

Annual Meeting and Luncheon

June 2, 2022

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SIMON WOODS: Good afternoon, everybody. Sorry to interrupt your lunch. Could I have your attention please. Hello everyone. Great to see you here today on day two. So, I have a question for you. Is everybody having a great conference? Yes. There is-- there is such a vibe at this conference. There is such an atmosphere. There is so much collegiality and friendship and hugging. And it is just wonderful to be part of it. So, thank you all for making that.

Now, everybody has a job at their table today. You know, I've come to many of these dinners-- these lunches. And every time I come to these lunches, I always seem to end up sitting at a table-- coming in at the last minute, sitting at a table and not knowing anybody at the table. So, your job at every table, please, is to make a new friend. Okay? Got that? Everybody at the table-- before you leave. Don't have to do it now, but before you leave, make a new friend.

Okay. But let me have your attention for a little minute here because-- hello? Okay. Attention please. If I could have your attention. Okay. There we go. Terrific.

Okay, so, just to get us that'd here I want to reflect on one thing, a very important thing, which is we talked about it before, we need to mention it again now. Collective action over the course of the pandemic. During the pandemic we had orchestras in Texas rallying support from Republican Senator John Cornyn as the lead co-sponsor for the Save our Stages bill. Florida orchestras weighing in with Republican Small Business Committee Chair Marco Rubio to secure eligibility for PPP. And
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California orchestras, including her own hometown orchestra in San Francisco, urging support from Speaker Nancy Pelosi. Your action together, quite literally from coast-to-coast, helped create the bipartisan support that made pandemic relief possible. So, that is a big thank you to all of you for your support in that.

And talking of House Speaker Nancy Pelosi, I'm very pleased to introduce a welcome video from Speaker Pelosi to Conference.

[VIDEO PRESENTATION]

Thank you, Speaker Pelosi. Thank you to all the politicians across the aisles who support the arts in the country. We appreciate it.

Now for some music. The League's Annual Meeting and Luncheon has been generously supported by Kontrapunktus Baroque Chamber Ensemble. They are represented here today by executive director Raymond Jacobs and consultant John Schwerbel. We thank Kontrapunktus for their support.

Kontrapunktus is an up-and-coming LA-based Baroque chamber ensemble, comprised of remarkable young musicians who all hail from the Colburn School of Music in Los Angeles and the Juilliard School in New York City. They are led by Concertmaster Hannah White. And today they'll be playing a special Baroque set, including music by Geminiani and Vivaldi, culminating in a performance of Vitale's Chaconne in G Minor by one of the fastest rising stars in classical music today, Aubree Oliverson. And we hope you enjoy the performance. We're going to invite you to just pause your

conversations and pay attention to these wonderful, young musicians. And we hope you enjoy the music and we'll be back with the program afterwards.

So, please welcome Kontrapunktus.

[MUSICAL PRESENTATION]

AUBREE OLIVERSON: Wow. Well, it's not every day that they get to play for so many people who are so involved in this incredible artform that we've all devoted our lives to. So, it's quite the pleasure for me. And I'm grateful for Kontrapunktus for having me. It's an honor to be on stage with all of these musicians, these amazing musicians.

My name is Aubree Oliverson. And we are going to play the Vitale Chaconne for you all. So, being a Chaconne, it is very-- it is quite repetitive. It's a theme in variations. And the theme comes back about four or five times. But I find that within the nature of this repetition it is quite meditative. And I find it to be deeply moving. So, I hope you all enjoy. And after the Vitale, we'll finish it off with a little Vivaldi.

[MUSICAL PRESENTATION]

SIMON: Thank you very much to Kontrapunktus. [UNINTEL] enjoyed their wonderful music. And to Aubree Oliverson. Wonderful talents. Wonderful, wonderful. Great, great music.

Okay, I want to say a note of thanks to the National Endowment for the Arts. The NEA, as you know, we value them deeply because of the leadership they've provided through the NEA for grantmaking, research, convenings, and in fact, critical support for this very conference. So, we're very grateful to-- and all our friends at the NEA. To Ann Meier Baker, Court Burns, Anya Nykyforiak, and all of their music division for the guidance they share with us, and particularly, with you, with orchestras all year round. So, a quick round of applause if we may for support for the National Endowment for the Arts.

And it gives me very great pleasure now to introduce from the National Endowment to the Arts, Sonia Tower, the NEA's Director of Strategic Communications and Public Affairs, who brings long experience in music, public policy, and the cultural sector to her leadership at the agency. And it's a great pleasure to to welcome Sonia-- oh, she's behind me. Well, there you go. It's a great pleasure to welcome-- I was looking over there. It's a great pleasure to welcome Sonia to the stage. Sonia, thank you so much for joining us. And we're happy to hear from you.

