

Higdon's Brass Act

The Chicago Symphony's legendary brass section is what many people hear in their heads when they talk about the "Chicago Sound." In February, four of those brass musicians took the spotlight with the world premiere of Jennifer Higdon's Low Brass Concerto at Chicago's Symphony Center. Music Director Riccardo Muti and the CSO then



Todd Rosenberg

Left to right: Four Chicago Symphony Orchestra brass players—Principal Tuba Gene Pokorny, Principal Trombone Jay Friedman, Trombone Michael Mulcahy, and Bass Trombone Charles Vernon—premiered the Low Brass Concerto by Jennifer Higdon (right) with the CSO and Music Director Riccardo Muti at Orchestra Hall, February 1, 2018.

Boston-Leipzig Express

Andris Nelsons is music director of the Boston Symphony Orchestra—and he's also music director of Germany's Leipzig Gewandhaus Orchestra. The two organizations have made the most of the situation by launching a five-year cultural partnership. In February, the Boston Symphony hosted Leipzig Week in Boston, performing Leipzig-themed orchestra programs and displaying an exhibit at Boston's Symphony Hall with materials from the BSO Archives and from the Gewandhaus Orchestra exploring historical connections between the two orchestras. A similar Boston Week in Leipzig is set for this summer in Germany. The history of close cultural connections between Boston and Leipzig began in 1881, when the Boston Symphony Orchestra's founder, Henry Lee Higginson, appointed Leipzig Conservatory-trained Georg Henschel as the BSO's first conductor. Boston's Symphony Hall, built in 1900, was modeled after the Gewandhaus and has similar acoustics.



Gert Meuthes

Andris Nelsons leads the Boston Symphony Orchestra at the Leipzig Gewandhaus during a 2016 European tour.



J.D. Scott

Jennifer Higdon

took the concerto on the road to Carnegie Hall during the orchestra's East Coast tour later the same month. The concerto is a co-commission, and in April, low-brass members of the Philadelphia Orchestra played it; in 2019 the Baltimore Symphony Orchestra will perform it. It's been a big year for composer Jennifer Higdon. In February, she won a Grammy Award for her Viola Concerto, recorded by the Nashville Symphony Orchestra with soloist Roberto Díaz. In March, the Pittsburgh Symphony Orchestra premiered her new Tuba Concerto, featuring Principal Tuba Craig Knox as soloist. In April she was awarded the \$100,000 Nemmers Prize from Northwestern University. And in May, the Rochester Philharmonic Orchestra will premiere her Harp Concerto, with soloist Yolanda Kondonassis, in Rochester, New York.

Remembering José Antonio Abreu (1939–2018)

José Antonio Abreu, the founder and creator of Venezuela's Simón Bolívar Youth Orchestra and El Sistema music-education initiative, died on March 24 in Caracas. He was 78 and had been battling illness since retiring several years ago. Born on May 7, 1939, Abreu was trained as a musician and an economist. In 1975, he formed the first orchestra of what would become El Sistema, a teaching system through which the Venezuelan government supported free music education for the country's children, most of them living in poverty. Over four decades, thousands of children went through the program, whose graduates include Gustavo Dudamel, music director of the Los Angeles Philharmonic. The teaching model has been replicated in Europe, South and North America, and elsewhere. El Sistema USA, which supports a nationwide alliance of El Sistema-inspired organizations in the United States, has invited all those with personal memories of Abreu to submit them to an [online memorial](#).

Jesse Rosen, president and CEO of the League of American Orchestras, described Abreu as “an extraordinary musician and leader who revolutionized the orchestral field's thinking on cultural equity and on the idea of access to the arts as a basic human right. Maestro Abreu showed us how the promise of the most vibrant orchestral experience lies in opening up the connections to our common humanity. Maestro Abreu's El Sistema has modelled just how that works, and in doing so, he has been a gift to all of us in music—a true testament to the transformational power of orchestral music.”



