

Conference 2017

The League of American Orchestras' 2017 National Conference, "Detroit Rising/Transformation in American Orchestras," focused on topics of urgent concern to the field, among them the role of orchestras in today's changing policy landscape, diversity and inclusion, and innovative practices. Hosted by the Detroit Symphony Orchestra, the Conference, June 6-8, also explored how Detroit's creative community helped spur the city's rejuvenation, with insights from civic, business, and cultural voices. Nearly 1,000 orchestra stakeholders from across the country—managers, musicians, staff, trustees, and volunteers—attended the Conference, which marked the launch of the League's 75th anniversary. Detroit Symphony Orchestra Music Director Leonard Slatkin wished the League a happy 75th birthday during a special concert by the DSO, and a League Giving Day on June 7 to support the League's advocacy work brought in \$102,718, surpassing the \$75,000 goal.

The Conference opened on June 6 with *Detroit Rising: Stories of Renewal*, a panel discussion of how economics, race, immigration, arts and culture, and transportation converged to bring about the city's recent renewal. At the session, Ann Hobson Pilot, former principal harp of the Boston Symphony Orchestra, received the League's highest honor, the Gold Baton. Pilot shared her musical artistry in a performance with musicians from the Detroit Symphony Orchestra, Gateways Music Festival, and Sphinx Virtuosi.

Sessions throughout the Conference explored how orchestras and the League are working to advance diversity, equality, and inclusion in our field. At *Classical Musicians of African Descent: Perspectives, Aspirations, and Outlook*, speakers included Ann Hobson Pilot and musicians from the Gateways Music Festival, Houston Symphony Orchestra, Oakland Symphony, and Phoenix Symphony. At the *Diversity and Inclusion in Action* session, representatives from orchestras nationwide presented their most promising initiatives to connect with their communities. Working toward greater cultural equity in our organizations has become an imperative for orchestras, and the *Cultural Equity* session provided insight into how orchestras are navigating demographic, philanthropic, and political trends. *No*

Sound Barriers: Sphinx at 20 provided an overview of the Sphinx Organization's efforts to transform lives through diversity in the arts.

The new roles of musicians were explored in several sessions. At *Changing Orchestra Culture: A Conversation with DSO Musicians*, Detroit Symphony Orchestra players discussed how their relationships with management have evolved and shared their aspirations for the future. Orchestras are increasingly building and sustaining partnerships with other organizations, and *Activating and Nurturing Community Alliances* featured insights about community partnerships from musicians, composers, and administrators, with speakers including teams from Music Alive residency partners, New Music USA, and recipients of the League's 2017 Ford Musician Awards for Excellence in Community Service. The musicians and orchestras receiving the Ford Musician Awards at the Conference were Mark Dix, viola, Phoenix Symphony; Michael Gordon, principal flute, Kansas City Symphony; Diane McElfish Helle, violin, Grand Rapids Symphony; Eunsoon Lee-Corliss, assistant principal viola, Knoxville Symphony Orchestra; and Peter Zlotnick, education manager/principal timpani, Greensboro Symphony Orchestra.

Additional sessions focused on advocacy, digital marketing, fundraising, pops programming, and financial sustainability, with dedicated tracks for volunteers and board members. Conference delegates enjoyed a variety of events, including a concert by the Detroit Symphony Orchestra and Leonard Slatkin featuring works by Mohammed Fairouz, Kurt Weill, Sarah Kirkland Snider, Jonathan Bailey Holland, and Mason Bates. The concert also

featured a performance by the Detroit Symphony Youth Orchestra.

For complete information on the 2017 Conference, plus videos and presentations, visit <https://americanorchestras.org/conference-2017>.



Doug Coombe

League President and CEO Jesse Rosen, at right, with Oakland Symphony Music Director Michael Morgan at the 2017 Conference session "What Is the Relevance of the Western Orchestral Canon in America Today?" Also speaking at the event was Seattle Symphony President and CEO Simon Woods.



Doug Coombe

Harpist Ann Hobson Pilot acknowledges the ovation at the Opening Plenary of the League's 2017 Conference. She had just received the League's Gold Baton award and performed with musicians from the Detroit Symphony Orchestra, Gateways Music Festival, and the Sphinx Virtuosi.