SONIA TOWER: Thank you, Simon, for that lovely introduction and for the invitation to join you and say a few words on behalf of the Arts Endowment. Personally, I just need to say bravo to Kontrapunktus. That was really extraordinary. So, it was-- put me in a very good mood.

Bravo, also, to the board and staff of The League for your extraordinary work in mounting this conference, despite many challenges that we know you faced. And many thanks to the Los Angeles Philharmonic and the Association of California Symphony Orchestras for your leadership in serving as the conference hosts.

Good afternoon, everyone. I am Sonia Chala Tower and I'm delighted to be with you today. I'm also happy to convey warm greetings from our chair of the National Endowment for the Arts, Dr. Maria
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Rosario Jackson. She sends warm regards to everyone here and her thanks for everything you do everyday on behalf of the arts.

I feel very honored to have been appointed by President Biden to head up communications for the National Endowment for the Arts. And I'm also feeling very energized by the appointment of our new chair and inspired by her vision for the future. More than anything, I want to tell you how much I appreciate your being here today. And especially, I want to thank you for your commitment to music, to your staff, to your orchestras. You have an important role as leaders and stewards of music and culture in your communities. And we are grateful for your leadership, especially over the past two years.

But you're here. Isn't it wonderful to be together again, to see friends and colleagues, and to hear live music together? We needed it. So, congratulations for being here.

Just to update you on how the Arts Endowment is doing. Over the past two years, the agency was in maximum telework mode carrying out our full range of programming. Going virtual like many of you with our public programs such as Jazz Masters, Heritage Fellows, and Poetry Out Loud. In 2020, in addition to our regular grants, the NEA distributed 75 million as part of the Cares Act to assist the creative sector.

In 2021, in addition to our regular programming, the Arts Endowment developed a new grant program and distributed 135 million in relief funding through the American Rescue Plan. The money was granted to state, regional, and local arts agencies, as well as directly to arts organizations to help the arts and culture sector recover. To support employment, operations and faculty costs, supplies, marketing, everything that you need to be in business. These were operating funds and they didn't

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require a match, which is unusual for the NEA. We don't usually do that. But it was important to provide some relief.

Orchestras, I'm happy to say, received 24-- there were 24 orchestras that received grants, totaling approximately \$2.55 million. So, congratulations to all of the orchestras that received that funding. The additional grant support that we made to states and regional arts organizations and local arts agencies, we want you to be on the lookout because many of those were sub-granting programs. So, they received funding. And a lot of that funding is rolling out now. So, whether or not you received a grant before, please be on the lookout for what the locals are doing with this funding because you might-- you might be able to apply for those opportunities.

In our most recent grant cycle for FY2022, the agency awarded 101 grants to orchestra-- to orchestras through the Grants for Arts Projects and Challenge America categories. And that totaled \$2.27 million. So, we know that there is a lot more need out there. And we are doing everything we can to make sure we can provide assistance.

Even with the massive effort on the part of the NEA in distributing these rescue funds, we know that people and organizations are still hurting. The last two years have been tremendously difficult. Cancelled seasons and programs, temporary and then long-term closures. Music and performing arts organizations were among those in the cultural sector most impacted by the pandemic. You know. You lived through it. However, while this was an extraordinarily challenging time, out of this devastation came innovative thinking by institutional leaders. Many arts and cultural organizations, including many of you, rethought how to deliver programs with organizations expanding and stepping up their digital audiences-- their digital offerings to reach new audiences.

Now, I want to touch on a few points that I feel sure that Chair Jackson would want to share with you.

The chair has been talking a great deal recently about the role of the NEA and that at its best, the NEA is not only a grant maker, but it's also a convener, collaborator, catalyst, and thought leader. It is a national resource and a key partner in building healthy arts and cultural ecosystems.

She also believes that the arts-- that arts organizations are a critical component in a healthy arts ecosystem. It is you, the creators, who can make the idea of all Americans living artful lives a reality. She is frequently asked about how this sector can recover from the last two years. And what she says is that while we have seen dimensions of this sector devastated, we have, at the same time, been reminded of the power of the arts and encouraged by the prospect of a recovery fueled, not only by what has been, but what can be. As we step into a new season, hopefully bolstered by what we have learned and what we are learning, she extends an invitation to you to not just snap back to what was. And consider how together we can work together to build a more inclusive and equitable future for all. Work that is necessary to reaching our full potential.