League of American Orchestras President and CEO Jesse Rosen (left) with José Antonio Abreu in 2008, when Abreu addressed delegates at the League's Conference in Denver, Colorado.

Payare to Lead San Diego Symphony

The San Diego Symphony has chosen Rafael Payare as its next music director, succeeding Jahja Ling, who led the orchestra from 2004 to 2017. Payare begins a four-year contract immediately, serving as music director designate for the first year, transitioning to music director in 2019. Payare will conduct the San Diego Symphony for ten weeks each season, including performances in the Bayside Summer Nights series. Born in 1980 and a graduate of Venezuela's El Sistema music education program, Payare began formal conducting studies in 2004 with José Antonio Abreu. He has served as principal horn of the Simón Bolívar Symphony Orchestra and as its conductor. In 2012, he won first prize at the Malko Conducting Competition. He has led numerous major orchestras in the U.S. and abroad. Payare is music director of the Northern Ireland's Ulster Orchestra, a post he will retain through June 2019. Payare is married to American cellist Alisa Weilerstein.



Rafael Payare

MUSICAL CHAIRS

MARIN ALSOP, music director of the Baltimore Symphony Orchestra, will add the chief conductor of the Vienna Radio Symphony position in September 2019.

The Cincinnati Symphony Orchestra has appointed **NATE BACHHUBER** director of artistic planning and administration.

INON BARNATAN has been named music director of La Jolla Music Society's SummerFest, effective 2019.

The Virginia Symphony Orchestra has named **ELIZABETH BAROODY** vice president of development.

BRIAN BAXTER is the new executive director of the Quad City Symphony Orchestra in Iowa.

The Orchestra of St. Luke's in New York City has appointed two new violinists, **BENJAMIN BOWMAN** and **JESSE MILLS**.

The South Carolina Philharmonic has appointed **SAMANTHA BRESKE** marketing and public relations director.

CHERYLE CAPLINGER is the new executive director of the Alabama Symphony Orchestra.

The InterSchool Orchestras of New York has named **TONG CHEN** music director, effective July.

FRANCESCO LECCE-CHONG has been named music director of the Santa Rosa Symphony, effective in July.

YUGA COHLER is the new music director of the Ridgefield Symphony Orchestra in Connecticut.

The Sun Valley Summer Symphony in Idaho has appointed **DEREK L. DEAN** executive director.

Symphony Tacoma in Washington has named **KIT EVANS** interim executive director.

Bassoonist **REBEKAH HELLER** has been appointed co-artistic director of the International Contemporary Ensemble in New York City.

DAVID HYSLOP has been appointed interim president and CEO of the Omaha Symphony in Nebraska.

The Cincinnati Symphony Orchestra has appointed **DIANA MARIA LARA** director of communications.

KATHERINE LEHMAN has been named executive director of the Boulder Philharmonic Orchestra in Colorado.

ANDRÉS LOPERA has been appointed assistant conductor of Ohio's Columbus Symphony Orchestra and music director of the CSO's youth orchestras, effective September 1.

MICHAEL MUSHALLA has been named executive producer of Schirmer Theatrical, a subdivision of the music publishing company Music Sales Group.

GRETCHEN NIELSEN has been named executive director of *From the Top*, the National Public Radio show. Nielsen was previously vice president of education initiatives at the Los Angeles Philharmonic.

The Juilliard School has appointed **DAVID ROBERTSON** director of conducting studies, effective fall 2018.

ALFRED SAVIA, the long-time music director and conductor of Indiana's Evansville Philharmonic, will step down at the end of the 2019-20 season.



