

Grand Spectacle

California's Philharmonia Baroque Orchestra went all-out in April with a lavish new staging of Rameau's *Le Temple de la Gloire*, an opera-ballet with a political libretto by Voltaire that premiered at Versailles during the reign of Louis XV. Philharmonia Music Director Nicholas McGegan conducted, Catherine Turocy directed, and Cal Performances and Centre de Musique Baroque de Versailles were co-producers for PBO's first staging of a complete Baroque opera. There were period costumes designed by Marie Anne Chiment, plus

soloists, chorale, and dancers from Turocy's New York Baroque Dance Company. The idea to stage the original 1745 work—the 1746 revision is performed more often—came years after the original 1745 manuscript was discovered in the archives of U.C. Berkeley's Hargrove Music Library. For the April performances Julien Dubruque edited the 1745 edition and Paris-based lighting designer Pierre Dupouey created Baroque-inspired lighting.



Frank Wing

The Philharmonia Baroque Orchestra's performance of Rameau's *Le Temple de la Gloire* in April featured Aaron Sheehan (above) as Apollo with his muses from New York Baroque Dance Company. Right: Nicholas McGegan, director Catherine Turocy (center in black), and the cast take a bow.



Frank Wing

Honoring Slava in Moscow

U.S.-Russia relations may have been rough lately, but one recent cultural bright spot was the National Symphony Orchestra's March visit to Moscow to honor cellist and conductor Mstislav Rostropovich, who served as the NSO's music director from 1977



Scott Suchman

to 1994 and would have been 90 years old on March 27. The occasion was Moscow's Mstislav Rostropovich International Festival, established in 2010 by Olga Rostropovich, the conductor's daughter and its artistic director. It was the NSO's first time performing in Moscow since 1993. Pictured left, Music Director Christoph

Eschenbach leads the NSO in Schubert's Ninth Symphony in the Great Hall of the Moscow Conservatory, as a giant photo of Slava above the stage of reminds everyone who was being celebrated that week. The NSO also traveled by train to St. Petersburg, where they performed at the St. Petersburg Philharmonia's Great Hall.

Utah Symphony Musicians on a Mission

This March, sixteen Utah Symphony musicians and Music Director Thierry Fischer headed to Haiti as part of a volunteer service mission to work with more than 100 local student musicians. The musicians held the first Haitian National Orchestral Institute—a week-long workshop for top Haitian music students—at the Dessaix-Baptiste Music School in Jacmel, Haiti's cultural capital. Musicians volunteered their services and raised funds to help fund expenses for the Haitian students. Haiti was hard hit by hurricanes



Jules Youdaley

in October 2016 and January 2010. The group is partnering with the U.S. nonprofit Building Leaders Using Music Education (BLUME) Haiti, which works to strengthen the country's socio-economic fabric through classical music. The Haitian National Orchestral Institute and the trip were spearheaded by Utah Symphony cellist John Eckstein (pictured left, standing in back row above with students of the cello section and

fellow Utah Symphony cellist Anne Lee). Eckstein first visited Haiti on a teaching service trip in July 2016.

MUSICAL CHAIRS

The Juilliard School has announced the executive leadership for the Tianjin Juilliard School in China, slated to open in 2019. **ALEXANDER BROSE** will serve as executive director and CEO, and **WEI HE** will be artistic director and dean.

JUDY IWATA BUNDRA has been named to the new position of chief academic officer and dean of Ohio's Cleveland Institute of Music.

The Waterbury Symphony Orchestra in Connecticut has selected **ROBERT CINNANTE** as executive director.

New York Public Radio, parent company of classical station WQXR, has appointed **SHANNON CONNOLLY** senior vice president and general manager, music.

YANIV DINUR has been named music director of the New Bedford Symphony Orchestra in Massachusetts.

At Pennsylvania's Erie Junior Philharmonic, **ROBERT DOLWICK** has stepped down as music director after a 25-year tenure.



Dinur

Texas's Wichita Falls Symphony Orchestra has selected **FOUAD FAKHOURI** as music director.