In closing, I invite you to consider what your role is in contributing to a healthy and equitable arts and cultural ecosystem that makes artful lives possible for all people. Please know that the NEA is honored to be going forward together with you on this journey. Thank you.

DOUG HAGERMAN: Okay. All right. Thank you. Excellent. Hello everyone. I'm Doug Hagerman, board chair at the League. Thank you, Sonia, for your comments. And thank you for your support. Please convey our thanks to Chair Jackson.

Now we get to one of my favorite parts of the day, one of the highlights of conference, which is the presentation of the Gold Baton award. And this year we're presenting two awards having not presented one last year. We'll have one presentation today and another tomorrow.

The Gold Baton the League's highest honor and has been presented to the most eminent people in our field. I'm so pleased that we're presenting the award to my friend and colleague, Jesse Rosen, whose leadership I was fortunate to see up close during three plus years when Jesse and I worked together as-- with him as CEO and me as board chair. I learned so much from Jesse. And I can't think of a better honor for his service to this field.

Presenting the award will be Alex Laing. Alex is the principal clarinet of the Phoenix Symphony Orchestra. He's a leader in our field in so many ways. Many of us were inspired by his keynote remarks at conference a few years ago. And Alex's latest projects it the Black Orchestra Network, of which he's a co-founder. Please welcome Alex to present Jesse's award.

ALEX LAING: Good afternoon. I'm honored to be here today to present Jesse Rosen with his Gold Baton. This is a legacy award presented for a body of work. And in thinking about how to talk about Jesse's body of work in these brief remarks, I found the answer in two places. In the room and in the question.

So, the answer is always in the room, of course, and that's literally so in this case. That's because one of the most valued things the League does is convene people in ways that matter to them. For me as an orchestral musician, that's the whole thing right there. Convening people in ways that matter to them.

To some degree or another, that's what we're doing right now in this room. We do that around things that are designed by the League. Sessions at the conference. Learning programs like The Essentials of Orchestra Management. We do that, convene in ways that matter, around things that we create ourselves alongside something the League designs. So that's side meetings, conversations, relationships, connections, things we value that a League convening helps happen, but can't design.

So, in terms of Jesse's body of work in this regard, I did a back of the envelope accounting and came up with this. 11 three day-- 11 annual, three-day conferences totaling hundreds of sessions, including pivoting to the first virtual conference. 11 mid-winter managers meetings. Four cohorts of the Emerging Leaders program. The development of virtual convening and learning spaces like League 360 and The Hug-- Hub [?], excuse me. Ten cohorts of the Essentials of Orchestra Management. Collaborative, nationwide projects like The Ford Made in America, Commissioning Consortium, and the National Alliance for Additions Support. And a whole bunch of other stuff that I don't know about or didn't think about. This was, after all, a back of the envelope accounting.

That's a body of work that's about facilitating, literally, thousands of people coming together to learn, to strengthen networks. Ways for people, this body, these bodies, to advance their work and the work of orchestras in meaningful ways that are both designed by the League and its leadership and created by its members. That's a significant body of work, Jesse.

I said the second place that I found the answer to talking about Jesse Rosen's body of work was in the question. Critical Questions was a regular column Jesse wrote for *Symphony* magazine. It was the first place I met Jesse actually, not in person, virtually, but through the printed page, actually, which

dates me. I know. I read Critical Questions, sometimes agreeing. Sometimes as the young people say, SMH, shaking my head.

I got introduced to thoughts and thinkers from other fields. Museums. Newspapers. For profit. Non-profit. It was the conversation I was looking to have.

Jesse asked us, are we really in a position where we can afford to lose entrepreneurial musicians artistically and organizationally? Can we afford that loss of multifaceted talent? Jesse asked, what does Ferguson mean for orchestras? Wither the canon [?], why don't we talk about music? How might orchestras nourish the musical potential of everyone associated with them? How would artists, repertoire, and programming change if principles of diversity were elevated to the highest priority? Do our existing values, frameworks, practices, and organizational designs support the continuing growth of the orchestral experience?

In terms of why I think this matters, let me quote a book I was reading getting ready for this, *The Art of Powerful Questions*. It says, "A paradigm shift occurs when a question is asked inside the current paradigm that can only be answered outside it." As we enter an era in which system issues often lie at the root of critical challenges, an era in which cause and effect relationships are not immediately apparent, the capacity to raise penetrating questions that challenged the currently operating assumptions will be the key to creating positive futures.