Lecce-Chong



Lehman

Happy Birthday, Joan Tower

Pioneering American composer Joan Tower turns 80 later this year, and in February the Boston Modern Orchestra Project marked that milestone by performing five of her orchestral works, with the composer in attendance. Artistic Director Gil Rose led BMOP in Tower's *Chamber Dance* (2006) and *Red Maple* (2013), the latter for solo bassoon and



Joan Tower

orchestral strings, with guest bassoonist Adrian Morejon. Flutist Carol Wincenc joined BMOP for two works for flute and orchestra written for her: *Rising* (2009) and the *Concerto for Flute* (1989). The program culminated with *Made in America* (2004), commissioned by a consortium of orchestras, at least one from each of the 50 states. The work was part of Ford Made in America, a partnership program of the League of American Orchestras and Meet The Composer, made possible by Ford Motor Company Fund. In 2008,

Leonard Slatkin and the Nashville Symphony recorded *Made in America*, which won Grammy awards for Best Contemporary Classical Composition, Best Classical Album, and Best Orchestral Performance. Widely regarded as one of today's most important living American composers, she was the first woman to win the Grawemeyer Award, for *Silver Ladders*, written for the St. Louis Symphony during her 1985-88 residency there. She has also held composer residencies with the Orchestra of St. Luke's and the Pittsburgh Symphony, and was pianist and founding member of the DaCapo Players, which commissioned and premiered many of her chamber works. Tower is currently Asher Edelman Professor of Music at Bard College, where she has taught since 1972.

Philadelphia Orchestra Names Tarnopolsky President

Matias Tarnopolsky has been appointed president and CEO of the Philadelphia Orchestra, with an initial five-year term beginning in August. He succeeds Allison Vulgamore, who stepped down in December 2017. Tarnopolsky, 48, is currently executive and artistic director of Cal Performances at University of California Berkeley, where he created residencies with the Vienna Philharmonic, the Simón Bolívar Symphony Orchestra of Venezuela, the Chicago Symphony Orchestra, and others; launched a multi-year collaboration with Southern California's Ojai Music Festival; and implemented a new audience-development program. He previously served as vice president of artistic planning for the New York Philharmonic, senior director of artistic planning for the Chicago Symphony Orchestra, and as producer for the BBC Symphony Orchestra and BBC Singers. Tarnopolsky studied clarinet and conducting,



Matias Tarnopolsky

and received his bachelor's and master's degrees in music and musicology from the University of London, King's College. He was born in Buenos Aires and raised in London. He has served on the boards of the Curtis Institute of Music, New Music USA, and the Avery Fisher Artist Program.

Dausgaard Heads to Seattle Symphony Podium

Thomas Dausgaard has been named to a four-year term as music director of the Seattle Symphony, beginning in September 2019. The Danish-born conductor replaces Ludovic Morlot, who will step down after the 2018-19 season. Dausgaard, 54, has served as the orchestra's principal guest conductor since 2014. He first guest conducted the orchestra in 2003, in Nielsen's Symphony No. 5. In 2017, Dausgaard led the Seattle Symphony in the U.S. premiere of Helen



Thomas Dausgaard

Grime's *Snow*, part of Dausgaard's "Scottish Inspirations" commissioning project with the BBC Symphony Orchestra, where he is also chief conductor. At the Seattle Symphony, Dausgaard has led an unusual program that featured local Finnish choirs spontaneously rising up out of the audience to sing *Finlandia* during the Sibelius Festival, and he is featured on two recent Seattle Symphony recordings: Nielsen's third and fourth symphonies (released in 2017) and another of Mahler's Symphony No. 10 (2016). Through 2019, Dausgaard is also chief conductor of the Swedish Chamber Orchestra, where he is leading a multi-season commissioning project inspired by J.S. Bach's *Brandenburg* Concertos and featuring new works by Mark-Anthony Turnage, Olga Neuwirth, Anders Hillborg, Brett Dean, and American composers Steven Mackey and Uri Caine.