Sweet Home, Cincinnati

All eyes were on Cincinnati this October, when historic Music Hall, home of the Chicago Symphony Orchestra, reopened after a sixteen-month restoration. To celebrate, there was a free open house and building tour on October 7, and the CSO and the hall's other resident companies scheduled a packed five weeks of performances. The October 6-7 opening weekend featured CSO Music Director Louis Langrée leading a commissioned world premiere, *Stories from Home*, by Jonathan Bailey Holland, plus works by John Adams, Scriabin, and Beethoven. Also returning to the hall was the Cincinnati Pops and Conductor John Morris Russell, which performed music by John Williams for their first concert in the refurbished hall on October 13. Other reopening performances in Music Hall this fall include the final installment of the CSO's *Pelléas Trilogie*, with the Cincinnati Opera; the Cincinnati Ballet's *Romeo and Juliet* with the CSO; and the world premiere of Julia Adolphe's new choral work, featuring the CSO and the May Festival Chorus. During the renovation, when the CSO performed at the Taft Theatre, the orchestra provided an inside view of Music Hall's progress via a microsite with photos and updates <http://cincinnati-symphony.org/stories/music-hall/>, where visitors could learn about everything from the status of the hall's chandelier to the new stage apron, Corbett Tower restoration, and the acoustical renovation by Akustiks.



Finishing touches: A shot of the exterior of Music Hall just before its reopening in October. The hall is home to the Cincinnati Symphony and Pops Orchestra, as well as the Cincinnati May Festival, Cincinnati Ballet, and Cincinnati Opera.

Courtesy Cincinnati Symphony Orchestra

Concerts for Peace and Unity

The city of Chicago has seen a spike in crime in the past few years, and in response musicians joined together for a June 11 "Concert for Peace" to raise funds for programs benefiting at-risk young people most likely to be involved in acts of violence. Yo-Yo Ma and musicians from the Chicago Symphony Orchestra, Civic Orchestra of Chicago, and the Chicago Children's Choir performed music meant to inspire a more peaceful



Todd Rosenberg

Yo-Yo Ma performs a movement from Dvorák's "American" String Quartet with members of the Civic Orchestra of Chicago at the "Concert for Peace" at St. Sabina Church in June.

Chicago. The 75-minute concert, produced by the Chicago Symphony's Negaunee Music Institute, ranged from Copland's *Fanfare for the Common Man* to Ellington's "Come Sunday," Joplin's "Maple Leaf Rag," and the inspirational song "You Raise Me Up." The event took place at St. Sabina, a church located in a South Side neighborhood particularly affected by the violence. The concert raised more than \$70,000, for St. Sabina's anti-violence and "Strong Futures"

employment programs. At the concert, Yo-Yo Ma said, "I've been in tears all afternoon.... Words and sounds mean a lot when we take action." The same month in New York, departing New York Philharmonic Music Director Alan Gilbert capped his tenure with a different sort of community-building event, the "Concert for Unity," for which musicians from orchestras in nineteen countries were invited to participate, among them Australia, China, Cuba, France, Iran, Iraq, Israel, South Korea, and the United Kingdom.

MUSICAL CHAIRS

PETER ABELL has been named executive director of the Memphis Symphony Orchestra.



Shannon Lenor

Abell

The Lexington Symphony in Massachusetts has named Principal Bass **ROBB AISTRUP** as general manager. He will continue to perform with the orchestra.

The Maryland Symphony Orchestra, based in Hagerstown, has named **STEPHEN MARC BEAUDOIN** executive director.

JESUS MANUEL BERARD has been appointed music director of the Prince George's Philharmonic in Prince George's County, Maryland.

Symphonicity, based in Virginia Beach, Virginia, has named **DANIEL W. BOOTHE** music director.

The Evansville Philharmonic Orchestra in Indiana has named **EMILY BRENDENBURG** as principal viola; **LEANNE HAMPTON** as principal flute; and **ALEX (NICA) MALAIMARE** as associate concertmaster.

Ohio's Akron Symphony Orchestra has appointed **TALLIE BRUNFELT** concertmaster.