And so, the reason we're here, to honor a body of work that includes, among many other things, sustaining and growing the means and mechanisms that invite and allow people, these people, this body to convene. And a practice of driving yourself and the field to search for better questions. And

on behalf of the League of American Orchestras, please join me in welcoming Jesse Rosen to receive his Gold Baton.

JESSE ROSEN: Yikes. That was really nice, Alex. Thank you. You can come down to Chapel Hill any time and read that again. The first thing I'd like to say is just to acknowledge and celebrate the League's incredible staff and board. They are the instrumentality through which the League has done and continues to do everything it does. And to a person, they are smart, energetic, loyal, hardworking, and above all, what they real care about is orchestras. And being as much help to all of you as they can. So, thanks to all of you for all you've done to support the work that the League and my leadership at the League.

Also, I had the benefit of a lot of mentors over the course of my career. And there are too many for me to name. But I can get away with a couple because they have something in common that nobody else does. And they are both predecessors of mine. The first is the person who probably has answered more emails, telephone calls, calls for help, calls to come and lead our retreat and help than anyone on planet Earth, and that is Henry Fogel. And Henry, you must be here. So, hello Henry, and thank you.

And the other person is Cathy French. And Cathy, I think by far, hands down, but the most courageous CEO that the League has ever had. And I'll tell you why I say that. Today's-- this week's conference, if you look at the content, it's really quite extraordinary. And any of us who've been around for more than a few years know that we are a different field than we used to be. And the work we do now has antecedes, big, important antecedes that were surfaced in 1991 when Cathy convened extensive consultations with the field. And the upshot was a set of guideposts for how we move forward into the future.

And guess what was in those guideposts? Become more relevant to your communities. Program more work-- uh-oh-- more work by living composers. Embrace technology. And tear down the barriers that have made orchestras a whites only artform. That was 1991.

Well, it's wonderful we got where we are. And I say this because we can celebrate the progress, but you know, it took 30 years. Next time the League points in a direction, don't let it be 30 years. You know? Kind of get-- get with the program a little more [UNINTEL].

There's actually another person I can mention who was a League predecessor, my dad. He actually ran the League. He was the executive director in 1996. He only lasted a year. He had to get out of the heat and take the easy path and became CEO of the Pittsburgh Symphony and then the Philadelphia Orchestra. And he taught me a lot of things. I learned a lot from him. And he's never far from my thoughts.

So, enough with the past. In terms of things I've learned in the last few years, every important thing I've learned I've learned from people-- some combination of 40 years younger than me, not working in orchestras, and being Black, brown, or Asian American and Pacific Islander. Now, that's not to say anything against everybody else, but I'll tell you what I mean. It's a long story and I'm going to try to tell it really, really short.

Some years ago, we had our Essentials of Orchestra Management seminar right down the road at USC. We had our first day. Everyone was feeling good. Everyone was getting to know each other and feeling all close and connected. And the day ended in the afternoon, a session on diversity and then a

session where the faculty talked about their careers and what a great field this was and how open and welcoming and nurturing it was. And we all left feeling great and went off to do whatever we did in the evening.

About 10 o'clock that night, I got a call. I forget who called me. But apparently, the class was mighty unhappy with what they heard from our faculty. And so, I got the faculty together and we said, "All right, let's drop tomorrow's plan. Let's just-- let's just talk and listen. Let's-- let's see what the class has to tell us."

So, they said, you know, "Diversity, you might have thought to have some people whose lived experience could help us understand this better instead of a whole bunch of old white guys. And on the field, and you know, what it felt like to be in orchestras," they said, "you know, we get what you're saying. But you have to understand it doesn't look that way to us. We're on the outside looking in. And so, we see a field that feels kind of impenetrable and you've done nothing to help us figure out how to actually navigate that."

And it's not that orchestras aren't supportive and nurturing. I mean, all of that stuff is true. And all of us have benefited from that. It just depends, you know, what your vantage point is. You know? Where are you standing?

And none of us knows everything. And more of us know more. And so, you know, I'm relating this story because I think that those of you who are in positions to influence how we come together to think and to work, need to spend a lot of attention on creating those spaces so that those voices can be heard: different voices than you've heard before, and voices that can be squeaky.

And to those of you who possess those voices, don't stop. Turn up the volume. And, you know, do like John Lewis said and make good trouble. And I think that's how things are going to work to help us keep going forward. So, that's what I think we all need to do.

And I would say one more thing. That there are things that have been important to me outside of the League over my career. And one of them was a long association with the American Composers Orchestra. I was very happy to be part of the search committee that recruited our current executive director, Melissa Ngan. And Melissa, are you here? If you are, stand up so we could recognize you. Melissa? Melissa? Not here! Oh! All right, well-- okay. Well, that's a good proxy.