Nashville's Violins of Hope

A rare collection of restored instruments played by Jewish musicians during the Holocaust was the focus of a community-wide initiative launched this winter and spearheaded by the Nashville Symphony. The Violins of Hope, as the instruments are known, have been restored and refurbished by Israeli luthiers Amnon and Avshalom Weinstein, and were previously the subject of a book and documentary film. This was the instruments' first visit to Nashville, where a free exhibit of the violins is on display at the Nashville Public Library through May 27. Two dozen Nashville-based organizations—including the Jewish Federation, Vanderbilt University, the Jewish Federation of Nashville and Middle Tennessee, and multiple houses of worship—collaborated to present performances, lectures, and other events. In March, Music Director Giancarlo Guerrero led the Nashville Symphony in John Williams's *Three Pieces from Schindler's List* and the world premiere of Jonathan Leshnoff's Symphony No. 4 ("Heichalot,"), with orchestra musicians performing on the restored violins. Other events included "Voices of Hope," a youth choral festival in March in collaboration with the Tennessee Holocaust Commission; and two photography exhibits: "We Shall Overcome: Civil Rights and the Nashville Press 1957–1968" and "Slavery, the Prison Industrial Complex," both currently on display. The broader aim, says Steven Brosvik, Nashville Symphony's chief operating officer, is to spur a public conversation and interfaith dialogue about hope, diversity, civil rights, and censorship.



Kurt Heineke

Violins of Hope on display at the Nashville Public Library, part of a community-wide initiative spearheaded by the Nashville Symphony

New Diversity Initiative: National Alliance for Audition Support

Three national organizations—the Sphinx Organization, the New World Symphony, and the League of American Orchestras—have partnered to create the [National Alliance for Audition Support](#) (NAAS), a field-wide initiative with the long-term goal of increasing diversity in American orchestras. The initiative began with a discussion at a Diversity Forum convened by the League of American Orchestras and The Andrew W. Mellon Foundation in 2015. Supported by a four-year, \$1.8 million grant from the Mellon Foundation, along with additional



National Alliance for Audition Support
Alianza Nacional para el apoyo de la audición

financial and programmatic contributions from America's orchestras, the Alliance will offer a customized array of support to Black and Latinx musicians to enhance their audition skills, increase their participation in auditions, and increase their representation in orchestras. Black and Latinx musicians and orchestra administrators are advising the effort. The League of American

Orchestras is mobilizing its 700 member orchestras for the first national collective action by orchestras to address diversity in the orchestra field. Participating orchestras will not only help provide funding for NAAS, but also provide mentoring and guidance for musicians of color. The American Federation of Musicians, the International Conference of Symphony and Opera Musicians, and the Regional Orchestra Players Association have offered support and participated in the planning. NAAS support will include mentoring, audition preparation, financial support, and audition previews; musicians will be selected through an open competitive process. The first Audition Intensive is set to take place June 6-8, 2018, hosted by the New World Symphony in Miami. The Sphinx Orchestral Partners Auditions, enabling orchestras to familiarize themselves with the talent pool, will take place in Detroit in February 2019. The mentoring program is in development. Stay tuned for further coverage in the Summer issue of *Symphony*. Learn more at <https://americanorchestras.org/learning-leadership-development/diversity-resource-center/national-alliance-for-audition-support.html>.

MUSICAL CHAIRS

The Auburn Symphony in Kent, Washington, has named **WESLEY SCHULZ** music director.



Schulz

LAHAV SHANI has been named music director of the Israel Philharmonic, effective in 2020, following **ZUBIN MEHTA**, who has led the orchestra for more than 40 years.

ROBERT SPANO will step down as music director of the Atlanta Symphony Orchestra at the end of the 2020-21 season.

The Virginia Symphony Orchestra has appointed **ELIZABETH ROBERTS** principal contrabassoon.

MATT TRAVIS is the new director of choral and orchestral programs of Michigan's Midland Symphony Orchestra.

JULIAN WACHNER has been named artistic director of the Grand Rapids Symphony's Grand Rapids Bach Festival.

CORRECTION: A Musical Chairs item in the Winter 2018 issue of *Symphony* stated that **RALPH SKIANO** was leaving the Detroit Symphony Orchestra to become principal clarinet at the Cincinnati Symphony. Although it had been announced that he would move to the Cincinnati Symphony, Skiano remains principal clarinet at the Detroit Symphony.

