

# The Score

NEWS, MOVES, AND EVENTS IN THE ORCHESTRA INDUSTRY

## UKRAINE RESPONSE

On February 24, Russia invaded Ukraine. Orchestras all over the world responded to the crisis rapidly, and showed their support for Ukraine by performing the Ukrainian National Anthem, adding compositions by Ukrainian composers, lighting their concert halls in the blue and yellow colors of the Ukraine flag, and hosting concerts to raise money for humanitarian assistance to Ukrainian citizens and refugees. Heart-rending images of music-making flooded the internet: cellist Denys Karachevtsev playing Bach in the bombed-out city of Kharkiv; the Kyiv Classic Symphony Orchestra performing in a frigid Maidan Square in Kyiv. The war also had an immediate impact on concert programs in Europe and the U.S. Yannick Nézet-Séguin and David Robertson stepped in to conduct Vienna Philharmonic concerts at Carnegie Hall in New York and at Artis—Naples in Florida, after Russian conductor Valery Gergiev was removed from that tour. Gergiev has long publicly supported Russian President Vladimir Putin, including during the country's military incursions in eastern Ukraine and Syria. Gergiev's contract as principal conductor at the Munich Philharmonic was terminated, and other orchestras also severed ties with the conductor. Anna Rakitina, assistant conductor of the Boston Symphony Orchestra, stepped in to conduct two New York Philharmonic concerts originally scheduled to be led by Russian conductor Tugan Sokhiev, who resigned his positions as music director of the Bolshoi Theater in Moscow and France's Orchestre National du Capitole in Toulouse, rather than publicly clarify his position on the war.



Tyler Cervini

Musicians from the Rochester Philharmonic perform at the orchestra's March 12 concert raising funds for humanitarian assistance to Ukraine.



Margaret Wrablewski/Kennedy Center



Severance Hall Cleveland Roger Mastroranni

The Kennedy Center in Washington, D.C. (left), and the Cleveland Orchestra's Severance Hall (right) were among the performing arts venues lit in blue and yellow, the colors of the Ukrainian flag.



Ukrainian conductor Oksana Lyniv, music director of Italy's Teatro Comunale di Bologna, leads a recent concert wearing a sash in the colors of the Ukrainian flag. Lyniv has been active in efforts to raise funds to help Ukrainians, including evacuating musicians from the Youth Symphony Orchestra of Ukraine, which she founded in 2016.

**In the wake of the Russian invasion, on March 6 the League of American Orchestras issued a statement in support of Ukraine. The statement, posted at <https://americanorchestras.org/solidarity-with-ukraine/>, is being regularly updated with links to examples of American orchestras that are supporting Ukraine, which at press time included 28 ensembles. The statement appears below:**

Dear Colleagues,

The Russian invasion of Ukraine is a betrayal of humanity. In the face of this attack on an independent nation, with innocent citizens being killed, maimed, or forced to flee their homes, we may feel powerless as arts organizations to make a difference. Nonetheless, this past week the classical music world has moved swiftly to respond to unfolding events and many American orchestras have expressed their solidarity with the people of Ukraine in powerful ways.

Music at its very core stands for humanity, peace, freedom of expression, and for coming together above personal difference. As a sector we will continue to use our voice and our art to stand up for dignity and safety in the face of oppression.

The League of American Orchestras has brought together on this page some examples of how orchestras are supporting Ukraine in this tragic moment.

Sharing artistry and using the power of music to support peace and understanding are ways orchestras can help now and in the weeks ahead. One resource orchestras might find helpful is the Ukrainian Scores project, which provides musical scores by Ukrainian composers. We invite orchestras to highlight their artistic responses by sending an email to [advocacy@americanorchestras.org](mailto:advocacy@americanorchestras.org) with a link to your orchestra's action.

The U.S. Department of State is highlighting a gofundme campaign for a Ukrainian Humanitarian Fund as one centralized fundraising effort, which also includes links to individual, verified nonprofit humanitarian organizations.

We will continue to update this page and keep you informed about other ways you can help.

