farrow, and his fifth and final one was to Anne-Sophie Mutter. But it was his connection to music that remained most constant. Previn was composing until the end of his life.

## Bring on the Berlioz

In December, the Delaware Symphony Orchestra received an unusual gift: seven pitched church bells, donated by the friars at the Franciscan Center in Wilmington. The bells—part of a set known as The Bells of Remembrance that have been featured at 9/11 commemorative events—are being renamed the William Kerrigan Symphony Bells of Remembrance, after the orchestra's principal percussionist,

who "really got the relationship going between the Symphony and the Bells of Remembrance," says Brother David Schlatter. Each bell has a pitch that corresponds to requirements in certain musical works of the symphonic canon. The two largest bells—a 1,200-pound, 42-inch-diameter bell pitched at G, and a 550-pound, 30-1/2-inch-diameter bell pitched at C—are nicknamed the Berlioz bells, since they are used in the composer's *Symphonie fantastique*. This winter, while the DSO looked for a permanent space for the bells, they were stored in the garage of David Amado's home in Wilmington. The bells

In December, the Delaware Symphony received seven pitched bells from the Franciscan Center of Wilmington, Delaware. For the time being they are being stored in Music Director David Amado's garage.

will be featured during indoor DSO performances and at outdoor concerts such as the City of Wilmington's July Fourth concert.



## Racial Equity Foundations Workshop

The room was packed on February 26 at the San Francisco Symphony's SoundBox space, when the orchestra hosted a full-day Racial Equity Foundations Workshop, which brought together 30 area arts organizations to build a movement to advance racial equity in and through the arts in the city. Joseph Conyers, assistant principal bass of the Philadelphia Orchestra, gave the keynote address (pictured below). Representatives of arts organizations of all sizes attended the workshop, which covered the impact of individual, institutional, and structural racism and bias. Participants also contributed ideas for a future sector-wide racial equity working group to be led by the San Francisco Arts Commission. In addition to performing in the Philadelphia Orchestra, Conyers is an active music-education advocate. He is executive director of Philadelphia's Project 440 music-education program and a 2019 Sphinx Organization Medal of Excellence recipient.



Mark Hanson

## Ice, Ice, Baby

In Winnipeg, Canada, midwinter temperatures regularly plunge to the negative double digits, but that's when things get really cooking at the Winnipeg Symphony Orchestra. At one concert during the orchestra's annual New Music Festival in January and February, a capacity crowd of 500 people jammed into an outdoor amphitheater created by ice architect Luca Roncoroni to hear John Luther Adams's *Inuksuit* on a program entitled "Glacial Time." Winnipeg Symphony Orchestra Resident Conductor Julian Pellicano led the Adams work, featuring percussionist Victoria Sparks and the University of



Matt Duboff

Making music outdoors at the Winnipeg Symphony's New Music Festival

Manitoba Percussion Ensemble, and Norwegian artist and multi-instrumentalist Terje Insungset performed his own *Beauty of Winter* on ice instruments. The weeklong festival, led by Winnipeg Symphony Orchestra Music Director Daniel Raiskin with Harry Stafylakis as co-curator and composer in residence, featured ten world premieres, plus panels, discussions, a composers institute, and

noon-hour concerts. Performers included the progressive-metal band Animals as Leaders, the vocal octet Roomful of Teeth, the Canadian ensemble collectif9, a string band, and the percussion quartet Architek—and most concerts, thankfully, were indoors.

## Star Maestro

Conductor Gustavo Dudamel has racked up a lot of honors in the decade since he was named music director of the Los Angeles Philharmonic, but on January 22 he received what might be the ultimate Tinseltown accolade: he got his own star on the Hollywood



Walk of Fame. Dudamel joins more than 2,600 stars on the 1.5-mile stretch of sidewalk at the heart of Hollywood Boulevard that draws 10 million visitors per year. Alphabetically, the placement of Dudamel's name says a lot about the nature of celebrity in Hollywood: he is nestled between Duck, Donald and veteran character actor Duff, Howard. Though classical-music figures are few on the Walk of Fame—Leonard Bernstein, Leopold Stokowski, and Igor Stravinsky number among them—former Los Angeles Philharmonic Music Director Zubin Mehta got his star in 2011. Joining Rana Ghadban, president and CEO of the Hollywood Chamber of Commerce, to unveil Dudamel's star in January were actor Helen Hunt and conductor and film composer John Williams.

Los Angeles Philharmonic Music and Artistic Director Gustavo Dudamel gets his star on the Hollywood Walk of Fame.

## Musical Instruments to be Part of Endangered Species Treaty Talks

Musical instruments will be on the agenda when representatives from 182 countries gather in Colombo, Sri Lanka May 23 through June 3 to renegotiate the implementation of the Convention on International Trade in En-



dangered Species of Wild Fauna and Flora (CITES). Whether orchestras are traveling internationally for performances or musicians seek to buy and sell instruments across borders, CITES sets limitations and requires permits for instruments that have historically been made with small bits of material from natural resources that are now under protected status, such as monitor lizards, sea turtles, and elephant ivory. The League of American Orchestras will participate in the negotiations, seeking to improve implementation of the Musical Instrument Certificate that touring orchestras must obtain, and the League will also weigh in on new policies related to rosewood, which is used in a wide array of instruments. At meetings leading up to the Sri Lanka gathering, conservation leaders agreed that musical instruments are not contributing to the threat to non-Brazilian rosewood species and should be exempted from CITES permit requirements. A record number of proposals to list species under protected status as well as new policies will be considered at the meeting. Visit <https://americanorchestras.org/endangeredspecies> for information.

