

#MeToo and the Classical Music World

On December 3, the *New York Times* reported that the Metropolitan Opera had suspended James Levine, its former longtime music director, and launched an investigation into allegations of sexual abuse. The announcement followed accusations from four men that Levine had abused them decades ago. Levine has denied the allegations. After the news broke, the Ravinia Festival—where Levine was previously music director for the Chicago Symphony Orchestra’s summer residencies and was about to begin a five-year term



as conductor laureate—severed its ties with the conductor. The Boston Symphony Orchestra, where Levine was music director from 2004 to 2011, stated that it had received no reports of misconduct and that it would not employ the conductor in the future. In the *Cleveland Plain Dealer*, the Cleveland Institute of Music—where Levine worked in the 1960s and '70s—stated that “faculty and staff are instructed in both the spirit and letter of our long-standing policies and complaint procedures regarding sexual harassment and misconduct.” Levine will not face

criminal charges in Illinois regarding one claim of sexual misconduct in Lake Forest in 1986 and 1987 because at the time the statutory age of consent in Illinois was 16—the age of the accuser.

The revelations indicated that the classical music community is not immune from the same workplace concerns about sexual misconduct that dominated headlines in 2017 in politics and entertainment. At press time, developing stories had surfaced about sexual misconduct by conductor Charles Dutoit and by faculty members at the Boston Conservatory of Music, University of California at Davis, and Boston’s Berklee College of Music. As arts organizations reevaluate their policies regarding sexual misconduct, they are looking at ways to prevent incidents, including improving the vetting process when hiring staff and revising procedures to respond to incidents when they occur. The Boston Symphony Orchestra has stated that it is “committed to a zero-tolerance policy towards anyone who exhibits inappropriate behavior in the workplace” and that such behavior will “not be tolerated.” The orchestra added, “The classical music industry must seriously reflect on this moment and determine ways to ensure sexual misconduct has no place in our industry.”

The League of American Orchestras is deeply disturbed by the allegations of sexual harassment across various industries, including the classical music world. There should be no tolerance for harassment of any kind. The League encourages its members to collaborate with musicians and all key constituents to promote healthy workplaces. To that end, the League has posted resources for harassment prevention and response in the orchestral workplace at americanorchestras.org/shprevention. There you will find information and links to evidence-based methods for preventing harassment, practices from the Society for Human Resources Management, and a comprehensive set of guidelines from the U.S. Equal Employment Opportunity Commission.



Powell Hall at 50

The St. Louis Symphony Orchestra is celebrating 50 years at Powell Hall this month with multiple events. Built in 1925 as a vaudeville theater and movie house, the St. Louis Theatre was purchased by the St. Louis Symphony Society and repurposed into a concert hall, opening January 1968 as the orchestra’s first permanent home. The hall was added to the National Register of Historic Places in 2001. A free open house on January 20 includes an overview of the St. Louis Theatre, Powell Hall, and Grand Center Arts District by historian Andrew Wanko; an instrument playground; and an open rehearsal of the St. Louis

The St. Louis Symphony Orchestra and Music Director David Robertson in Powell Hall, the orchestra’s home since 1968.

Symphony Youth Orchestra led by Music Director Gemma New. A free “Powell Hall at 50” exhibit opens at the St. Louis Public Library in January.



The premiere of David Lang's *Symphony for a Broken Orchestra* at Philadelphia's 23rd Street Armory featured student and amateur musicians as well as professionals from the Curtis Institute of Music and Philadelphia Orchestra, conducted by Jayce Ogren.