With best wishes,

Simon Woods  
President and CEO  
League of American Orchestras



David K. Riddick

Maria Rosario Jackson, new chair of the NEA

## New Chair at the NEA

On December 18, 2021, the U.S. Senate confirmed Maria Rosario Jackson as the 13th chair of the National Endowment for the Arts (NEA). Jackson is the first NEA chair to be an African American and Mexican American woman. She is a professor in the Herberger

Institute for Design and the Arts at Arizona State University, where she also holds an appointment in the Watts College of Public Service and Community Solutions. Jackson holds a doctorate in urban planning from the University of California, Los Angeles and a master of public administration degree from the University of Southern California. Her work appears in professional and academic publications, and she has been an advisor to numerous foundations. "The work of the NEA and the need for arts and creativity are more important now than ever," Jackson stated. "In addition to serving as an economic engine, arts and creativity are core to what it takes to heal our nation, our communities, and ourselves." In February, the Senate also confirmed Shelly C. Lowe lead the National Endowment for the Humanities (NEH), making Lowe the first Native American to lead the NEH.

## Championing Music Education

The Illinois Philharmonic Orchestra recently honored longtime board member Marilynn Tannebaum by naming its new music education program after her. The Marilynn Tannebaum Youth Music Education Institute is now the umbrella for IPO's youth-education programs, which aim to make instrumental programs accessible to young people through experiences with professional musicians. The orchestra surprised Tannebaum with the announcement during a concert at Olympia Fields Country Club. Tannebaum attended her first IPO concert in the 1980s, routinely brought members of the orchestra into the Park Forest school where she was principal, and worked to create a full youth concert for students from Chicago's South Suburbs. Tannebaum joined IPO's board of directors in 1988 and became board president in 1993; she has continued to champion music and education for three decades, serving on the boards of the IPO and the Suburban Youth Symphony Orchestra. Said IPO Executive Director Christina Salerno, "The Institute will be a vehicle for IPO to attract wider community support for youth music programming, thereby increasing opportunities for all children."



Longtime Illinois Philharmonic Orchestra supporter Marilynn Tannebaum at the unveiling of the orchestra's new music education program named for her.



## Hear Her Voice

New works by women composers were increasingly performed by orchestras this winter, thanks in part to the Virginia B. Toulmin Foundation Orchestral Commissions Program for women composers, an initiative of the League of American Orchestras, in partnership with American Composers Orchestra. In February, the Houston-based ROCO (formerly River Oaks Chamber Orchestra) played the world premiere of Leanna Primiani's *Neither man nor money validate my worth*, led by guest conductor Sarah Hicks. In early March, the San Francisco Symphony gave the first performances of Fang Man's *Song of the Flaming Phoenix: Concerto for Sheng and Orchestra*, conducted by Music Director Esa-Pekka Salonen, with Wu Wei as the sheng soloist. In mid-March, the St. Louis Symphony Orchestra, led by Music Director Stéphane Denève, premiered Stacy Garrop's *Goddess Triptych*. What's ahead for the Toulmin program? World premieres by Cindy Cox at the Saint Paul Chamber Orchestra and by Wang Jie at the Buffalo Philharmonic in May and June—with more to come.



Kristen Loken

At the San Francisco Symphony's world premiere of Fang Man's *Song of the Flaming Phoenix*, from left: Music Director Esa-Pekka Salonen, composer Fang Man, and sheng soloist Wu Wei.



ROCO

Leanna Primiani, at far left, at a rehearsal of her new *Neither man nor money validate my worth* with ROCO and conductor Sarah Hicks.



St. Louis Symphony Orchestra

Composer Stacy Garrop takes a bow at the world premiere of her *Goddess Triptych* with the St. Louis Symphony Orchestra and Music Director Stéphane Denève.

## MUSIC ON TAP

During the pandemic, the New Bedford Symphony Orchestra in Massachusetts has taken a flexible approach, presenting concerts however and wherever it is safe to do so, from outdoor events in city parks to performances in a design showroom in the city's seaport district. One sign of the changing times: in March, the orchestra's "Symphony on Tap" concerts returned to Kilburn Mill, an event space in a former textile mill overlooking Clark's Cove, near downtown New Bedford. One-hour concerts in the series feature the full orchestra performing in a nightclub setting; doors open an hour before the concert for cocktails, craft beer, and food, and the space stays open an hour afterward for audience members to mingle with musicians and Music Director Yaniv Dinur. In March, attendees were required to provide proof of full vaccination or documentation of a negative COVID-19 test.



The New Bedford Symphony Orchestra performs at Kilburn Mill, a converted textile mill.



Max Ritter

Seattle-based multi-instrumentalist and songwriter Kishi Bashi performed in the Seattle Symphony's February concert marking the 80th anniversary of Executive Order 9066, which confined more than 100,000 Japanese Americans to internment camps during World War II.