## Boston Symphony Principal Flute's Equal-Pay Lawsuit Settled

A new equal-pay law in Massachusetts and the salary of a Boston Symphony Orchestra principal musician were the focus of extensive media coverage in late 2018 and early 2019. In August, Elizabeth Rowe, the orchestra's principal flute since 2004, filed a lawsuit under the Massachusetts Equal Pay Law, enacted in July 2018. Noting that Rowe's salary is approximately three-quarters of that of John Ferrillo, the BSO's principal oboe since 2001, Rowe's suit alleged discrimination by the orchestra "on the basis of gender by paying her an amount less than other comparable males for comparable work." The orchestra denied the charges, stating that gender "is not one of the factors in the compensation process at the Boston Symphony Orchestra;" that oboe and flute are not comparable instruments; and that many orchestras set different pay rates for different instruments. In February, Rowe and the BSO entered mediation, and the case was settled in Suffolk County Superior Court. Details of the resolution remain confidential.

## President's Proposed Budget Eliminates Federal Funding for NEA, NEH

On March 11, President Trump put forward a \$4.7 trillion federal budget for 2020 that eliminates funding for the National Endowment for the Arts, the National Endowment for the Humanities, the Corporation for Public Broadcasting, and the Institute of Museum and Library Services. Like last year's proposed budget, the 2020 spending plan provides small appropriations that would enable the agencies to close down. The cuts to the arts, humanities, public broadcasting, museums, and libraries total \$897 million of the \$4.7 trillion budget. According to the White House's 2020 budget document, "Most of the eliminations and reductions in this volume reflect a continuation of policies proposed in the 2018 and 2019 President's Budgets that have not yet been enacted by the Congress and highlight the Administration's efforts to eliminate wasteful or unnecessary spending." *The Washington Post* reported, "President Trump called for eliminating these agencies in his first two budget plans, but the Republican-led Congress funded them both times, with the NEA, NEH and IMLS each seeing small increases in 2019." Lawmakers will need to reach an agreement on the budget later this year. Visit the Advocacy and Government pages at [americanorchestras.org](http://americanorchestras.org) to stay up to date.

## Saint Paul-Puerto Rico Connections

When cellist Joshua Koestenbaum was twelve years old, he wrote to legendary cellist Pablo Casals and received a letter in response. This March, Koestenbaum, now a member of the Saint Paul Chamber Orchestra, traveled with his colleagues to Puerto Rico to perform in the Casals Festival, founded by his childhood hero in 1957. While there, the musicians performed a program of Beethoven, Bruckner, Mozart, and Widmann. Former SPCO artistic partner Christian Zacharias conducted and was piano soloist in Mozart's Piano Concerto No. 27, and SPCO musicians Ruggero Alliffranchini (violin) and Hyobi Sim (viola) were featured in Jörg Widmann's Aria for String Orchestra. Beyond music, there was a philanthropic aspect to the trip. Puerto Rico was hard hit by Hurricane Maria in 2017, and the orchestra encouraged friends and audiences back home to contribute to ongoing recovery efforts on the island.

Saint Paul Chamber Orchestra cellist Joshua Koestenbaum with a portrait of Pablo Casals in San Juan, Puerto Rico, March 2019.



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# Understanding Orchestra Governance

The League of American Orchestras has a long history of providing programming, research, and resources to support the work of orchestra governance. In February, the League presented the first of two 2019 orchestra governance seminars to inform trustees, executive directors, and board chairs about best practices and to give them the chance to connect across organizations. More than 30 trustees and orchestra executives attended the daylong event, which was hosted by the Los Angeles Philharmonic



John Morgan Bush

At the League governance seminar in Los Angeles this February, orchestra trustees worked in groups to apply lessons learned.

at Walt Disney Concert Hall. After welcomes by League President and CEO Jesse Rosen, Los Angeles Philharmonic CEO Simon Woods, and Association of California Symphony Orchestras Executive Director Sarah Weber, attendees participated in group discussions and activities and learned how to improve their own boards. The day's main speaker was governance guru Susan Howlett, author of *Boards on Fire!* (excerpted in the Winter 2019 issue of *Symphony*). The day wrapped up with a concert by the Los Angeles Philharmonic in music by Benjamin Britten and Richard Strauss. For more League governance resources, visit the Noteboom Governance Center at [www.americanorchestras.org/noteboom](http://www.americanorchestras.org/noteboom).