James M. Johnson, Indianapolis Symphony's New CEO

The Indianapolis Symphony Orchestra has named James M. Johnson chief executive officer, effective April 30. He replaces Gary Ginstling, who left in July 2017 to become CEO of the National Symphony Orchestra in Washington, D.C. For the past seven years, Johnson has served as president and CEO of the Omaha Symphony, where his accomplishments included negotiating a five-year collective bargaining agreement with the musicians' union, improving the orchestra's finances, and attaining budget surpluses and significant growth in the endowment. During his time in Omaha, the orchestra launched a film series, increased attendance for its classical series, and forged community partnerships to create connections with a more diverse patron base. Prior to Omaha, Johnson served for ten years as chief executive officer of the New York Pops, and he was previously director of operations for the Orchestra of St. Luke's in New York City and general manager of the Martha Graham Dance Company.



James M. Johnson

Steve J. Sherman

Beer and Orchestras

Beer has never exactly gone out of style, but with all the local breweries sprouting up, many orchestras have been holding music-and-beer-themed events. This season featured at least five: Minnesota's **Duluth Superior Symphony Orchestra** partnered with Duluth-based Bent Paddle Brewing Company to create Düsseldorf Dirk Altbier, a German-style beer named after Music Director Dirk Meyer, a native of Germany. Plans for the beer had been in the works since Meyer's arrival six years ago, when the DSSO held its first "Beerthoven" event (Beer and Beethoven) event. In Kansas, the **Wichita Symphony**



Duluth Superior Symphony Orchestra Music Director Dirk Meyer at the Bent Paddle Brewing Company, which partnered with the orchestra to create Düsseldorf Dirk Altbier.

teamed with Central Standard Brewing to create a pale ale named Peace & Jollity, commissioned to coincide with its April performances of Holst's *The Planets* featuring film from NASA and the European Space Agency. The ale is inspired by two movements from the Holst: Venus, the Bringer of Peace, and Jupiter, the Bringer of Jollity. The **Hartford Symphony Orchestra's** three-concert HSO: Intermix Series this season at multiple venues featured a program at Hog River Brewing Co., with beer included in the ticket price and featuring music by Connecticut

resident Thomas Schuttenhelm plus Jennifer Higdon, Bach, Brahms, and Beethoven. The **Chicago Sinfonietta's** "Tap Takeover" at Lagunitas Brewing Company this winter was a music-food-beers event benefiting the orchestra's education and community engagement programs. The **Saint Paul Chamber Orchestra** regularly hosts events at the Icehouse in Minneapolis, where the price of a concert ticket includes a drink—tap beer, wine, cocktail, or non-alcoholic beverages. This winter a quartet from the orchestra performed Lev "Ljova" Zhurbin's *Raisins and Almonds* and *Budget Bulgar* for Violin and Viola; Kodály's *Serenade for Two Violins and Viola*; and Beethoven's *Serenade in D Major*, Op. 8.

Draylen Mason (2000 – 2018)



Courtesy East Austin Prep

The classical music community is mourning the death of Draylen Mason, a promising seventeen-year-old double-bassist from Austin, Texas who was killed on March 12 after a package that had been delivered on the porch of his home exploded. Mason was one of several victims in a series of package-bomb attacks that took place between March 2 and 20 and targeted members of Austin's African American community. (The suspect in the attacks blew himself up on March 21.) Mason attended East Austin College Prep, was a member of Austin Youth Orchestra, and was an active member of Austin Soundwaves, an El Sistema-inspired music education program. Last summer he attended Interlochen Bass Institute in Michigan. Shortly after Mason's death, his family was informed that Mason had been accepted to Oberlin College and Conservatory and the Butler School of Music at the University of Texas at Austin. Austin Soundwaves has launched a full-scholarship initiative, the Draylen Mason Fellows Program, to provide free music instruction and mentorship to high school musicians.