DAVID BUCK has been named principal flute of the Dallas Symphony Orchestra.

The California Symphony, based in Walnut Creek, has appointed **JENNIFER CHO** concertmaster.



Cho

The Lake Forest Symphony in Illinois has appointed **TIMOTHY CORPUS** executive director.

The St. Louis Symphony Orchestra has promoted **ADAM CRANE** to senior vice president of external affairs and strategic initiatives. **AMY DRUMMOND** has been promoted to vice president of philanthropy, and **ERIK FINLEY** has been named vice president, artistic and operations.

The Toronto Symphony Orchestra has named **ANDREW DAVIS** interim artistic director, effective with the end of the 2017-18 season. Peter Oundjian will become conductor emeritus after he steps down as music director in 2018.

The St. Louis Symphony Orchestra has named **STÉPHANE DENÈVE** music director, effective with the 2019-20 season. He will serve as music director designate during the 2018-19 season, succeeding David Robertson, who steps down in 2018.



Drew Farrell

Denève

EMMA DUNCH will become executive director of Australia's Sydney Symphony Orchestra in January 2018.

South Carolina's Greenville Symphony Orchestra has appointed **JULIANNE M. FISH** executive director.

The South Dakota Symphony Orchestra has appointed **THOMAS FORTNER** music director of the South Dakota Symphony Youth Orchestra and assistant conductor of the South Dakota Symphony Orchestra.

The Columbus Symphony Orchestra in Ohio has named **JOANNA FRANKEL** concertmaster.



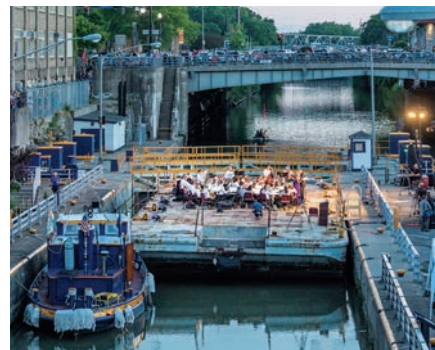
Scott Cunningham

Frankel

The International Violin Competition of Indianapolis has appointed **ZACK FRENCH** director of communications and artist advancement.

Albany Symphony's Floating Erie Canal Celebration

Three hundred years ago, on July 17, 1717, Handel's *Water Music* was first performed on the Thames River in London. A century later on the opposite side of the Atlantic Ocean, construction began on the Erie Canal, a dual anniversary that the Albany Symphony observed by performing selections from Handel's *Water Music* this July in communities along the canal as part of Water Music NY, New York State's Erie Canal bicentennial celebration. The orchestra and Music Director David Alan Miller went beyond Handel, though: each barge or canalside concert featured American favorites plus works by emerging composers who had spent time in their host communities. The first concert, in Albany on July 2, featured a new piece, *Canal Songs*, by Daniel Schlosberg, and then the orchestra headed west along the canal for concerts through July 8 featuring works by Annika Socolofsky (Schenectady), Angelica Negrón (Amsterdam), Benjamin Wallace (Little Falls), Ryan Chase (Baldwinsville), Loren Loiacono (Brockport), and David Mallamud (Lockport).



Gary Gold Photography

Albany Symphony Music Director David Alan Miller conducts the last of seven performances along the Erie Canal, on a barge docked in Lock 35 in Lockport, New York, July 2017.

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Founder Patron: Beatrice Santo Domingo.

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Saluting Lou Harrison at 100

There isn't one simple way to honor Lou Harrison, who would have turned 100 this past May. Several orchestras presented music by the wildly eclectic composer whose interests embraced Javanese gamelans, Eastern calligraphy, gay opera, and political activism. Among those paying homage was the San Francisco Symphony, which in June performed selections from Harrison's *Suite for Violin with American Gamelan*, on a program including works by Charles Ives, George Antheil, and Music Director Michael Tilson Thomas. The Toledo Symphony Orchestra and Toledo Museum of Art marked Harrison's centenary with an August 12 music marathon that included chamber concerts, gamelan demonstrations, and Eva Soltes's film *Lou Harrison: A World of Music*; the day culminated with Third Coast Percussion performing the Concerto for Organ with Percussion Orchestra with soloist Paul Jacobs, and the Concerto for Violin and Percussion Orchestra with soloist Todd Reynolds. In June, the Los Angeles Philharmonic presented Harrison's 1971 opera *Young Caesar*.