Canada's Kitchener-Waterloo Symphony has named **ANDREI FEHER** music director.

The Chicago Symphony Orchestra Association has appointed **STACIE FRANK** vice president and chief financial officer.

Houston's River Oaks Chamber Orchestra has hired **AMY GIBBS** as managing director.



Gibbs

DANIEL GUSTIN will retire in 2018 as director of the Irving S. Gilmore International Keyboard Festival and Awards.

California's Berkeley Symphony has appointed **IAN HARWOOD** associate executive director.

RORY JEFFES steps down as managing director of Australia's Sydney Symphony Orchestra in July.

Florida's Jacksonville Symphony has named **JOLYNNE JENSEN** vice president and chief development officer and **KAYE GLOVER** major and planned gifts officer.

The Sphinx Organization, based in Detroit, has announced **JACQUELINE JOVE** as director of education and **STEPHANIE MATTHEWS** as director of artist development.

The Vermont Youth Orchestra Association has named **BENJAMIN KLEMME** music director.

New York's Orchestra of St. Luke's has appointed **BERNARD LABADIE** as principal conductor, beginning in 2018-19.

California's San Luis Obispo Symphony has named **CATHERINE LANS-DOWNE** executive director.



Lansdowne

Montana's Glacier Symphony and Chorale has appointed **PAUL LARSON** executive director.

CHARLES LATSHAW has been named music director of Arizona's Flagstaff Symphony Orchestra.

NEA in the News

For the past several months, funding for the National Endowment for the Arts has gained significant public attention. On January 19, the Trump transition team announced that it planned to propose deep cuts in domestic spending that included eliminating the NEA and the National Endowment for the Humanities in FY 2018. When an initial White House budget proposal was officially released on March 16 doing just that, NEA Chairman Jane Chu noted that the agency would continue to operate as usual while the FY18 budget process makes its way through Congress. Since January, arts leaders and allies from around the country have been calling, e-mailing, and visiting members of Congress from both political parties to voice their support for the NEA, both in the then-unfinished FY17 budget and in the FY18 debate over spending priorities. In April, eleven House Republicans were among the more than 150 members of Congress signing a letter calling for an increase in federal funds to the endowment in FY18. Several commentators have noted that per-person spending by the NEA is higher in rural, Republican-leaning states. In early May, Congress created a catch-all FY17 spending bill to fund the government through September 30, including a \$2 million increase each for the NEA and NEH. In the coming weeks, Congress will turn its attention to setting the federal budget for FY18. For the latest news, visit the daily Hub website hub.americanorchestras.org/ and the League website's advocacy page americanorchestras.org/advocacy-government/news-and-alerts.html.



Futures Fund Grants Support Innovation at Orchestras

Twenty-one U.S. orchestras will receive grants from the League of American Orchestras' recently launched American Orchestras' Futures Fund, which supports innovation and experimentation. The two-year grants, which range from \$80,000 to \$150,000 each, are made possible by the generous support of the Ann & Gordon Getty Foundation. The initiatives funded in this round include a wide array of innovation efforts, from community and neighborhood residencies, programs redefining the concert experience, and initiatives aimed at increasing audience diversity, to new organizational practices, artistic collaborations, and the use of new technologies in the concert hall. The orchestras for the 2017-19 grants are the Albany Symphony, Boston Symphony Orchestra, Dallas Symphony, Detroit Symphony Orchestra, Handel and Haydn Society, Houston Symphony, Knoxville Symphony, Los Angeles Philharmonic, Minnesota Orchestra, Nashville Symphony, New Haven Symphony Orchestra, New World Symphony, New York Philharmonic, Oakland Symphony, Orchestra of St. Luke's, Pacific Symphony, Portland Symphony Orchestra, Richmond Symphony, San Diego Symphony, San Francisco Symphony, and Seattle Symphony. In the summer of 2017, smaller-budget orchestras (Groups 5-8) and youth orchestras may apply for organizational grants for the 2017-18 and 2018-19 seasons. Learn more about the American Orchestras' Futures Fund at www.americanorchestras.org/futures.