Career, Granted

Violinist Francisco Fullana, double-bassist Xavier Foley, pianist Drew Petersen, and the Calidore String Quartet are the recipients of this year's Avery Fisher Career Grants. Fullana, Foley, and Petersen performed at the awards ceremony on March 22 at the Jerome L. Greene Performance Space in New York City, and the New-York based Calidore Quartet, which was on a European tour, was presented in a video. A broadcast and livestream of the performance was set to air on New York classical radio station WQXR on April 24. Since 1976, Fisher Career Grants of \$25,000 have been awarded each year to give professional assistance and recognition to musicians and chamber ensembles.



Matt Dine

Double bassist Xavier Foley



Dario Acosta

Pianist Drew Petersen



Sophie Zhai

The Calidore String Quartet.



Felix Broede

Violinist Francisco Fullana

It's Time for Music

For the past seven years, Kentucky's Paducah Symphony Orchestra and the McCracken County Library have been making sure children don't miss the chance to learn about Bach, Beethoven, and Mozart. The orchestra and library have developed Musical Story Time programs about those three composers for elementary- and intermediate-school students. Storytellers and musicians collaborate for 50-minute programs with small groups of kindergarten-through-fifth-graders from local public, private, and home schools, and students receive free books about the composers. Interactive stories include history and music, with connections to art, math, theater, dance, social studies, drama, and science, with children participating using puppets, dancing, marking time to music, and portraying eighteenth-century characters. The project is operated by the Paducah Symphony's education committee and is supported by donors and volunteers. More than 5,300 students and 300 teachers participate in Musical Story Time annually, and 19,600 books have been given to local children since 2012.



Charles Folsom

Second-graders at Hendron/Lone Oak Elementary School in Paducah, Kentucky during a Musical Story Time program, a partnership between the Paducah Symphony Orchestra and the McCracken County Library. Re-enactors, storytellers, and musicians (left to right): Emma Johnson, Cherri Cunningham, puppet Bach Dog, Retta Folsom, Evan Watkins, and Amy Allen.



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Congresswoman and Arts Advocate Louise Slaughter (1929 – 2018)

Louise Slaughter, a long-serving Democratic Congresswoman from upstate New York who was a staunch advocate for the arts, died in Washington, D.C. on March 16 at age 88, following injuries sustained in a fall.

Slaughter was born in Kentucky and earned her bachelor of science degree in microbiology and master's degree in public health from the University of Kentucky. She was first elected to the House of Representatives in 1986, representing Rochester, New York, and was in her sixteenth term at the time of her death. Congresswoman Slaughter was a determined arts champion, and in 2005 Slaughter and Rep. Chris Shays (R-CT) received the League of American Orchestras' Gold Baton award on behalf of the Congressional Arts Caucus. "I'm honored that the League chose to recognize my work for the arts," Slaughter said at the time. "There will always be a need to spread awareness on the national level for the importance of the arts and I am committed to being out front in that fight."



Margot J. Schuman

Congresswoman Louise Slaughter (right) and Rep. Chris Shays (R-CT) jointly accepted the League of American Orchestras' 2005 Gold Baton Award on behalf of the Congressional Arts Caucus.

Low High Point

Violinists and pianists have an abundance of solo concertos to choose from. But double bassists? Not so much. Several years ago, North Carolina Symphony Principal Bass Leonid Finkelshteyn began prodding composer and bass trombonist Terry Mizesko to write a concerto for double bass. Mizesko—a member of the orchestra for 46 years until his retirement in 2017—and Finkelshteyn's joking conversations gradually became serious, and this February, the orchestra presented the world premiere of Mizesko's Concerto for Double Bass and String Orchestra. Mizesko, a North Carolina native, has previously composed and arranged numerous works for the orchestra. Finkelshteyn and Mizesko describe a collaborative process to composing the concerto, with Finkelshteyn reviewing drafts and making suggestions on what would best suit the technical abilities of the bass, and Mizesko singing phrases to convey the musical interpretation he envisioned. The work pays homage to Finkelshteyn's Russian heritage through Eastern European-inspired themes and dance rhythms, with *Classical Voice North Carolina's* review describing the piece as "a significant addition to a repertory that is minuscule in comparison with concerti for higher string instruments."