## Music in Motion

Point Counterpoint II—a 195-foot barge designed by Louis Kahn that for years was home to the American Wind Symphony Orchestra—has retired to Florida. Except that the boat is not retired, exactly. Finding a permanent berth for the boat has been a longtime project of Robert Boudreau, the 92-year-old trumpet player and conductor who founded the American Wind Symphony and lives in Pennsylvania. Point Counterpoint II first gained fame during a 76-city performance tour for the U.S. bicentennial in 1976, but the American Wind Symphony gave its final concerts in 2017, and the ship needs repairs estimated at \$1 million. After cellist Yo-Yo Ma drew attention to the boat's plight, several cities expressed interest giving it a home. In the end, the boat made it to Pahokee, Florida, on Lake Okeechobee, in Palm Beach County. Boudreau hopes to use the boat's refurbished stage to establish a music program for young instrumentalists in partnership with local school districts, and has begun working with the chamber of commerce and school board members. The program would provide college scholarships as well as music lessons.



Courtesy Pahokee Chamber of Commerce

The Point Counterpoint II, docked at its new home in Pahokee, Florida

## Pacific Northwest Connections

On December 3, the Oregon Symphony hosted the second annual Northwest Orchestras Gathering, which was established to foster discussion about issues and challenges facing orchestras in the region. Nearly 50 artistic and administrative professionals from 33 orchestras across Washington, Oregon, Idaho, and British Columbia attended the event. Oregon Symphony President and CEO Scott Showalter and Scott Faulkner, representing the League of American Orchestras, opened the meeting with a conversation about strategic planning. Faulkner advised orchestra leaders to take stock of what they are doing and what they could be doing. "If you can't say, 'Hell, yeah!' about a project, you shouldn't pursue it," he said. Afterward, attendees participated in break-out sessions addressing



The Northwest Orchestras Gathering started with a session led by Oregon Symphony President and CEO Scott Showalter and Scott Faulkner, representing the League of American Orchestras, on the stage of the Arlene Schnitzer Concert Hall in Portland.

topics including fundraising, artistic planning, public relations, and equity, diversity, and inclusion. The half-day meeting was followed by dinner and an Oregon Symphony concert led by guest conductor Eivind Gullberg Jensen and featuring Rachmaninoff's Symphonic Dances and Walton's Violin Concerto, with soloist James Ehnes. The group of northwest orchestras plans to continue meeting annually while expanding its membership with the support of the League of American Orchestras.

# League's Catalyst Fund to Advance Equity, Diversity, and Inclusion in Orchestras

Orchestras across the U.S. have told the League of American Orchestras that they are committed to advancing equity, diversity, and inclusion throughout their organizations—but that they need help in doing so. The League's new Catalyst Fund aims to address that. Made possible by a three-year, \$2.1 million grant to the League from The Andrew W. Mellon Foundation, The Catalyst Fund supports the League's commitment to equity, diversity, and inclusion (EDI) in the field, and responds to needs expressed by orchestra



stakeholders during the League's listening, learning, and planning process. Announced in January, The Catalyst Fund provides annual grants to League-member orchestras that seek

to further their understanding of EDI and to foster effective EDI practices. Catalyst Fund grants range from \$10,000 to \$25,000; orchestras are required to use the funds to support the costs of retaining a skilled EDI practitioner to advance EDI learning objectives. Examples of activities that qualify for support include, but are not limited to, working with a consultant on capacity building; planning, alignment, and readiness; improving competencies; measuring progress; and peer- and group-based learning. Grantees will be linked to a learning community to share their findings, including an online forum as well as remote and in-person convenings. The 2019 Catalyst Grant awards will be announced in mid-May. Find further details at <http://www.americanorchestras.org/TheCatalystFund>. For more on equity, diversity, and inclusion, visit the League's EDI Resource Center at <http://www.americanorchestras.org/EDI>.



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# Three New Women Composers Commissions from the League and ACO

Composers Courtney Bryan, Cindy Cox, and Fang Man will each receive orchestral commissions of \$15,000 as part of the 2018 Women Composers Readings and Commissions program, an initiative of the League of American Orchestras, in partnership with American Composers Orchestra (ACO) and supported by the Virginia B. Toulmin Foundation. Courtney Bryan's work will be premiered by the Louisiana Philharmonic Orchestra and Music Director Carlos Miguel



Courtney Bryan



Cindy Cox



Fang Man

Prieto in the 2019-20 season. Cindy Cox's work will be premiered by the Saint Paul Chamber Orchestra in May 2020, and Fang Man's work will be premiered by the San Francisco Symphony (details to be announced). Since the inception of the Women Composers Readings and Commissions program in 2014, thirteen composers have received commissions, and five new works have been premiered, by Julia Adolphe, Melody Eötvös, Chen-Hui Jen, Andreia Pinto Correia, and Andrea Reinkemeyer. As part of the program, thirty-four women composers benefitted from career development via EarShot Readings. The Women Composers Readings and Commissions program is embedded in EarShot, an initiative of American Composers Orchestra in collaboration with American Composers Forum, the League of American Orchestras, and New Music USA. Visit [americanorchestras.org](http://americanorchestras.org) for more about the Women Composers Readings and Commissions program.