Carl St.Clair leads the Pacific Symphony in Peter Boyer's *Ellis Island*, April 2017.

Pacific Symphony Welcome

With immigration much in the news this year, this spring's performances of Peter Boyer's *Ellis Island: The Dream of America* by California's Pacific Symphony acquired fresh resonance. The 2002 work pays tribute to U.S. immigrants arriving between 1910 and 1940 by blending music, narration, and projected images highlighting individual immigrants. The April 8-10 performances at Renée and Henry Segerstrom Concert Hall, led Music Director Carl St.Clair, were part of the orchestra's annual American Composers Festival, and the program was recorded for future telecast on PBS's "Great Performances." In conjunction with the performances, the National Ethnic Coalition of Organizations—a non-profit whose mission is to foster tolerance, respect, and understanding among religious and ethnic groups—hosted a ceremony for approximately 150 Ellis Island Medal of Honor winners who attended the April 8 concert.

Ford Musician Awards for Excellence in Community Service Announced

Five orchestra musicians have been recognized with Ford Musician Awards for Excellence in Community Service for their important work in hospitals, correctional facilities, schools, museums, and more. The League of American Orchestras program, made possible by Ford Motor Company Fund, celebrates orchestra musicians and the inspirational work they do in their communities. The musicians received their awards at the League's Conference in Detroit on June 7, and they also discussed their work at a Conference session. The musicians and their orchestras are: Mark Dix, viola, Phoenix Symphony, for education and health and wellness programs; Michael Gordon, principal flute, Kansas City Symphony, for free musical events in the community, including performances for the incarcerated; Diane McElfish Helle, violin, Grand Rapids Symphony, for a program engaging the healthcare community and introducing live music into music therapy sessions; Eunsoon Lee-Corliss, assistant principal violist, Knoxville Symphony Orchestra, for live musical performances benefiting patients, visitors, and staff in healthcare settings; and Peter Zlotnick, educational manager/principal timpani, Greensboro Symphony Orchestra, for music education and social programs for elementary-school and Head Start students. Find out more at www.americanorchestras.org/ford.

Charlotte Listens

North Carolina's Charlotte Symphony presented two "Listen Up, Charlotte!" free community events in April, featuring music and storytelling designed to address issues of discrimination and inequality. The events—held at First Baptist Church-West and at Providence Day School in partnership with the Levine Museum of the New South and A Sign of the Times of the Carolinas—were a follow-up to the orchestra's September 2016 "One Charlotte: A Performance for Peace" that took place after the police shooting of Keith Lamont Scott. Dr. Brenda Tindal, staff historian at the Levine Museum, wove in personal stories of the local African-American experience, and music ranged from Bach to Bill Withers. Tyrone Jefferson led A Sign of the Times of the Carolinas ensembles in music from the African diaspora, including jazz, Latin, R&B, and funk. Charlotte Symphony President and CEO Mary A. Deissler said she hoped the experience would "help our community to first start listening to each other, and then start talking."

The Charlotte Symphony's two "Listen Up, Charlotte!" events in April attracted hundreds of community members for shared music and storytelling.



Tia Wackernagel

MUSICAL CHAIRS

Oregon's Eugene Symphony has named **FRANCESCO LECCE-CHONG** music director.



Lecce-Chong

The Indianapolis Symphony Orchestra has named **JOSHUA B. LEE** as vice president of development.

The Ravinia Festival has created the role of conductor laureate for **JAMES LEVINE**, who served as Ravinia's music director from 1973 to 1993.

ANDREW LITTON will step down after fifteen years as conductor of the Minnesota Orchestra's Sommerfest, following this summer's festival.

The Melbourne Symphony Orchestra in Australia has appointed **TIANYI LU** as assistant conductor.

Journalist **TIMOTHY MANGAN** will occupy the newly created position of writer in residence at the Pacific Symphony.

AMY MARSHALL has been named director of development for California's Santa Barbara Symphony.

The Tucson Symphony Orchestra has appointed **THOMAS J. MCKINNEY** president/CEO.