# REMEMBERING EXECUTIVE ORDER 9066

In February 1942, just after the bombing of Pearl Harbor, President Franklin D. Roosevelt issued Executive Order 9066, which authorized the evacuation of all persons deemed a "threat" to national security, the majority of whom were Japanese American citizens. Over the next six months, more than 100,000

men, women and children of Japanese ancestry were moved from the West Coast to guarded relocation centers known as internment camps. Two orchestras were among those marking the 80th anniversary of Executive Order 9066 this February. The Seattle Symphony performed *Beyond the Hills*, a commissioned world premiere by Japanese American composer Paul Chihara, which grapples with Chihara's own experience with the incarceration. The program also featured Seattle Symphony musicians performing with Seattle-born multi-instrumentalist and songwriter Kishi Bashi in his *Improvisations on EO9066*. In the Benaroya Hall lobby, the orchestra presented a multimedia exhibit by filmmaker JJ Gerber in collaboration with Kishi Bashi telling stories of those impacted by Executive Order 9066, featuring oral histories and photography by Dorothea Lange.

In Colorado, the Denver Young Artists Orchestra performed with a taiko drum ensemble from the Japanese Arts Network, a national organization that celebrates Japanese arts experiences in America. The concert featured Luigi Morleo's *On Western Terror 8*, an artistic critique of the legacy of Western colonialism. Denver Young Artists musicians and the taiko ensemble also performed the jazz tune "Sing, Sing, Sing," arranged by Gary Tsujimoto, and the taiko song "Gendai Ni Ikuru" ("Living in the Present").

## Orlando Opening

In January, a long-awaited day for music-loving Floridians arrived: the opening of Orlando's Steinmetz Hall, one of three theaters within the \$612 million Dr. Phillips Center for the Performing Arts (other venues at the Phillips Center opened in 2014). Steinmetz Hall is home to the Orlando Philharmonic Orchestra and also hosts performances by other groups. At January's inaugural "Rise and Shine" show, among the Florida ensembles performing were the Philharmonic, Asian Cultural Association, Bach Festival Society, Florida Symphony Youth Orchestras, Orlando Choral Society, United Ballet Theatre, and Latin rock band Rico Monaco—with Philharmonic Music Director Eric Jacobsen presiding. The Orlando Philharmonic will perform six classics and five pops concerts in the new hall in the 2022-23 season. The multifunction theater can be transformed to accommodate a variety of art disciplines and events, with a maximum seating of 1,650 people. The Phillips Center includes three theaters, smaller performances spaces, rehearsal studios, classrooms, offices, a rooftop terrace, and a public plaza.



Courtesy Dr. Phillips Center for the Performing Arts

The Orlando Philharmonic Orchestra and Music Director Eric Jacobsen on opening day of Steinmetz Hall in Orlando, Florida.



Kevin McLaughlin

The marquee of the Apollo Theater in Oberlin, Ohio, one of the venues where silent films were screened with live orchestra music during the weeklong Cleveland Silent Film Festival in February.

## Silent-Movie Music in Cleveland

In February, Cleveland Orchestra musicians and students at Oberlin Conservatory were among the participants in the inaugural Cleveland Silent Film Festival and Colloquium: Music That Once Filled the Silence. Emily Laurance, a visiting associate professor of musicology at Oberlin Conservatory, came up with the idea for the weeklong festival, which also featured the five-member Mont Alto Motion Picture Orchestra—which performs silent-film repertoire—and its music director, Rodney Sauer. Violinist Isabel Trautwein and other Cleveland Orchestra musicians joined Mont Alto in music by John Stepan Zamecnik (1872-1953), an American composer best known for writing music to accompany silent films, and his mentor, Antonín Dvořák. The Mont Alto orchestra performed Zamecnik's music during screenings of the Buster Keaton classic *Steamboat Bill, Jr.* and other silent films at Northeast Ohio venues that included Cleveland's 1928 Hermit Club, the Cleveland Institute of Art Cinematheque, and Oberlin's restored Apollo Theater. During the festival, Sauer coached Oberlin Conservatory on the art of choosing, arranging, and performing historic silent-movie scores, once known as "photoplay" music.