Playing It Forward

The discovery of more than a thousand broken, unplayable musical instruments owned by the School District of Philadelphia was the catalyst for the premiere in December of a new symphonic work by David Lang—with professional and amateur musicians playing hundreds of those very instruments. Lang's 40-minute *Symphony for a Broken Orchestra* at Philadelphia's vast 23rd Street Armory featured musicians from Philadelphia's public schools, the Curtis Institute of Music, Philadelphia Orchestra, Temple University's Boyer College of Music and Dance, and elsewhere in the metro area, conducted by Jayce Ogren. Lang said the idea for the piece came after Robert Blackson, who runs the contemporary art gallery at Temple University, "told me that he had somehow—miraculously—gotten access to all the broken instruments in the Philadelphia public school system, and asked if I had any interest in writing something for them. I did! I am only a musician because there were robust music programs in the public schools that I attended as a child." *Symphony for a Broken Orchestra* was warmly received, but perhaps the best part is that broken instruments can be "adopted," using donated funds that will allow Temple Contemporary, in collaboration with instrument repair professionals, to mend fixable instruments and return them to public schools.



Karl Sletten/courtesy of Symphony for a Broken Orchestra

At the premiere of David Lang's *Symphony for a Broken Orchestra* a broken violin became a percussion instrument.

Kim Noltemy, Dallas Symphony's New Chief

Kim Noltemy is the new president and chief executive officer of the Dallas Symphony Orchestra, effective January 22, 2018. Noltemy has been the chief operating and communications officer for the Boston Symphony Orchestra, Boston Pops, and Tanglewood since 2015. She started her tenure at the BSO in 1996 as director of sales and marketing and was promoted to chief marketing officer in 2007. At the BSO she has overseen more than \$46 million in ticket sales and other earned revenue plus a corporate sponsorship program of \$6 million annually. She also raised funds for numerous other BSO projects. Noltemy was the strategist behind the BSO's new-media efforts, including the orchestra's digital download service, podcasts, and website. She has executive-produced television shows including two seasons of *New Tanglewood Tales* and three Boston Pops programs. Michelle Miller Burns, who has served as the Dallas Symphony's interim president and CEO since June 2017, will continue as executive vice president for institutional advancement and chief operating officer.



Michael Blanchard

Kim Noltemy

MUSICAL CHAIRS

DAVID CHARLES ABELL has been named principal guest conductor of the Philly Pops.

The Philadelphia Orchestra has appointed **MICHAEL ALBAUGH** director of collaborative learning.

The San Diego Symphony has named **MARIA CECILIA ARAUJO** vice president of education and community engagement, and **CLEMENT SO** as director of artistic planning.

The Buffalo Philharmonic Orchestra has added an additional title for **JENNIFER BARBEE**, currently director of development. She will also serve in the new position of associate director.

SUSAN BEAUDRY has been named executive director of the Springfield (Mass.) Symphony Orchestra.

CELESTE GOLDEN BOYER is the Cincinnati Chamber Orchestra's new concertmaster. She will retain her post as second associate concertmaster of the St. Louis Symphony Orchestra.



Boyer

Early Music America, a nonprofit service organization for the field of historical performance in North America, has appointed **KARIN BROOKES** executive director.

The West Michigan Symphony has named **ANDY BUELOW** executive director.

STUART CHAFETZ has been appointed principal conductor of the Columbus Symphony in Ohio.

DAVID CHAMBERS has been appointed vice president for development at the Chicago Symphony Orchestra.

North Carolina's Charlotte Symphony has named **JOHN CLAPP** general manager.

The Cleveland Institute of Music has named **DAN COLEMAN** director of development. **LISA WHITFIELD** is the school's talent development officer, a new position supporting diversity and inclusion initiatives.



Whitfield

ADAM CRANE has been named the New York Philharmonic's vice president of external affairs, a newly created post. **SUSAN MADDEN** is the orchestra's new vice president for development.



Crane

DENNIS RUSSELL DAVIES has been named artistic director and principal conductor of the Brno Philharmonic Orchestra in the Czech Republic, effective in 2018-19.

JENNIFER DRAKE, a member of the viola section of the Boise Philharmonic, has been named interim music director of the Boise Philharmonic Youth Orchestra for the 2017-18 season.

The Chelsea Symphony, based in New York City, has added **NELL FLANDERS** to its conducting staff.