The Memphis Symphony Orchestra has appointed **ROBERT MOODY** music director. He had served since 2015 as principal conductor.

LUDOVIC MORLOT will step down as Seattle Symphony's music director in 2019.

The Cleveland Orchestra has appointed **VINAY PARAMESWARAN** as assistant conductor and music director of Cleveland Orchestra Youth Orchestra.



Parameswaran

The Grand Rapids Symphony has named **PETER M. PEREZ** president and CEO, after three months as the orchestra's interim president and CEO.

The Delaware Symphony Orchestra has appointed **KRISTIN PETERSON** development director.

PAUL PIETROWSKI has been appointed the Cincinnati Symphony Orchestra's director of orchestra personnel.

Pennsylvania's Westmoreland Symphony Orchestra has appointed **ENDICOTT REINDL** executive director.

ISABEL SINISTORE has been named communications director at Lincoln Center for the Performing Arts.

The Cleveland Orchestra's Board of Trustees has elected **RICHARD K. SMUCKER** as board president.

ALASTAIR WILLIS has been appointed music director of Indiana's South Bend Symphony Orchestra.



Wixson

The Lubbock Symphony Orchestra in Texas has announced **GALEN WIXSON** as its president and CEO.

Orchestra Volunteers Gather in L.A.

In early May, the members of the Association of Major Symphony Orchestra Volunteers gathered in Los Angeles for their biennial conference, where volunteers from orchestras in the U.S. and Canada met at the Biltmore Hotel for four days of sessions, networking, and performances. Among those participating at AMSOV's 41st conference were Los Angeles Philharmonic President and CEO Deborah Borda, who spoke about "Leadership: Always in Demand!," and stage director Peter Sellars, whose talk was called "The Invention of Democracy and the Invention of the Orchestra/Sustaining Democracy and Sustaining the Orchestra." Also participating in the conference were LA Phil violinist and Street Symphony founder Vijay Gupta, San Diego Symphony CEO Martha Gilmer, and Juliet Funt, the owner and founder of WhiteSpace at Work, which works to help organizations to streamline their workflow.

LGBTQ Music and Musicians in the Spotlight

The LGBTQ community was the focus of separate concerts by orchestras in Chicago and San Francisco this season. The Chicago Sinfonietta's "More Than a Letter" program featured LGBTQ composers and musicians, with guest conductor Michael Morgan leading performances of Rachmaninoff's *Variations on a Theme by Paganini*



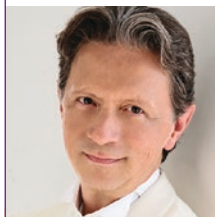
Chris Coker

featuring pianist Sara Davis Buechner, who is transgender (pictured above with Michael Morgan and the orchestra). Also performing was Curie High School's vocal ensemble Musicality, and the Allegrezza Singers joined the Sinfonietta for David Conte's *Elegy for Matthew*, written in honor of Matthew Shepard, killed in 1998 in an anti-gay hate crime. Other composers on the concert included Leonard Bernstein, Samuel Barber, and Jennifer Higdon. On the West Coast, the San Francisco Symphony had earlier cancelled its planned North Carolina concerts in response to the state's passage in December of the anti-transgender HB2 bill. In its place, in April the orchestra performed a benefit "Symphony Pride" concert in its home hall, with guest artists including singer Audra McDonald and Music Director Tilson Thomas conducting music by Lou Harrison, Meredith Monk, Aaron Copland, and Leonard Bernstein. Proceeds went to local agencies serving the LGBTQ community.



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Orchestras Feeding America

In the United States today, 42 million people face hunger, including 13 million children. Hunger knows no boundaries—it touches every community. Since its launch in 2009, the League’s Orchestras Feeding America food drive has seen over 450 orchestras from across the country collect and donate nearly 500,000 pounds of food. The efforts of these orchestras have helped spread the word about how and why orchestras are so necessary to their communities, beyond providing great music. Forty orchestras

have participated in the 2017 food drive so far, ranging from Eastern Connecticut Symphony Orchestra to the Sioux City Symphony Orchestra to Northern Valley Youth Orchestras in North Dakota. Since January, more than 29,173 pounds of food have been collected. The Orchestras Feeding America food drive continues throughout the year, so there’s plenty of time to join the effort to help those in need in your community. Visit the Orchestras Feeding America section at www.americanorchestras.org to learn more.