# GAME TIME

Not one but two Los Angeles-based youth orchestras were featured as part of this year's Super Bowl at the new SoFi Stadium in Inglewood, California. Three days before the Super Bowl, the Inner City Youth Orchestra of Los Angeles (ICYOLA) made television history when it became the first full orchestra to perform on the annual NFL Honors Show. The show—aired live on ABC, ESPN+, and the NFL Network—featured the orchestra in pre-show performances of Aaron Copland's *Fanfare for the Common Man*, William Walton's *Crown Imperial*, and John Williams's *Superman March* and *Star Wars* main theme. During the Honors Show itself, the orchestra played music by David Robidoux, who has composed for NFL Films. Founded in 2009, ICYOLA performs in venues throughout Los Angeles. On game day at SoFi Stadium, the Los Angeles Philharmonic's YOLA (Youth Orchestra Los Angeles) performed "Lift Every Voice and Sing" with gospel duo MARY MARY, conducted by Thomas Wilkins, principal conductor of the LA Phil's Hollywood Bowl Orchestra. By the way, a few hours later the home team won the football game—in overtime.



Inner City Youth Orchestra of Los Angeles musicians perform on the nationally televised NFL Honors Show, February 10, 2022.

## Name Changes

Orchestras in Indiana, New Jersey, and California recently changed their names. The Muncie Symphony Orchestra has merged with the Marion Philharmonic to become Orchestra Indiana. The Montclair Orchestra—based in the New York City suburb of Montclair, New Jersey—is now APEX Ensemble. And Symphony Silicon Valley in California was renamed Symphony San Jose, after the city where it performs. Orchestra Indiana's executive director is Scott Watkins, who previously held that position in Muncie; the two organizations will share administration and a combined board of directors, with concerts in both cities planned for the 2022-23 season, with conductor Matthew Kraemer as artistic advisor. In announcing the merger, officials from the Marion and Muncie orchestras said the merger will allow the ensembles to share programming, be more operationally sustainable, and enhance programming and performances in their hometowns. Andre Weker is founder and president of the APEX Ensemble; its music director is David Chan, concertmaster of the Metropolitan Opera Orchestra. Student musicians associated with APEX rehearse and perform side by side with musicians from the Met and New York Philharmonic. The changes come as APEX plans to expand its youth programs this fall.



## Made in Madison

The Wisconsin Chamber Orchestra gave the first-ever performance of composer in residence Bill Banfield's Symphony No. 8 in January—but it was a world premiere with a surprisingly long history. Based on the life of Black bass-baritone and activist Paul Robeson, Banfield eighth's symphony, *Where I Stand*, was commissioned in 2000 by the New England Conservatory of Music. The work's premiere never happened at the Conservatory, and eventually the digital score vanished in a technology upgrade. Banfield's copyist, Peter Kienle, tracked down the score, and on January 28 Music Director Andrew Sewell led the Wisconsin Chamber Orchestra in the work's long-delayed debut at Madison's Overture Center. Banfield hit the ground running when he started his three-year term as the WCO's inaugural composer in residence last summer, meeting with students and speaking with audiences. "As a visiting musician, one of the first steps should be the local high schools," Banfield told Madison's *Cap Times*, "because if I'm going to make music that matters, it has to connect." Banfield will write two pieces for the WCO during his residency: a work featuring the words of Frederick Douglass for this summer, and a symphony for 2024.



Composer in residence Bill Banfield with Wisconsin Chamber Orchestra musicians and Music Director Andrew Sewell.

Russell Lee



Mark Williams, CEO of the Toronto Symphony Orchestra

## Mark Williams Named CEO at Toronto Symphony

The Toronto Symphony Orchestra has appointed Mark Williams as chief executive officer. He succeeds Matthew Loden, who became dean of Rice University's Shepherd School of Music in October. Williams goes to the Toronto Symphony from the Cleveland Orchestra, where he was chief artistic and operations officer, overseeing artistic planning and programming, commissions and premieres, touring, and orchestra operations. Before joining the Cleveland Orchestra in 2013, Williams was artistic administrator of the San Francisco Symphony from 2009 to 2012, and directed programming of series, co-produced staged operas, and led casting. He began his career in artist management, holding posts at Columbia Artists Management and IMG Artists. A native of Ohio, Williams holds a bachelor of music degree in horn performance from the Cleveland Institute of Music and Case Western Reserve University. Williams stated that the Toronto Symphony "is an orchestra with immense musical gifts, big ambitions, limitless energy, and a desire to connect with its community through music."