Chris Lee

Calling All Conductors!



Roderick Cox leads the Nashville Symphony at the 2016 Bruno Walter National Conductor Preview.

Applications are being accepted through December 4 for the League of American Orchestras' Bruno Walter National Conductor Preview, to be hosted by Giancarlo Guerrero and the Nashville Symphony on April 3 and 4, 2018. Since 1995, the League's Bruno Walter National Conductor Preview has showcased 85 conductors, with more than 50 orchestras engaging participants in conductor/music director appointments as a direct result. At the 2018 Preview, selected conductors will rehearse a 20-minute program of contrasting musical selections, culminating in a free public concert at the Schermerhorn Symphony Center in Nashville. The performance will be streamed live, promoted to industry professionals and the public, and posted online for 45 days. Participants will have the opportunity to network with industry professionals and to receive feedback and mentorship from Nashville Symphony musicians and Guerrero, an alumnus of the 2001 Preview. The 2018 Bruno Walter National Conductor Preview is made possible by a generous gift from Martha Rivers Ingram. Additional support is provided by a generous grant from the National Endowment for the Arts. To learn more, visit <https://americanorchestras.org/brunowalter>.

Tanglewood to Add Four-Building Complex

Tanglewood, the Berkshire Hills summer home of the Boston Symphony Orchestra since 1937, is about to get bigger. Following an August 18 groundbreaking ceremony, construction started on a new \$30 million, four-building complex that will support performance and rehearsal activities of the Tanglewood Music Center and be the focal point of a new initiative, the Tanglewood Learning Institute, offering wide-ranging education and enrichment programs. Scheduled to open in summer 2019, the complex is designed by Boston-based William Rawn Associates, which also designed Tanglewood's Ozawa Hall in 1994. Kirkegaard Associates, the acousticians for Ozawa Hall, will serve as the project's acousticians. The largest building of the complex will provide state-of-the-art space for rehearsals and concerts, multi-media education and lecture programs, and social and dining spots. Additional buildings include a 150-seat cafe, designed in part as a hub for visitors, TMC Fellows and faculty, and TLI participants, and two smaller studios with additional space for rehearsal, performance, educational, and social activities. The complex will be climate-controlled for use by the Berkshire community in the off-season.



At the August 18 Tanglewood groundbreaking (left to right): Architect William L. Rawn III, Boston Symphony Orchestra Trustee Joyce Linde, Boston Pops Conductor Emeritus John Williams, BSO Music Director Andris Nelsons, BSO Associate Principal Horn Richard Sebring, and BSO Managing Director Mark Volpe.

MUSICAL CHAIRS

Idaho's Boise Philharmonic has named **ERIC GARCIA** music director.

GARY GINSTLING is the new executive director of the National Symphony Orchestra in Washington, D.C.

Conductor **JEFFREY GROGAN** has accepted a joint position with the Oklahoma Youth Orchestras and Oklahoma City University: as conductor of the University Symphony Orchestra and as artistic director of the Oklahoma Youth Orchestras.

The Fort Worth Symphony Orchestra has appointed **ALEJANDRO GÓMEZ GUILLÉN** associate conductor and **JACOB JOYCE** conducting fellow.

HECTOR GUZMAN has been appointed music director of the Corpus Christi Symphony in Texas.

The San Francisco Symphony has named **MARK HANSON** executive director.

North Carolina's Salisbury Symphony Orchestra has appointed **JAMES DANE HARVEY** executive director.

RICHARD D. HENDRICKS has been elected president of the board of the Ann Arbor Symphony Orchestra.

The Carmel Symphony Orchestra in Indiana has named **JANNA HYMES** music director.

The Fort Worth Symphony Orchestra has appointed **DAVID HYSLOP** interim president, succeeding Amy Adkins, who stepped down in July.

Ohio's Canton Symphony Orchestra has named **MATTHEW JENKINS JAROSZEWICZ** assistant conductor.