The Philadelphia Orchestra has appointed **RYAN FLEUR** and **MATTHEW LODEN** interim co-presidents. Allison B. Vulgamore stepped down as president and CEO in December. Loden is the orchestra's executive vice president for institutional advancement, and Fleur is executive vice president for orchestra advancement.

Pennsylvania's Reading Symphony Orchestra has hired **DAVID GROSS** as executive director.

Remembering Helen DeVos (1927-2017)

The orchestra world lost one of its most generous and dedicated supporters this fall. Helen DeVos died on October 18 in Ada Township, Michigan, just outside her hometown of Grand Rapids. She was 90. DeVos, wife of Amway co-founder Rich DeVos,



Philanthropist
Helen DeVos

had a lifelong love of music from the time she began playing piano as a child. She channeled that passion into philanthropy, which in addition to music included programs for children and Christian education. She served on the board of the Grand Rapids Symphony for many years, and was a longtime supporter of the League of American Orchestras. In addition to her husband, DeVos is survived by four children, including son Dick, who is married to Betsy DeVos, the U.S. Secretary of Education.

Helen DeVos joined the Grand Rapids Symphony's board of directors in 1971, and in 1974 she and her husband established the orchestra's DeVos Quartet, allowing the orchestra to hire its first full-time musicians. In 2012 she and her husband launched the orchestra's \$40 million endowment campaign with a \$20 million gift. DeVos Performance Hall is one of many Grand Rapids institutions named after the couple.

DeVos served on the board of the League of American Orchestras from 1982 to 1992, and was an honorary board member at the time of her death. For her service to the orchestra field, she was awarded the League's Gold Baton Award in 2012. "Helen was the rare kind of donor who really understood the importance of a healthy sector," says League President and CEO Jesse Rosen. "She not only was instrumental in the growth and sustenance of the Grand Rapids Symphony, she believed in the League, and wanted us to have substantial, significant annual support for general operations. She had a deep commitment to all orchestras, with a particular interest in smaller-budget orchestras."

Catherine French, who was the League's president and CEO from 1980 to 1996, says, "I remember Helen DeVos fondly as an active member of the League Board and Executive Committee, as chairman of the Nominating Committee, and as a major donor who made possible much of the League's work. Her grace and elegance in inviting new members to join the board were also reflected in the way she thanked those whose board service was coming to an end. I will always be grateful for her extraordinary generosity to the League and to the field."

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Factory Made

This October, a former machine shop in Johnstown, Pennsylvania provided an unusual site for a free concert (below) by the Johnstown Symphony Orchestra. Inside the long-closed 40,000-square-foot Cambria Iron Lower Works building, Music Director James Blachly led the concert before a standing-room-only crowd that included former steelworkers and their families as invited guests. The program included Copland's *Fanfare for the Common Man*, Schubert's *Unfinished Symphony*—"representing that Johnstown's greatness is unfinished," Blachly noted—and Barber's *Knoxville: Summer of 1915*.



Selections from Bernstein's *On the Waterfront* were performed as the film was projected on the walls of the steel mill. Also shown during the Bernstein was additional footage, commissioned by Johnstown Area Heritage Association, shot in Johnstown two weeks before the steel mills closed in 1992. Blachly and Executive Director Michael Walther felt the mammoth machine shop offered the exact combination of acoustics, aesthetics, and historical significance they had been hoping to find.



Sacramento Philharmonic and Opera / Facebook photo

Music Stop

This fall, a bus shelter in downtown Sacramento became "The World's Smallest Concert Hall" for an initiative by the Sacramento Philharmonic and Opera. Launched on October 13 with a short concert performed by members of the Sacramento Philharmonic (above) and continuing through the end of November, the music hall/bus stop raised awareness of the regional arts scene. The shelter—directly across from the Sac Phil's performance venue—was wrapped with images and information about upcoming Sacramento Philharmonic and Opera performances. Speakers played music by composers featured in the 2017-18 season, including Brahms, Mozart, Rossini and Tchaikovsky. Matthew Buckman, the Sacramento Philharmonic and Opera's general manager, said, "It's an opportunity for us to display a little bit of what we do in front of our home."