## SECOND GENTLEMAN GETS MUSICAL

When Vice President Kamala Harris toured Milwaukee in January, her husband, Doug Emhoff, visited the Milwaukee Youth Arts Center (MYAC) to highlight the federal COVID-19 relief grants that helped the arts center remain open and organizations such as the Milwaukee Youth Symphony Orchestra (MYSO) and First Stage to keep operating during the pandemic. Emhoff met with the leaders of MYAC, MYSO, and First Stage, and young musicians from the Milwaukee Youth Symphony spoke about what the arts mean to them. Noor Salameh, a cellist in the youth orchestra's Senior Symphony, talked about her volunteer work with Progressions, an intensive string training program for third- and fourth-graders, and how she views classical music training and orchestral ensembles as examples of equity in education, with everyone learning and working towards a shared goal. Clark Snavelly, concertmaster of the Senior Symphony, said, "It would have been hard to make it through the height of the pandemic without MYSO." Emhoff stated that a background in the arts would serve the students well, wherever their career paths might lead.



Doug Emhoff meets musicians from the Milwaukee Youth Symphony Orchestra and other arts groups while visiting recipients of Shuttered Venue Operators Grants, which helped support orchestras nationwide during the pandemic.



2022 Avery Fisher Career Grant recipients, from left: Mackenzie Melemed, Steven Banks, Ji Su Jung, Jonathan Swensen, and Randall Goosby

## Career Boost

Over the years, the Avery Fisher Career Grants have helped to launch the careers of some 166 outstanding young musicians. This year's grants broke new instrumental ground: for the first time, awards went to a percussionist and a saxophone player. The 2022 Career Grant recipients are: Steven Banks, saxophone; Randall Goosby, violin; Ji Su Jung, marimba and solo percussion; Mackenzie Melemed, piano; and Jonathan Swensen, cello. The winners were announced on March 22 at the Jerome L. Greene Performance Space in Manhattan, where the musicians gave a concert that was livestreamed on classical music station WQXR. The Career Grants of the Avery Fisher Artist Program give professional assistance and recognition to talented emerging instrumentalists. Each recipient is given an award of \$25,000, to be used for advancing a career. Additionally, the recipients' performances at the Career Grant announcement are professionally recorded for their unrestricted use, posted online, webcast live, and later broadcast and streamed by WQXR.





Hugh Long speaks at the League of American Orchestras' 2017 National Conference in Nashville.

## IN MEMORIAM: HUGH WILSON LONG, LEAGUE BOARD MEMBER AND LOUISIANA PHILHARMONIC BOARD PRESIDENT

Hugh Long, a champion of orchestras and a member of the Boards of Directors of the League of American Orchestras and the Louisiana Philharmonic, died on March 2, 2022, in a snowmobile accident in Yellowstone National Park. He was 82. His service to the League, to the Louisiana Philharmonic, and to the cause of orchestral music was exemplary.

Long was elected to the League's Board of Directors in June 2010 and served three terms; he would have begun his fourth term in June 2022. Highly active on the League's board, he served as chairman of the Program Committee (previously the Knowledge, Learning, and Leadership Committee) and was a member of the Executive, Human Resources, Audit, Investment, Finance, and Equity, Diversity, and Inclusion committees. "Hugh Long was a treasured member of the League's board," said League President and CEO Simon Woods. "He was a gracious and insightful presence, and he was deeply committed to the League's mission and to the whole orchestral field. He was a great friend to many other League board members, and was a tireless supporter of the League's staff. We thank him for everything he did for us and send deepest condolences to his family and to everyone at the Louisiana Philharmonic."

Music played a major role in Long's life, and he served as a trustee and president of the Louisiana Philharmonic Orchestra's Board of Directors. In a statement, Anwar Nasir, executive director of the Louisiana Philharmonic, commented, "The Louisiana Philharmonic Orchestra is deeply sorry to announce the passing of Dr. Hugh Long, a long-time board member, colleague, mentor, advocate, and friend. In addition to serving on the boards of the LPO and the League of American Orchestras, Hugh was a long-time professor of health policy and management, and a renowned health policy and finance scholar at Tulane University.... Hugh was so giving of his time as our longest-serving board president, from 2001 to 2016, and as treasurer for an additional five years. Whether sharing his keen sense of strategy, financial and governance acumen, or passion for a good concert, Hugh could always be counted on as a leader, a mentor, a teacher, and a friend."

Long is survived by his wife, Susan Krinsky; a son, Benjamin Alan Long; a daughter, Kira Nicole Long; a sister, Amanya Wasserman; and three grandchildren.

# Musical Chairs

The St. Louis Symphony Orchestra has named **YOLANDA ALOVOR** to the newly created post of vice president of external affairs and equity, diversity, and inclusion.