The Las Vegas Philharmonic has named **SCOTT KERESTESI** board chairman.

STILIAN KIROV has been named music director of the Illinois Philharmonic Orchestra in Park Forest.

ANNA KUWABARA is the new executive director of the Albany (N.Y.) Symphony Orchestra.

LAWRENCE LOH has been appointed music director of the West Virginia Symphony Orchestra.

The Rochester (N.Y.) Philharmonic Orchestra has named **CURTIS LONG** president and CEO.

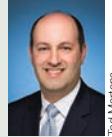
ENRICO LOPEZ-YAÑEZ has been appointed to a one-year position as assistant conductor with the Nashville Symphony.

JONATHAN MARTIN is the new president of the Cincinnati Symphony Orchestra, after having served as the Dallas Symphony Orchestra's president and CEO since 2012.

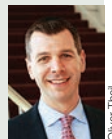
Symphony Orchestra Augusta in Georgia has appointed **DIRK MEYER** music director.

The Oklahoma City Philharmonic has appointed **ALEXANDER MICKELTHWATE** music director, effective with the 2018-19 season. He is serving as music director designate in 2017-18.

The East Tennessee Symphony Orchestra, based in Collegedale, has named **MATHEW MILLER** executive director.



Ginstling



Hanson



Kuwabara

MUSICAL CHAIRS

ROBERTO MINCZUK has been appointed music director of the New Mexico Philharmonic.

The Baltimore Symphony Orchestra has appointed **LINDA MOXLEY** vice president of marketing and communications.

Credo Music, based in Oberlin, Ohio, has appointed **HENRY PEYREBRUNE** as its first executive director. Peyrebrune has been a bassist in the Cleveland Orchestra since 1997, a position he will retain.

The Owensboro Symphony Orchestra in Kentucky has named **TROY QUINN** music director.

HEKTOR QYTETI is artistic director and conductor of the Michigan Philharmonic Youth Orchestra.

MARCUS RATZENBOECK has been named concertmaster of Florida's Venice Symphony.

The American Composers Orchestra has appointed **VANESSA ROSE** as Ear-Shot program manager and **LYNDSAY WERKING** as director of development.

Guitarist **PABLO SÁINZ VILLEGAS** has been appointed the Santa Barbara Symphony's first artist in residence.

ANDREW SEWELL has been named music director of California's San Luis Obispo Symphony.

The Cincinnati Symphony Orchestra has named **RALPH SKIANO** as principal clarinet and **ROBERT SULLIVAN** as principal trumpet. Skiano and Sullivan will also hold the principal clarinet and trumpet chairs in the Cincinnati Pops.

The Abilene Philharmonic in Texas has appointed **KEVIN SMITH** executive director.

The Minnesota Orchestra has appointed **JOHN SNOW** principal oboe. **FEI XIE** is the orchestra's new principal bassoon.

JULIE SORENSEN has been named interim conductor of the Idaho State-Civic Symphony in Pocatello, Idaho.

ERIC THOMAS is the new executive director of Georgia's Columbus Symphony Orchestra.

Ohio's Toledo Symphony has named **ALAIN TRUDEL** music director.

ALLISON VULGAMORE will step down as president and CEO of the Philadelphia Orchestra on December 31.

The Columbus Association for the Performing Arts, which provides administrative services to arts organizations including Ohio's Columbus Symphony, has appointed **CHAD WHITTINGTON** president and chief executive officer.

The Juilliard School has named **DAMIAN WOETZEL** as president, effective July 2018. He succeeds Joseph W. Polisi.

Conductor **JOSEPH YOUNG** has been named the Ruth Blaustein Rosenberg Artistic Director of Ensembles at the Peabody Conservatory.

The Cleveland Orchestra has named **AFFENDI YUSUF** principal clarinet.



Rose



Young

Update: The League's Diversity, Equity, and Inclusion Strategy

In December 2015, as part of its longstanding commitment to diversity, equity, and inclusion (DEI), the League of American Orchestras and The Andrew W. Mellon Foundation convened about 45 stakeholders from in and around orchestras to understand barriers to achieving greater diversity among musicians in orchestras—and to formulate corrective strategies. Orchestra CEOs, staff, musicians, and people from higher education, afterschool music programs, community arts education, and more spent two days in New York City in what became a launching pad for a national resurgence of conversation and action in support of achieving diversity in orchestras. Many key relationships among people and organizations were established, laying the groundwork for ongoing dialogue and action.