New Jersey Symphony Orchestra staff members with donations at one of the concerts where they collected food.

Northwest Fanfare

Seattle’s Northwest Symphony Orchestra marked its 30th anniversary this spring with a concert highlighting the ensemble’s trademark mix of new and old music. In addition to Respighi’s *Pines of Rome* and the Brahms Violin Concerto with Concertmaster Eric Rynes as soloist, Music Director Anthony Spain—the group’s founder—included a commissioned world premiere by Tacoma-based composer Samuel Jones, fittingly titled *Fanfare for a Joyous Occasion*. The evening marked a milestone: the performance of the ensemble’s 150th work written by a Pacific Northwest composer since its founding in 1987. Area composers whose music Northwest Symphony has performed over the past 30 years include Alan Hovhaness, Mateo Messina, Gregory Short, and Janice Giteck, among others. Pictured above are Spain (left) and Jones at a rehearsal for the premiere of Jones’s *Fanfare for a Joyous Occasion*.




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Wallace Foundation: Understanding and Building Audiences

What do millennial audiences want? A new study from the Wallace Foundation examines millennial attitudes toward the performing arts—and offers clues to engaging this emerging audience. *Building Millennial Audiences: Barriers and Opportunities*, written by Cindy Asen of Marketing Research Professionals, Inc., synthesizes market research conducted by the 25 arts organizations in Wallace’s Building Audiences for Sustainability initiative, which includes several orchestras. Even though audiences for major arts forms are aging, it may be possible to change this scenario, the report suggests.

Building Millennial Audiences can be downloaded for free from the Knowledge Center at www.wallacefoundation.org. For more on orchestras and millennials, check out the article in the Winter issue of *Symphony* magazine issuu.com/americanorchestras/docs/symphony_wi17_issuu/26 that looks at how some orchestras are attracting and keeping millennial audiences. More audience-building research from the Wallace Foundation was highlighted at this year’s League Conference in Detroit during the *Bold and Informed: Researching Audiences on a Budget* session, which provided practical, low-cost strategies and tactics for understanding audiences, based on proven methods from arts groups across the country.



The Louisiana Philharmonic performed Yotam Haber’s *New Water Music* near the Seabrook Boat Launch on Lake Pontchartrain in April—from shrimp boats. Top, Philharmonic horn players en route to the performance.

Louisiana Philharmonic on the Water

Lake Pontchartrain in New Orleans was the site for one of this season’s more unusual events: the Louisiana Philharmonic’s world premiere of Yotam Haber’s *New Water Music* near the Seabrook Boat Launch. For the piece, inspired in part by Handel’s *Water Music*, the orchestra boarded shrimp boats—which are familiar sights in the area—and the composer conducted from a tower. The free performance was a collaboration with the artists’ collective New Orleans Airlift, which built a fleet for the LPO’s musicians and other performers. As you might expect for New Orleans, the festivities included amateur musicians, costumes, picnickers, drum lines, and spirituals such as “Deep River” and “The Ship of Zion.” Stay tuned: the proceedings were documented with an eye to replicating the piece in other cities.



Courtesy Detroit Symphony Orchestra

Kazem Abdullah leads the Detroit Symphony Orchestra's premiere of Terence Blanchard's *Detroit 67: Looking Back to Move Forward* as images are projected of the city of Detroit's 1967 uprising.