League Names Jessica Schmidt as Diversity Advisor

The League has appointed Jessica Schmidt as diversity advisor. In this newly created position, Schmidt will lead and help the League in advancing its diversity, equity, and inclusion (DEI) strategy and programming. She will design the League's annual Diversity Forum, manage its DEI task forces, staff the board diversity committee, and help the League develop a long-term plan for its DEI work. From 2012 to 2017, she was director of education and community engagement at the Boston Symphony Orchestra, and was previously senior director of community programs at the Pittsburgh Symphony and education coordinator at the Dallas Symphony. She helped to create the League's Diversity Work Group and facilitated the League's Education and Community Engagement Mentoring Circle.

Nadia Boulanger, Center Stage

Did nearly every influential classical musician in the early twentieth century study piano or composition in Paris with Nadia Boulanger? Aaron Copland, Leonard Bernstein, Elliott Carter, Philip Glass, and Astor Piazzolla are just a few the students of the polymath, who was also an accomplished conductor, organist, lecturer, and music critic. Boulanger had lasting influence on a whole generation of musicians, yet cellist Mina Fisher, a member of the Minnesota Orchestra from 1979 until her retirement in 2012, thought a wider public ought to know about her, so she wrote *Nadia*. The play debuted at Minneapolis's MacPhail Center in September, with actress-singer Christina Baldwin in the title role. Steven Epp directed, and the play featured Fisher's own Bakken Trio—Fisher plus violinist Stephanie Arado and cellist Pitnarry Shin—performing “music that energized Nadia—music of her mentor Fauré, of her sister Lilli, of ‘the teacher of us all, Bach,’ and what Nadia called her own ‘worthless songs.’” During her research, Fisher spoke to several Boulanger students, including former Minnesota Orchestra Music Director Stanislaw Skrowaczewski.



Composer/pedagogue **Nadia Boulanger**, subject of Mina Fisher's new play, *Nadia*

O(maha) Fortuna

On November 12, after months of preparation with choral directors, diction coaches, and voice teachers, nearly 500 students gathered to become the chorus in the Omaha Symphony's performance of Orff's *Carmina Burana*. The performance was the culmination of the orchestra's annual Choral Collaborative program with select high school vocal programs. At the performance, led by Principal Pops Conductor Ernest Richardson and featuring professional soloists, the Holland Performing Arts Center overflowed with singers, musicians, and the exuberant sounds of young voices.



Above: A mass rehearsal for the Omaha Symphony's performance of Orff's *Carmina Burana*, with high-school students, soloists, and orchestra musicians at the Holland Center for the Performing Arts. Students wore custom *Carmina Burana* T-shirts in their school's colors.

Carnegie Hall and the '60s

On September 24, 1965, Carnegie Hall was the site of a massive Sing In for Peace that included 60 musicians, including Joan Baez, Pete Seeger, and the Fugs. Now Carnegie Hall—an arts organization primarily associated with classical music—is delving into those years with a citywide January-to-March festival entitled “The '60s: The Years that Changed America.” One of the names to emerge from that era is composer Philip Glass, who is co-curating the festival with historian Robert A. Caro, author of biographies of President Lyndon B. Johnson and New York City urban planner Robert Moses. In addition to concerts, lectures, discussions, screenings, and art exhibits, the festival will feature the Friction Quartet performing George Crumb's *Black Angels* on a program entitled “The Vietnam War: At Home and Abroad.” The Kronos Quartet pays homage to Jimi Hendrix, Janis Joplin, and other iconic voices of the era on a program that will include commissioned world premieres by Zachary J. Watkins (*Peace Be Till*) and Stacy Garrop (*Glorious Mahalia*). Events take place at Carnegie Hall and everywhere from the National Black Theatre to the New-York Historical Society, and topics range from the Civil Rights movement to free jazz, psychedelia, and the Voting Rights Act.