And the other is the Gateways Music Festival. And I'm very proud to have been a board member of theirs for the last two years. And Lee Koonce, their executive director is here today. And please, welcome Lee.

And finally, it's League giving day. And even though the Drummond staff didn't remind me like they usually do, give. Give to the League. Support the League. It's wonderful to see everybody. And thank you. Bye, bye.

DOUG: Well, thank you Jesse. Thank you for everything you've done for our field. I'm thrilled to announce that in honor of Jesse's service and in honor of this award, the League has commissioned a new work by the wonderful composer Tania Leon in Jesse's honor. The work will be premiered in Albany by the Albany Symphony led by David Alan Miller in January-- on January 14th and 15th in Albany. I hope you will all be there.

I want to take a moment to acknowledge our volunteer award winners. You see them up on the slide. If you are a recipient of these 2021 awards, please stand at this time so we can thank you.

There's a lot of hard work in these volunteer associations. And the sharing of best practices about how they're getting their work done is really crucial to us.

So, now I'm going to open our annual meeting and we're gonna go really fast and get some business done. So, first I'm going to give you a little overview of our financials for fiscal 2021. You see it on the slide there. With a budget of about \$7.2 million, we ended with an operating surplus of \$362,000. Incidentally, our budget does include our regrating programs. So, of that \$7 million, 860,000 was money we took in and sent back out.

The League's assets were \$11.7 million, including an endowment, reserve funds, and a change capital fund.

You'll see on the next slide a simple analysis of our income and our expense. And the point here is that fund raising is critical to the League, as well as the fact that the vast majority of the money that we raise and that we collect from dues goes to programs, not to overhead.

Next, I want to show you our five new board members who are up for-- up for election at this time. We've added five outstanding new directors. First is Judy Dines, a flutist in the Houston Symphony. Afa Dworkin, from Michigan, who runs the Sphinx Organization. John Laughton, a trombonist with the LA Phil. Incidentally, Judy and John are part of a cohort of five orchestral musicians who represent

that perspective on the League board. In addition, Michael Mayton, who's an orchestra leader from Little Rock, Arkansas. Rob McDonald, board chair from Cincinnati.

So, at this point I would entertain a motion to elect these five individuals as directors of the League. Second? All in favor say aye.

VOICES: Aye.

DOUG: Thank you. We also have a slate of directors for reelection. You can see them on the board. This is part of our core team of directors. And I will entertain a motion to reelect these individuals. Is there a second? All in favor?

VOICES: Aye.

DOUG: Thank you very much. On the next slide you can see our slate of officers for the coming fiscal year. Myself as chair. Aaron Flagg and Alan Mason as vice-chairs, Chris Doerr as treasure and Melanie Clarke as secretary. The League Board will be electing them at its upcoming meeting.

We also have some retiring directors. These individuals retired from the board this year. And I want to thank them for their service, and especially want to note the retirement of Lowell Noteboom. Lowell served on our board for 20 years and was the chair of the League for eight years or so. So, we recognize Lowell's service today as well.

During the year, we elected three new emeritus directors. Lowell, Steve Parrish, and Anne Parsons. We're going to talk more about Anne and her extraordinary contributions in a few minutes.

We also want to thank our outgoing ex-officio directors. These are individuals who represented their constituencies on the League board through the past year. And now we're going to show the incoming ex-officio directors. I want to thank those who have finished their service, as well as those who are just starting.

We expanded the group of executive directors on our board a few years ago at Simon's suggestion so that the voice of leaders in the field from the administrative side would be well representative on our board. We continue to have a diverse and inclusive board, and in my judgment, 18 of our 54 directors are people of color. That's 33 percent.

So, that concludes our annual meeting. Thank you for bearing with me during that whirlwind. And now it's over to Simon for his remarks.

SIMON: Quickest annual meeting in history. One board chair always said to me, "If you have a long annual meeting, then you're in big trouble." So, obviously we're not in big trouble. Thank you very much Doug.

I want to do something that I didn't do earlier, but I want to just welcome everybody joining us on the livestream today. We had a few technical problems yesterday. I hope those are solved. I hope that you are with us and you're able to enjoy this meeting and were able to enjoy the music. Thank you very much to all those of you joining remotely.

First thing I want to do, Doug already touched on it, but I want to thank the League staff. And this personal. You know? As amazingly enough, I only met some of them IRL a few-- a few months ago. We were-- I started in 2020 and was working for-- a lot of time with people I'd never met physically in person.