Remembering Detroit's Summer of 1967

As part of the Detroit Symphony Orchestra's annual Classical Roots Celebration on March 3, Kazem Abdullah conducted the world premiere of Terence Blanchard's *Detroit 67: Looking Back to Move Forward*. The work marks the 50th anniversary of Detroit's tumultuous summer of 1967, when 43 people died during a week of race riots and confrontations between citizens and the National Guard. Also on the program at the Classical Roots Celebration were James Weldon Johnson's *Lift Every Voice and Sing* and Jeffrey Mumford's *of fields unfolding...echoing depths of resonant light*. Jazz violinist Regina Carter joined the orchestra for David Schiff's 1997 work *4 Sisters Concerto for Jazz Violin and Orchestra* honoring Aretha Franklin, Ella Fitzgerald, Billie Holiday, and Sarah Vaughan. Additional performers included cellist Christine Lamprea, winner of the 2013 Sphinx Competition, and the Brazeal Dennard Chorale.



Roger Mastroianni

Franz Welser-Möst conducts the Cleveland Orchestra in Debussy's *Pelléas and Mélisande* at Severance Hall, with Martina Janková as Mélisande (in red dress) and Elliot Madore as Pelléas. In the enclosure is dancer Julia Aks as Mélisande.

Dream or Reality?

Pelléas et Mélisande, Debussy's enigmatic 1902 tale of love and jealousy, met its match this May with three Cleveland Orchestra performances at Severance Hall. Music Director Franz Welser-Möst said he had been "waiting for the right time, to have the right singers and the right creative team" to present Debussy's only opera. The opera was staged by L.A.-based avant-garde director Yuval Sharon, who previously directed the orchestra's 2014 production of Janáček's *The Cunning Little Vixen*. Sharon brought out *Pelléas's* impressionistic aspect with lots of fog and lighting effects, and dancers who moved in and out of a box at the center of the stage. The box, which could be both clear and opaque, Welser-Möst noted, "emphasized the shifting and dreamlike nature of this opera, and helped explore deeply into the psyche of the characters."

Lost and Found

Not that long ago, orchestra archives were accessible only to scholars and researchers, the specialists who were granted permission to delve among historic treasures. Now, via digital technology, more and more orchestras and musical organizations are opening their archives to anyone, anywhere. It takes a lot of scanning and sleuthing and software, but the results bring an orchestra's past vividly to life for fans, musicians, journalists, music-lovers, administrators, and others. The New York Philharmonic's Leon Levy Digital Archives document every concert the orchestra has given—tens of thousands since 1842—and behind-the-scenes artistic and administrative work. Two other orchestras recently an-



Concert programs from the New York Philharmonic Leon Levy Digital Archives.

nounced digital archives. This spring, the Pittsburgh Symphony launched an online archive of materials from its 120-year history at archive.pittsburghsymphony.org/ with functions that not only track down specific information but reward random browsing. The Cleveland Orchestra will unveil an online archive during its 100th-anniversary season in 2017-18. You never know what an orchestra might have on file: last fall, Erie Philharmonic Executive Director Steve Weiser spotted an intriguing item in the orchestra's (non-digitized) archives. In 1950, the U.S. State Department singled out the Pennsylvania-based orchestra as a "model of musical culture in America" for a recording used in Voice of America broadcasts and its expansive youth concerts.

Courtesy Kalamazoo Symphony Orchestra



A young cello student in the Kalamazoo Symphony Orchestra's new Orchestra Rouh program for recently resettled refugees.

Settling in With Music in Kalamazoo

Michigan's Kalamazoo Symphony Orchestra added a new education initiative this spring called Orchestra Rouh, for children of refugee families recently resettled in Kalamazoo. Rouh means both "hope" and "spirit" in Arabic, and the new orchestra, a joint effort of the KSO and the Suzuki Academy of Kalamazoo, offers music instruction four afternoons per week to children of Syrian and other refugee families. Teachers are bilingual in English and Arabic, and music from Arabic and Western traditions is incorporated. The program was founded and is led by violinist Ahmed Tofiq, cellist Bashdar Sdiq, and Arabic instructor Hend Ezzat Hegab, who use social and learning activities to help reduce isolation for refugee families and speed up children's English-language acquisition. Tofiq and Sdiq, both from Iraqi Kurdistan, recently completed master's degrees in music at Western Michigan University, and have previously taught and toured with the Youth Orchestra of Iraq. String instruments are being donated by Meyer Music of Kalamazoo, and Suzuki Academy of Kalamazoo is donating rehearsal space.