MUSICAL CHAIRS

The Stamford (Conn.) Symphony has named **RUSSELL JONES** executive director.

Cape Arts and Entertainment, the parent organization of the Cape Symphony and Conservatory in Massachusetts, has appointed **JONATHAN KALEIDIN** president and CEO.

The Toronto Symphony Orchestra has appointed **EARL LEE** artistic director of the Toronto Symphony Youth Orchestra.

Ohio's Mansfield Symphony Orchestra has named **OCTAVIO MÁS-AROCAS** music director. Más-Arocas is also the new director of orchestras at Ithaca College in New York.



Más-Arocas

Indiana's Evansville Philharmonic has appointed **BRIAN ONDERDONK** director of education and community programs.

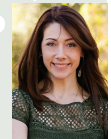
IAN PASSMORE has been named assistant conductor of the Omaha Symphony.

Ohio's Columbus Symphony Orchestra has appointed **DENISE REHG** to the newly created position of executive director.

ROBERT SULLIVAN has been named the Cincinnati Symphony Orchestra's principal trumpet, effective July 2018.

MICHAEL TILSON THOMAS will step down as music director of the San Francisco Symphony at the end of the 2019–20 season. That season will mark his 75th birthday and 25th year leading the orchestra.

The Pittsburgh Symphony Orchestra has appointed **LIZA PRIJATEL THORS** vice president of communications.



Thors

BRAMWELL TOVEY has been named director of orchestral activities at the Boston University School of Music, and principal conductor of the U.K.'s BBC Concert Orchestra. He ends his tenure as music director of Canada's Vancouver Symphony Orchestra in 2018, when he will become music director emeritus.

The Indianapolis Chamber Orchestra has named **TARN TRAVERS** concertmaster.



Travers

Boosey & Hawkes, the classical music publishing company, has appointed **JUDE VACLAVIK** director of promotion in its New York office.

The Irving S. Gilmore International Keyboard Festival and Awards, based in Kalamazoo, Michigan, has named **PIERRE VAN DER WESTHUIZEN** director.

ROGER WIGHT is the new vice president and general manager of Florida's Jacksonville Symphony.



Wight

Citizen Kuan

Carolyn Kuan, a native of Taiwan who came to the United States at age 14, has lived here for decades, but this fall she took the major step of becoming a U.S. citizen. On October 7, the Hartford Symphony Orchestra hosted a citizenship ceremony for Kuan, its music director, and ten other Connecticut residents, just before one of its season-opening concerts of Beethoven's "Eroica" Symphony at The Bushnell in Hartford. Free concert tickets were offered to the new citizens' family members. "We are honored to be a part of this important moment in the lives of our newest citizens, including our beloved Music Director, Carolyn Kuan," said Hartford Symphony Orchestra Executive Director Steve Collins.



Hartford Symphony Orchestra Music Director and new U.S. citizen Carolyn Kuan



Hartford Symphony Orchestra Music Director Carolyn Kuan (far right) takes the oath of U.S. citizenship, along with ten other Connecticut residents, on the Bushnell stage in Hartford, October 7, 2017.

Kuan noted that taking her oath onstage was "especially meaningful because the symphony has been such an important part of my life and this community," and credited Ruth Sovronsky, the HSO's development director, for coming up with the idea as a "natural extension of what we believe: music, as the universal language, truly does build a better community, welcoming all regardless of background, borders, skin shade, religion or economics."

Nelsons, Musical America's 2018 Artist of the Year

Musical America has named Andris Nelsons, music director of the Boston Symphony Orchestra, as its 2018 Artist of the Year. Nelsons—who will also become music director of the Leipzig Gewandhaus Orchestra in February 2018—received his award along with fellow honorees in December at Carnegie Hall in an event that also marked the publication of the 2018 *Musical America International Directory of the Performing Arts*. Also receiving 2018 awards were Mason Bates, Composer of the Year; violinist Augustin Hadelich, Instrumentalist of the Year; soprano Sondra Radvanovsky, Vocalist of the Year; and Young People's Chorus Founding Artistic Director Francisco J. Núñez, Educator of the Year.