One immediate outcome of this meeting was the creation of the annual Diversity Forum, which convenes at the League's Conference; the Diversity Forum brings together activists in and around orchestras to exchange information and perspectives, and to take collective action. The first Forum, in June 2016, spawned five national task forces to advance the League's strategy:

Build an Audition Support System

Create and launch a National Diversity Audition Fund to provide travel, financial support, and training opportunities for orchestral auditions to pre- and early-professional musicians from under-represented communities in orchestras.

Establish a Mentor Network

Launch and promote the National Instrumentalist Mentorship and Audition Training Initiative, a program for pre-professional orchestra musicians of color. Co-chairs: Howard Herring, president and CEO, New World Symphony; Stanford Thompson, executive director, Play On, Philly!

Strengthen Music Education Pathways

Determine orchestras' and youth orchestras' optimal roles in strengthening local music education pathways through collective impact efforts. Co-chairs: Lee Koonce, president and artistic director, Gateways Music Festival; Leni Boorstin, director of community and government affairs, Los Angeles Philharmonic

Support Increased Board and Staff Diversity

Identify strategies and resources to support the diversification of orchestra boards and staff. Co-chairs: Shea Scruggs, director of music admission and assistant dean for preparatory and summer programs, School of Music, Ithaca College; Jim Hirsch, chief executive officer, Chicago Sinfonietta

Promote Organizational Readiness

Advancing principles and practices of diversity, equity and inclusion requires organizational cultures that support those aims. This group is charged to explore how orchestra cultures help and/or hinder diversity, equity, and inclusion goals and what steps can be taken to develop highly supportive cultures. Co-chairs: Alex Laing, principal clarinet, Phoenix Symphony; Megan Balda, executive director, Greater Twin Cities Youth Symphonies

Since the task forces were chartered in June 2016, the Audition and Mentor groups have merged and are finalizing plans for a major national effort offering an array of resources for early-career musicians of color. The new program is expected to launch in spring 2018. The three remaining task forces are continuing their work, with facilitation by the League. The third Diversity Forum will take place in conjunction with the League's National Conference in Chicago, June 13-15, 2018.

Find more on the League's Diversity, Equity, and Inclusion Strategy—including recent reports, a statement on the role of orchestras in this time of divisiveness, and videos of DEI-related sessions at Conference—at <https://americanorchestras.org/diversityresources>.

A Brighter Buffalo

In July, the Buffalo Philharmonic in upstate New York performed a spectacular free outdoor concert at a most unusual venue: the former Buffalo State Asylum for the Insane. The event, dubbed “enLIGHTen,” was held on the South Lawn of the newly renovated Richardson Olmsted Campus and was meant to “spotlight the historical function of the Richardson as a place of healing.” Music Director JoAnn Falletta conducted music by Beethoven, Tchaikovsky, Berlioz, and Rachmaninoff, chosen, the orchestra noted, because the composers “lived with mental illness and created astounding music.” The concert was accompanied by a light show projected onto the iconic Richardson Towers, marking the successful completion of the first phase of redevelopment of the 145-year-old National Historic Landmark into a hotel and architecture center. The original Buffalo State Asylum was designed in the 1880s by Henry Hobson Richardson with the famed landscape team of Frederick Law Olmsted and Calvert Vaux.



Joe Cascio

The view from the front lawn of the historic Richardson Olmsted Campus, where the Buffalo Philharmonic performed an “enLIGHTen” concert in July celebrating the rebirth of the campus, complete with light show.