But this is a small and mighty team. And, you know, the passion that they put into not only pulling off a conference, which is disproportionately large to the size of our staff, but also the passion they have for orchestras and supporting you 24/7 through the year, it's-- it's a really truly remarkable group of people. And I'd like the League staff-- not all of them are here because some of them are working in places across the conference, but all those League staff members who are here, please stand and be thanked. They're all in the back there.

And I particularly want to call out our extraordinary Washington DC team. That's Heather Noonan and Najean Lee, of course. Between Heather-- Heather and Najean, they have an astonishing 41 years of service to this field. And that 41 years is really 41 years of practice for the pandemic. Because this is when it really showed up, that experience to steward through the Shuttered Venues more than \$260 million in federal relief funds to 340 orchestras in 48 states. And then the part that you don't see. Literally helping orchestra-- orchestras, one by one, individually, orchestra by orchestra. Many of you in this room will have had those experiences. Helping orchestras navigate the incredibly complex processes for the various forms of relief. So, Heather and Najean, please stand and be thanked by us.

And in fact, Heather, don't sit down. In fact, as Heather said to me today, our work is never done. Indeed, it isn't. And needless to say, Heather has a point you can all take action on today. So, here's Heather to give you one piece of homework.

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HEATHER NOONAN: Thanks so much. You know, Najean and I are always showing up in your inboxes saying, "It's time to do something. We need your help now." And it's kind of glorious to get to do this in person with you.

So, you have done so much to advance awareness of the needs for the arts at the federal level. And I know you're all working in your communities to do the same. So, as you're meeting here at your national conference, your city mayors are having their national conference in Reno. It starts tomorrow. And I wanted to make you aware that they will vote on resolutions that are recommendations to Congress on how the Congress can support their communities. So, these are mayors saying what their communities need.

They have a resolution, a draft resolution, that was advanced by-- it was requested by arts organizations. And it's led by San Francisco Mayor Breed and Los Angeles Mayor Garcetti asking for more help in COVID relief for the arts. This is called Resolution #93.

I know you all have your mayors on speed dial. So, the goal is to get every mayor possible endorsing this request. We know the long tail of COVID means more help is needed. This is one way that we can get there. So, whether you have a chance today or in the coming weeks, even, just to establish a close relationship with your municipal leaders, this is an opportunity for federal relief still to come, and local relief to support your orchestra and your community.

Thanks again for your partnership.

SIMON: So, thank you, Heather. Thank you. And so, when I joined the League back in 2020, many people said to me, "Wow, what a challenging time to start this role." And although, yes indeed, there were many challenges and have been many challenges, it's also been an incredibly invigorating time. And one of the reasons for that is that you have told us, over and over again through this period, that the League's support matters-- is more vital than ever. And we are truly, all of us at the League, energized by that-- energized by that sense of purpose.

So, I do want to take just a moment in my CEO's report here at the annual meeting just to kind of flip through a few important things that happened at the League during the last year. During the past year or so, of course the pandemic dominated the work. But the volume of how-- of people we brought together for learning and solidarity has been pretty remarkable. Over 170 constituency meetings, 36 webinars, with 11,000 registrations, 150 orchestras taking part in new data projects, 150 grants to member orchestras, and 30 convenings for those grantees. And we fielded, and this is what I was referring to just now, we fielded more than 2,500 requests for individual assistance, from government-- for the government, media, and also through our knowledge center.

But although we've been very focused on pandemic support, we have never stopped thinking during this time about the critical future issues, such as training the next generation of leaders in the field. So, during the hiatus, we reworked the Essentials of Orchestra Management program. And I'm so excited that it's coming back this July in partnership with the Juilliard School. I think we've got a slide for that.

With over 80 applicants for 30 spot-- spots, it was the most competitive field we've ever had for Essentials of Orchestra Management. So, this really continues to be one of the most beloved and impactful things that we do-- we do at the League. And what's really exciting is that we're now

starting something which has been kind of muttered about for a few years and now we're doing it, which is to start our League Alumni Network. An alumni network.

We have hundreds and hundreds of people, many of you in this room, working out in the field who have been through the various League extensive training programs. And we now have an alumni network. We had the first meeting of it yesterday. It was a very high energy, great meeting. And we're incredibly happy that it's going to be led by Scott Faulkner, who is also faculty director of Essentials this year. And this will be a way of providing another network of support for people as they leave our programs and go onto work in the field. So, we're very happy about that.