Boston Symphony Orchestra Music Director Andris Nelsons (far right) with *Musical America* Features Editor Sedgwick Clark, December 2017



Fred Ktear

Shape Music

For two years, Florida's Nu Deco Ensemble has been making a splash at Miami-area venues with mixed-genre programs that often feature new music, DJs, dancers, and visual artists. In October, Nu Deco co-founders Sam Hyken, a trumpeter, composer, and arranger, and conductor Jacomo Bairos headed to Vizcaya Museum and Gardens to participate in a one-off yoga event. For the occasion, Bairos conducted Nu Deco in a new piece composed by Hyken and Ricardo Romaneiro, designed to sync with breathing and movement during a class led by yoga instructor Jennifer Pansa.



Jacomo Bairos, holding rain stick, is co-artistic director of south Florida's Nu Deco Ensemble. In October, he conducted a new piece designed to sync with the breathing and movements during a yoga class at Vizcaya Museum and Gardens.

It was a hit—yoga devotees snapped up tickets, wait lists were created, and the event sold out. Nu Deco's 2017-18 season, its third, also includes performances at the North Beach Bandshell, Arsht Center, New World Center, and a space called The Light Box that often features new music. Nu Deco's programs range from Stravinsky, Shostakovich, and Mason Bates to David Bowie, Daft Punk, Stevie Wonder, Depeche Mode, and Outkast. Both Hyken and Bairos hold degrees from Juilliard, and co-artistic director Bairos is also music director of the Amarillo Symphony in Texas.



Oregon Symphony

Actors and musicians shared the stage in the Oregon Symphony's world premiere of *Azaan*, a commissioned work combining Chris Rogerson's score and Dipika Guha's play about immigration.

Home Concerns

The Oregon Symphony in Portland is tackling some of today's most pressing issues with Sounds of Home, a three-part concert series exploring immigration, the environment, and homelessness. In November, Music Director Carlos Kalmar, whose parents fled Nazi Germany, led the world premiere of *Azaan*, a commissioned work examining immigration that combines a score by Chris Rogerson and a new theatrical work by playwright Dipika Guha. In January, a commissioned multimedia presentation by artist Matthew Haber evoked changing perceptions of the environment alongside a performance of Stravinsky's *Rite of Spring*. In May, a commissioned score by Gabriel Kahane exploring the theme of homelessness and featuring soprano Measha Brueggergosman, gets its world premiere. The focus on topical issues isn't only onstage: the orchestra is collaborating with local social-service agencies, community leaders, and other arts groups on free events, public discussions, and art-making projects. In addition, Oregon Symphony musicians, staff, and board members volunteer at social-service partners.

Mars Attacks!

The infamous Orson Welles fake-news radio broadcast *The War of the Worlds* got a modern twist in November, when the Los Angeles Philharmonic premiered Annie Gosfield's new opera version, which moved the action from the 1930s East Coast to modern-day L.A. Christopher Rountree conducted the musicians of the Philharmonic's New Music Group, and the director was Yuval Sharon, the Philharmonic's artist-collaborator in residence. Yuval has also directed earlier immersive opera stagings in L.A. with his company The Industry, including *Invisible Cities* (2014) in Union Station and *Hopscotch* (2016), performed in cars driving around the city. The new *War of the Worlds*—a co-production of the Philharmonic, The Industry, and the public art organization NowArt LA—took place inside and outside Disney Hall, with actress Sigourney Weaver as emcee/narrator. Refurbished air-raid sirens played a crucial role, and audience members were asked to participate in the action. Soprano Hila Plitmann performed from inside Disney Hall, while others—mezzo-soprano Suzanna Guzmán and baritone Hadleigh Adams—sang from remote locations. Brave new world, indeed.



Craig T. Mathew/Mathew Imaging

The Los Angeles Philharmonic's November 2017 premiere of Annie Gosfield's opera *The War of the Worlds* took place inside and outside of Disney Hall.