Beethoven's *Fidelio* Gets Houston Symphony Revamp

When the Houston Symphony brought a new semi-staged production of Beethoven's *Fidelio* to Jones Hall for the Performing Arts this spring, it featured not just singers and chorus, but also Tony Award-winning actress Phylicia Rashad (pictured right, in white dress). Music Director Andrés Orozco-Estrada led the combined forces in the opera, which depicts the heroic struggles



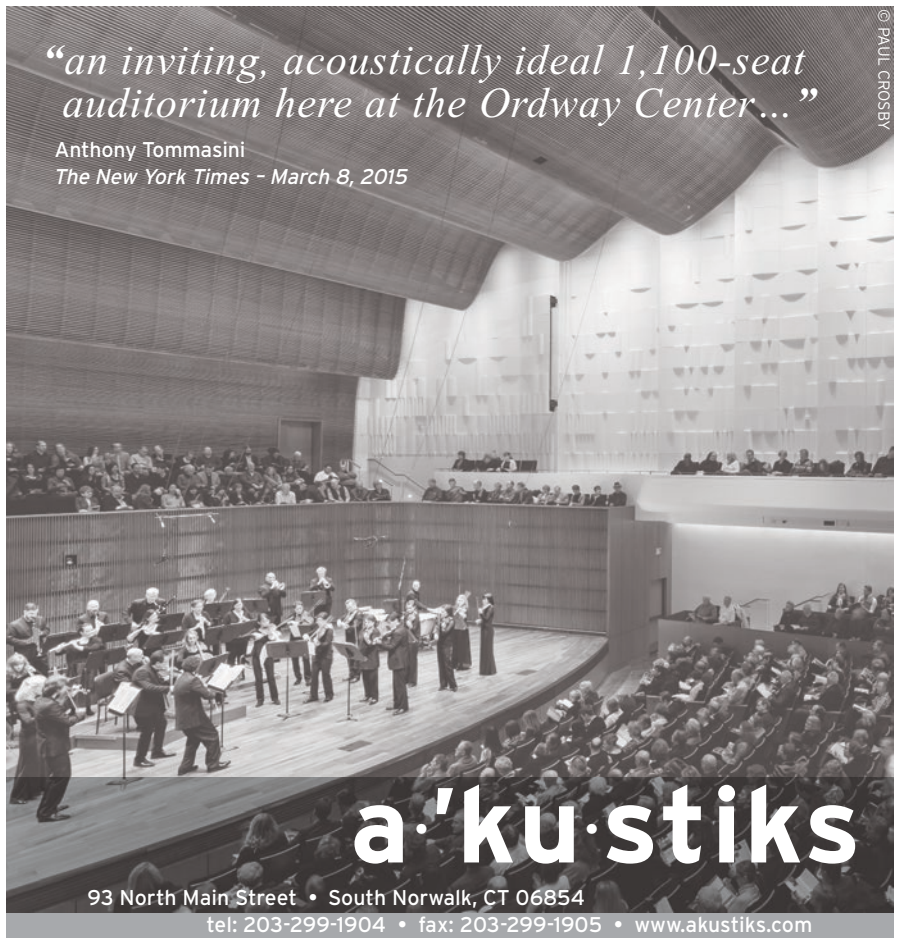
Courtesy Houston Symphony

of a devoted wife who disguises herself as a man to rescue her husband, a political prisoner. In the Houston Symphony's rendering of the opera, spoken German-language dialogue was replaced with narration by Rashad—herself a Houston native—of excerpts from iconic speeches, poetry, and literature that relate to the opera's themes of freedom, political struggle, and "the power of hope in the face of tyrannical oppression," as Houston-based director Tara Faircloth described it. Singers performed on walkways and platforms in, around, and in front of the orchestra musicians.

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Anthony Tommasini
The New York Times - March 8, 2015

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