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Tallahassee World Premiere

It's not every day that a youth orchestra commissions a brand-new piece—with ballet. But on May 7 at Tallahassee's Ruby Diamond Auditorium, the Tallahassee Youth Symphony Orchestra performed Ellen Taaffe Zwilich's *Ballet 2017: Celestial Dance*, its first commissioned world premiere, led by Music Director Alexander Jimenez. The three-movement work, which the composer noted was meant to mimic the general concept of DNA, was presented jointly with the Tallahassee Ballet. Zwilich said in a pre-performance interview in the *Tallahassee Democrat*, "I've been very taken with the idea that these will all be young performers, both the dancers and the players, and that was very inspiring. I hope they enjoy playing it because there's something wonderful about trying your best that enables you to enjoy something more. You have to have a love for it that drives you."



Amy Flecht

In May, the Tallahassee Youth Symphony Orchestra premiered Ellen Taaffe Zwilich's *Ballet 2017* with the Tallahassee Ballet.



Des Moines Symphony and Grant Wood's Iowa

Probably no other artwork so instantly evokes rural Iowa as Grant Wood's *American Gothic*. That was the title for a program this spring by the Des Moines Symphony, featuring Michael Daugherty's three-movement *American Gothic*, accompanied by a new film by John Richard featuring Wood's depictions of Iowa's farms and landscapes. Music Director Joseph Giunta led the May 13 and 14 concerts of Daugherty's piece, originally commissioned and premiered by Orchestra Iowa in Cedar Rapids in 2013. Each of Daugherty's three movements was inspired by Wood's paintings. In his program notes, Daugherty, an Iowa native, writes that his father was a fan of Grant Wood's regionalist art, a tour guide at the Grant Wood Studio, and displayed reproductions of *American Gothic* and *Stone City* at his home.

Grant Wood's iconic 1930 painting "American Gothic"



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League Board Names Hagerman Chair, Plus More Board News

The League of American Orchestras' Board of Directors has named Douglas M. Hagerman chair. He succeeds Patricia A. Richards. Other Board appointments include Melanie Clarke as co-vice chair and David M. Roth as secretary, and Alfred P. Moore joins the Board. They were elected for three-year terms by League members during the organization's annual meeting in June. Ex-officio Board appointments include Simon Woods, Seattle Symphony; Sara Mummy, Lafayette Symphony Orchestra; and Ann Huntoon, Central Wisconsin Symphony Orchestra (orchestra executive directors); Megan Balda, Greater Twin Cities Youth Symphonies (Youth Orchestra Division); and Rebecca Odland, Friends of the Minnesota Orchestra (Volunteer Council).

Hagerman, based in Milwaukee, WI is the immediate past chair of the Milwaukee Symphony Orchestra and current chair of the orchestra's music director search committee. Joining the MSO Board in 2007, he became chair in 2011, serving in that role through 2014. Hagerman recently retired after thirteen years as senior vice president and general counsel of Rockwell Automation, Inc. Hagerman graduated from Harvard Law School and Drake University. He studied economics and accounting and is a certified public accountant and former director of the National Association of Manufacturers (2009-2016). Hagerman is married, with two adult daughters. He is a runner and triathlete and is also an Eagle Scout.

Melanie Clarke of Princeton, NJ retired from the Princeton Symphony Orchestra in 2015 after 25 years with the organization, including nine seasons as executive director. A conservatory-trained violinist, she is a trustee of the Highland Center for the Arts, the newly opened venue in Greensboro, VT. As chair of that organization's Board of Directors, she led the development of the management team, as well as programming for its inaugural summer season.

Alfred P. Moore of Minneapolis, MN retired in 2007 as president of Fiserv Health, the healthcare services division of Fiserv, Inc. (now the UMR division of United Healthcare). During the ten years preceding his retirement, he served in several capacities at Wausau Insurance, Wausau Benefits, Inc., Fiserv Health, and Fiserv, Inc. Moore serves on the boards of the Saint Paul Chamber Orchestra, American Composers Forum, VocalEssence, and American Players Theatre.

David M. Roth of Hartford, CT is a senior managing partner of SouthOcean Capital Partners Inc., which invests in real estate, venture capital, and public and private markets. He was previously a principal and managing director of WLD Enterprises, Inc., a private investment company, and he began his career in the Connecticut law firm of Levy & Droney, P.C. He is a trustee of Lafayette College and a director of the Hartford Symphony Orchestra, the Bushnell Center for Performing Arts, the Jewish Community Foundation, and Connecticut Children's Medical Center.