Denver's Women in Music Symposium

In October, Denver was the gathering place for a symposium meant to address what organizers called "the underrepresented role of women in the classical music industry." Over two days, the Denver Young Artists Orchestra hosted the Women in Music Symposium in partnership with the Colorado Symphony and the Lamont School of Music at the University of Denver. The symposium was held at the university and included masterclasses, recitals, panel discussions, and lectures about the evolving experience of women in music. At lecture-recitals, university faculty and composers including Hilary Tann and Jennifer Barker discussed their work. Said Kenney, "I didn't understand until I was in college that conducting and composition had been male-dominated throughout history. While there have been strides made in composition, members of major orchestras, and even their music directors, a closer look reveals there's still a long way to go. It's a process of education and it's wonderful the Young Artists Orchestra can contribute." The topic was certainly in the air in the second half of 2017, with the Bangor and Virginia symphony orchestras and Oregon's Chamber Music Northwest among those devoting programs to music by women composers and an increasing number of composition programs for young women.



In October, the Denver Young Artists Orchestra performed Hilary Tann's *The Open Field*, Shostakovich's Symphony No. 5, and Mozart's Horn Concerto No. 4, with Colorado Symphony horn player Carolyn Kunicki as soloist. DYAO Music Director Wes Kenney conducted.

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Essential Learning Curve

Thirty-two arts professionals from across the country gathered in Los Angeles last July to take part in the League of American Orchestras' Essentials of Orchestra Management program. Participants in the intensive ten-day seminar learn from a faculty of field leaders as they explore the fundamentals of orchestra management as well as the changing nature of orchestras and the new values, roles, and practices that are emerging as orchestras evolve.

Essentials participants are selected through a competitive process, and the 2017 participants came from orchestras and performing arts organizations nationwide; find the complete roster at https://americanorchestras.org/essentials_press. Since its inception in 2000, more than 400 professionals have participated in Essentials, including many who now hold key leadership positions in orchestras.

Hosted by the University of Southern California (USC) Thornton School of Music, the seminar was presented in association with the USC Arts Leadership Program, the Association of California Symphony Orchestras, and the Los Angeles Philharmonic. Essentials of Orchestra Management is made possible by generous grants from The Andrew W. Mellon Foundation and the National Endowment for the Arts.



Faculty members and participants in the League's 2017 Essentials of Orchestra Management seminar

League of American Orchestras

DISPEKER ARTISTS INTERNATIONAL

CONDUCTORS

Daniel Boico
Christoph Campestrini
Steven Fox
Bernard Labadie
Richard Lee
Mathieu Lussier
James Paul
Gregory Vajda

PIANISTS

Anderson & Roe Piano Duo
Katherine Chi
David Kadouch
Alexander Korsantia
Benedetto Lupo
Dubravka Tomsic
Gilles Vonsattel

VIOLINISTS

Timothy Chooi
Mayuko Kamio
Elina Vähälä

FRENCH HORN

David Jolley

ENSEMBLES

Aeolus Quartet
Busch Trio
Calefax Reed Quintet
Jasper String Quartet
New York Brass Arts Trio
Signum Quartet
Trio Valtorna

SPECIAL PROJECTS

Acte II
Troupe Vertigo
Ute Lemper

SOPRANOS

Tracy Dahl
Karina Gauvin
Shannon Mercer
Kelley Nassief
Christina Pier

MEZZO-SOPRANOS

Kristin Gornstein
Abigail Nims
Barbara Rearick
Claire Shackleton

CONTRALTO

Emily Marvosh

TENORS

Frank Kelley
Christopher Pfund
Steven Tharp
Daniel Weeks
Lawrence Wiliford

BARITONES

Anton Belov
Jochen Kupfer
Richard Zeller

BASS-BARITONES

Stephen Bryant
Michael Dean
Kevin Deas

BASS

Nikita Storojev

CHORUS

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