I want to turn for a moment to our work around equity, diversity, and inclusion, which you know is absolutely essential value for us. And as I think everybody-- you know, everybody knows, we've been working very hard on this in the past year. But nothing was probably more important for this than this *Symphony* magazine article written by Aaron Flagg "Anti-Black Discrimination in American Orchestras." And I'm absolutely thrilled that this award-- this was recognized with an ASCAP Deems Taylor/Virgil Thomson Award this year.

It's really not an overstatement to say that this article, with its content that was so shocking, should not have been shocking, but was shocking to us, was such a wakeup call. This was a landmark moment for our field's commitment to equity and inclusion. And Aaron, I'd just like you to just be thanked for that-- that incredibly important article.

And since then, that was really the impetus for us to dramatically ramp up the energy we've thrown at providing the resources to orchestras to advance change. And this feels like some of the most meaningful work we do now. And just on the basis of how many times you're downloading these
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reports, we feel like it's hitting the spot. But, of course, we always are interested in your feedback from different things that you would like to have from us.

And we're now going to the next level because the next level is not just to support the equity, diversity, and inclusion work, but to measure it based on the assumption that you can't change what you don't measure. And this is a major new, important initiative for the League.

Just last week we announced the new Repertoire Diversity Report in collaboration with Rob Deemer and the Institute for Composer Diversity. And we had a fantastic session this morning. Those of you who were at that session, a great, great discussion in a very, very full room about composer diversity. And this feels like, you know, the beginning of a new journey of actually measuring this repertoire as it changes in the years to come.

And then we'll be following that shortly, in a few months, this fall, with an update of the 2016 repertoire-- excuse me, Demographic Report. And it's amazing how many times the Demographic Report gets quoted in newspapers and journals and other places around the country. So, we need to update it. It's coming. And that will come shortly.

And what's, perhaps, even more important is that now we're going to take this new commitment to data and to reporting and we are going to be reporting it every year. We're going to be reporting it on a longitudinal basis, which is not only about our field being transparent about how-- where we are, but it is also about holding ourselves collectively, publicly accountable to the change that we know is so overdue and that so many of us are working so hard for. So, annual reporting is going to become a very important part of this.

And lastly, I want to just mention-- talking about perhaps the most, you know, impactful aspect of what we do in equity, diversity, and inclusion and that's the Catalyst Program. The Catalyst Program, thanks to very generous support from our friends at Mellon and Angell Foundations. It was launched in 2019. And you know, there's already been-- you can see the slide here, that's the Catalyst-- the first Catalyst Program. There's already been between that-- this program and the new program on the next slide, the Catalyst Incubator Program, that's more than 70, seven zero, orchestras who are, thanks to regranting, able to get this critical work started. Or if it's already started, advancing it.

And I just want to say, I am full of admiration for every single orchestra on this slide. It's not easy work. It's not meant to be easy work. But the way that people have thrown themselves at it and put themselves on the line to grow, and learn, and make your organizations, you know, more inclusive together is-- is a very, very important piece of work. And we're very happy to watch that latest phase of that.

So, it's been an exciting couple of years. I could-- you know, when I wrote these remarks, I left a lot on the cutting room floor, trust me. There's so many things we could say about. But all-- suffice it to say, we're working incredibly hard to support you. We want to be here for your needs. We're doing a strategic plan right now which is designed to do a deep dive into what the most effective use of our time and work is. And we're always pleased to hear from you. So, please, never hesitate to reach out and tell us how we can serve you better and more effectively out in the field. We're very grateful for every single piece of insight we get from you.

So, lastly, in finishing. I want to thank Doug and the amazing League Board for their support. Our board is a very, very special and wonderful group of people. Very thoughtful. Deeply, deeply caring

about the whole sector. And also, very forward-leaning. A very forward-leaning board, which pushes us hard to do our best work. So, I really want to just take this moment to thank all-- all the members of the League Board. We really, really truly appreciate Doug and all your colleagues. Thank you.

So, now it is my very-- thank you very much. That's now-- that's my remarks completed. Now it's my very great pleasure to introduce my very, very dear friend Jennifer Barlament for a very important message. Hi, Jennifer.

JENNIFER BARLAMENT: Hello everyone. And it's great to be here with you. Just wonderful to be able to nerd out on orchestra management stuff again together in person. I've really missed that.

So, I'm gonna cut to the chase first. It's League Giving Day. And then let you know that I've got about two minutes worth of things to say, which is just about enough time for all of you to get out your phones, take those cards off the doodads in the middle of your tables, take down the QR code, and make a gift in the meantime, which is the goal of all of this.

So, it's an honor to have the opportunity to advocate on behalf of the League, an organization that is near and dear to my heart. Decades ago, the League helped me discover this career, which is really much more than a career. It's a calling and a passion.