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Orchestras Respond to Hurricanes Harvey and Irma

In September, hurricanes Harvey and Irma delivered a one-two punch to Texas, Florida, and the Caribbean, causing widespread devastation. Orchestras in Texas and Florida were hit hard, with flooded concert halls, cancelled performances, and displaced musicians and staff. Nevertheless, orchestras responded as only they can: with music. As Michael Pastreich, president and CEO of the **Florida Orchestra**, which is based in Tampa Bay, put it, “Yes, Irma was powerful, but music is powerful, too. It can’t turn on the lights or repair your house, but it can bring a community together when it needs it most.”

In Texas, Hurricane Harvey forced the **Houston Symphony** to cancel, postpone, and relocate its September concerts when

Once flood waters abated, the **Jacksonville Symphony** held its season-opening concert as scheduled, though a concert at Sea Island was cancelled. As a safety precaution, staff members of the **Southwest Florida Symphony Orchestra** evacuated Fort Myers; they have since returned and hope to proceed with the season as planned. The **Naples Philharmonic** shut down prior to Irma, and on September 25 resumed activities with the restoration of electricity.

Despite the upheaval, orchestras stepped in to offer relief. Musicians from the Houston Symphony performed for free in shelters, parks, and a parking lot. **Mercury**, a Houston-based period-instrument ensemble, accepted donations to the Mayor’s

Relief Fund, and Mercury musicians played for displaced Houstonians. The **River Oaks Chamber Orchestra**, also based in Houston, commissioned two fanfares as artistic responses to how Houston citizens coped with natural disasters. The **Dallas Symphony Orchestra** donated proceeds from single-ticket sales for two concerts to the Hurricane Harvey Relief Fund, and musicians from the **Cleveland Orchestra**, the **Cleveland Institute of Music**, **Oberlin Conservatory**, and **Credo Music** held a concert benefitting the American Red Cross. In Florida, musicians from the **Pensacola Symphony Orchestra** performed for Irma evacuees in a city shelter. The **New World Symphony** evacuated many of its musicians prior to Irma, and afterward offered a free, pre-recorded Wallcast for Miami Beach residents; free air-conditioning, water, and fruit were also available.

Two Houston-based ensembles started funds to help musicians recover. The **Houston Youth Symphony’s** Music and Instrument Fund for

Harvey Victims provides grants to musicians in grades K-12 to replace or repair their instruments, offers funding to school orchestra and band programs to replace items lost in the flood, and supports the Houston Youth Symphony instrument fund. The Houston Symphony has set up an Employee Assistance Fund to help musicians and staff who suffered damage to their homes.

As the disasters unfolded, the League of American Orchestras remained in contact with orchestras in the affected areas, reporting on their situations and providing information and assistance. At <https://americanorchestras.org/disaster>, the League has also posted resources for musicians and orchestras affected by natural disasters, including links to organizations that give support; information on disaster response, recovery, and readiness; and ways to help orchestras and musicians affected by the hurricanes.



Houston Symphony musicians perform for displaced residents at the George R. Brown Convention Center on August 31, shortly after Hurricane Harvey hit, when the center served as an emergency shelter. Pictured are violinists Rebecca Reale and Sophia Silivos, violist Linda Goldstein, and cellist Brinton Smith.

its home, Jones Hall, suffered flooding. Damage was relatively minor; in contrast, the Houston Grand Opera, down the street from Jones Hall, sustained massive flooding that will require months of restoration. The **Symphony of Southeast Texas**, in Beaumont, reported no damage but stated that some members lost their cars or homes in the storm. The **Austin Symphony** was forced to cancel one concert but was otherwise in decent shape. Due to some concert-hall flooding, the **Victoria Symphony** had to postpone a mid-September performance until next March, but the orchestra’s offices were intact.

Florida wasn’t the only state affected by Hurricane Irma: orchestras as far north as Georgia and South Carolina were impacted. Due to flooding, the **Hilton Head Symphony Orchestra** rescheduled its season-opening concert for October 24. **Symphony Orchestra Augusta** in Georgia cancelled auditions but came through the storm otherwise unaffected.