Canada's National Arts Centre Orchestra has appointed **DANIEL BARTHOLOMEW-POYSER** as its principal youth conductor and creative partner.

The Raymond F. Kravis Center for the Performing Arts in West Palm Beach, Florida has selected **PHILLIP BERGMANN** as artistic advisor for classical music.

The Oklahoma City Philharmonic has appointed **MARK BEUTLER** as director of marketing and public relations.

The El Paso Symphony Youth Orchestra has named **NATHAN BLACK** general manager, effective May 1.

Virginia's Petersburg Symphony Orchestra has selected conductor and violinist **NAIMA BURRS** as music director, succeeding Ulysses Kirksey, who died in August 2021.

The Williamsburg Symphony Orchestra in Virginia has named **MICHAEL BUTTERMAN** as music director, effective with the 2022-23 season. Buttermann also holds music director posts at the Boulder Philharmonic, Pennsylvania Philharmonic, and Shreveport Symphony.

**PATRICK CHAMBERLAIN** has been hired as the Aspen Music Festival and School's vice president of artistic administration.

California's Pacific Symphony has appointed **GARRETT COLLINS** as vice president of marketing and communications.

The Fort Worth Symphony Orchestra has named **JOSHUA ELMORE** to the post of principal bassoon.



**JULIE GIBBS** has been appointed vice president and chief philanthropy officer of the St. Louis Symphony Orchestra.

**LINA GONZALEZ-GRANADOS** has been hired as resident conductor at the Los Angeles Opera.

Indiana's Fort Wayne Philharmonic has promoted **BRITTANY A. HALL** from assistant managing director to managing director.

**DANIEL KHALIKOV** has been named concertmaster of the Chamber Orchestra of New York.

The Chattanooga Symphony and Opera in Tennessee has appointed **JOHN KILKENNY** as executive director.

The Springfield Symphony Orchestra (Massachusetts) has hired **PAUL LAMBERT** as interim executive director; previous interim executor director John Anz stepped down in December.

The Amarillo Symphony has tapped **LARRY H. LANG** as executive director.

The League of American Orchestras' Emeritus Board has added three members: **LOWELL J.**

**NOTEBOOM, ANNE PARSONS, and STEVEN C. PARRISH.** [Note: Anne Parsons, the former president and CEO of the Detroit Symphony Orchestra, died in late March, as this issue of *Symphony* went to press. The League's Emeritus Board continues to list its members posthumously. *Symphony* will report on Parsons' life and career in the summer issue.]

**PETER OUNDJIAN** has been named the Colorado Symphony's principal conductor. Oundjian has served as the orchestra's artistic consultant for the past two seasons.

The Hot Springs (Arkansas) Music Festival has appointed **DAVID PALMER** as interim executive director and **CAROLINE KINSEY** as general manager,

**MANDY PETERSON-TICE** has joined the Alabama Symphony Orchestra as director of development.

**CARLOS MIGUEL PRIETO** has been appointed music director of the North Carolina Symphony, effective with the 2023-24 season. He is currently the orchestra's artistic advisor and will serve as music director designate in 2022-23.

Wisconsin's Madison Symphony Orchestra has tapped **ROBERT REED** as executive director, effective June 6, 2022.



The Erie Junior Philharmonic in Pennsylvania has named **MATTHEW SALVAGGIO** as music director.

The Boston Symphony Orchestra has announced staffing changes at Tanglewood. **ASADOUR SANTOURIAN** has been hired as vice president, Tanglewood Music Center and Learning; Santourian was previously the Aspen Music Festival and School's vice president of artistic administration. **MAUREEN FLORES** is the orchestra's new chief development officer. Stepping down are Tanglewood Music Center Director Ellen Highstein and Tanglewood Learning Institute Director Sue Elliott.

The Chautauqua Institution in New York State has named **LAURA SAVIA** as vice president of performing and visual arts, overseeing the summer Amphitheater concert series and resident Chautauqua Symphony Orchestra, among other programs.

**SYDNEY SCHLESS** has been selected as the Kalamazoo Symphony Orchestra's director of marketing.



Arizona's Flagstaff Symphony Orchestra has promoted **STEPHANIE STALLINGS** from development manager to executive director.

Australia's Sydney Symphony Orchestra has appointed **CRAIG WHITEHEAD** as interim CEO, after Emma Dunch stepped down in December.

## Looking ahead...

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