Drew Kelley

North Carolina Symphony Principal Double Bass Leonid (Lenny) Finkelshteyn premieres Terry Mizesko's Concerto for Double Bass and String Orchestra, led by Music Director Grant Llewellyn, February 2018.

Mid-Winter Managers Meeting

For two action-packed days this winter in Manhattan, orchestra executive directors and youth orchestra administrators came to together to meet with their peers, share ideas, and learn about the latest developments in our field at the League of American Orchestras' annual Mid-Winter Managers Meeting. Derrick Feldmann, lead researcher of the Millennial Impact Project, delivered the opening plenary, "Pathways to Engagement: Millennials and Beyond," which provided perspectives for connecting with audiences and donors. League Vice President for Advocacy Heather Noonan provided an update about the comprehensive tax reform signed into law in December and its



Elizabeth Herraman

League President and CEO Jesse Rosen (at podium) speaks at the League's Mid-Winter Manager Meeting at the Crowne Plaza Times Square Manhattan

near- and long-term consequences on how orchestras and other nonprofits engage with donors and serve their communities. Other topics included electronic media, sexual harassment in the workplace, and diversity, equity, and inclusion—all designed to provide managers of orchestras of all sizes with strategies for success in a rapidly evolving orchestra world.

Vegas Van

In late 2018, the Las Vegas Philharmonic will launch Music Van, a mobile community engagement and music education program. The van will offer instruments designed specifically for children; chamber music; instrument demonstrations and composition programs for middle- and high-school students; music therapy performances; and opportunities for members of the community to play with Philharmonic musicians. Also planned are sensory-friendly programs for people with special needs and bilingual programs in Spanish and English. The Philharmonic noted that Music Van is part of its commitment to "bringing music to people where they are" and engaging with communities in new ways. Over the next three years, the Philharmonic plans to expand the program to southern Nevada's Boulder City, Mesquite, Moapa, and Laughlin.



Mangum to Head Houston Symphony

John Mangum has been appointed executive director and chief executive officer of the Houston Symphony, effective April 16. He succeeds Mark C. Hanson, who stepped down in July 2017 to lead the San Francisco Symphony. Mangum has held several senior artistic-planning roles at American orchestras. Most recently, he served as president and artistic director of California's Philharmonic Society of Orange County, overseeing budgeting and financial management, marketing and audience development, and fundraising. From 2011 to 2014, Mangum was director of artistic planning with the San Francisco Symphony, and served in a similar capacity at the New York Philharmonic from 2009 to 2011. Mangum holds a Ph.D. in history with a concentration in musicology, in addition to master's and bachelor's degrees in history, all from the University of California, Los Angeles. Amanda Dinitz, the Houston Symphony's interim executive director since July, will continue to serve in her previous role as chief of strategic initiatives.



Drew Kelley

John Mangum

Conference Spotlight: Connecting with Untapped Audiences

Downtown Seattle is a boomtown right now, with rapidly changing demographics, dynamic energy, and a youthful population seeking artistic experiences. The Seattle Symphony saw fresh opportunities to connect with the newcomers who were settling into the neighborhoods surrounding Benaroya Hall, the orchestra's home. But how to connect with these untapped audiences? The orchestra launched an ambitious market-research program with support from The Wallace Foundation's Building Audiences for Sustainability initiative. At the League's upcoming National Conference, June 13-15 in Chicago, experience a first-hand report about this innovative endeavor at the *Connecting with New Audiences: Seattle Symphony Case Study* session on June 15. Charlie Wade, the Seattle Symphony's senior vice president for marketing and business operations, will offer insights and practical tips—and you are invited to share your own perspectives on audience-building. For more on the [League's 2018 National Conference](#), see page 14 of this issue.