Through the years, the League has provided me the tools I needed to navigate a dynamic landscape, helping orchestras shift, grow, and evolve. Tools like data, best practices, and insight. A network of colleagues I can call on for mutual support and advice, including many of you in the room. And professional development that provides both technical knowledge and also personal growth. And it's

been a great privilege to get to know the next generation of leaders through the League's Essentials of Orchestra Management program.

And if you ever want to feel really inspired about the future of the field, just take a look at these incredible young people that the League is helping to develop. They are totally fired up. And they're gonna make a huge difference.

So-- and all of us have millions of reasons to say thank you to Heather and Najean. So, thank you so much for all of your great work as well. In a recent survey, almost every orchestra in the country said that they had benefited significantly from the federal stimulus funds that the League helped advocate for. And those funds helped us retain our people, take care of our employees, and continue our performances and programmatic activity. That was a-- very much the case for us in Atlanta.

So, I'll also remind you what we've heard a few times now during this conference, which is that the League's dues from member orchestras only pay for about a third of the cost of running the League. They raise \$2 million dollars more from donors like us. And it's the only way that they can continue providing these vital services to us.

And just as for all of us, because of the impact of the pandemic, it means that philanthropy is more important than ever. So, it's really-- let's dig deep. So, I hope that every single one of you has made your gift already. If you haven't, you can go see the team on level two and get one of these beautiful tags. And we'd really love for each of us to make a gift today. Even if it's a small gift, it makes a big difference. So, thank you so much. And support the League.

MELANIE CLARKE: Good afternoon. Thank you, Jennifer, for that wonderful plea to donate. I'm in a more tender moment of our-- our proceedings. I'm Melanie Clarke. I'm a board member of the League. And it brings me great joy to be with all of you. But we have all lost friends and colleagues during these past few years. And as Jesse's comments reminded us, we do all stand on the shoulders of those who came before us.

So, to-- right now, I'd like to take a moment to remember those members of the League of American Orchestras family who have passed away since we last gathered.

Michael Morgan. Michael Morgan was a visionary and beloved conductor. He left an impact in Oakland that will never be forgotten. He was a frequent and enthusiastic participant in League conference sessions. Many people in this room worked closely with him. And his passing left a huge void, not only in Oakland, but also in our field.

In 1964, Barbara Tucker represented the Detroit Symphony as part of the League of American Orchestras' newly formed Volunteer Council. And she also-- served as the Volunteer Council president. Barbara was one of the original charter members of the League of American Orchestras board.

Ann Koonsman was the highly accomplished and spirited executive director of the Fort Worth Symphony. She transformed her orchestra and-- retired for a second time in 2011. She was president of the Regional Orchestra Managers Association and was a League board member in 1986.

Very close to the hearts of the League staff is Chester Lane. He was the long-time editor of the *Symphony* magazine. And often was considered the face of the League. His wife, Marianne Sciolino serves our field as an artist manager, and we offer her our deepest condolences. The family welcomes any colleagues to a memorial service which will take place in person and will also be live streamed on Saturday, June 18th at 1 pm at St. Paul the Apostle Church in New York City.

This past March, we suddenly and sadly lost Hugh Long, a life trustee of the Louisiana Philharmonic and my colleague and former League board member. His presence at our meetings is sorely missed by our board, and especially by our staff with whom he worked very closely to guide learning and leadership initiatives for our field.

And finally, I want to remember Anne Parsons, another former League board member and legendary Executive Director of the Detroit Symphony. Anne's extraordinary leadership career touched many. And she exemplified the best in service and leadership to our field.

I'd like to introduce Henry Fogel now. He's the former president and CEO of the League of American Orchestras. He was a mentor to me in the Essentials program. And Henry will now say some words about Anne. Or are you gonna play the piano? Or the harpsichord?

HENRY FOGEL: No, I'm not gonna. I was offered my first executive director position at an orchestra, the National Symphony of Washington, in 1981 to start in July. Although in June, I was still an employee of the New York Philharmonic, I attended the 1981 Dallas League Conference with my National Symphony hat on. That was the conference at the conclusion of the first year of the League's Management Fellowship Training program.

Peter Pastreich, the San Francisco Symphony executive director, who of considered then and consider today one of the smartest people I know, sought me out to say, "I had this fellow in that program, a woman named Anne Parsons, one of the smartest young people I've ever encountered. You're going to the National Symphony. That place needs a complete rebuild. You need a good, new staff. You should hire her." I said, "Fine."

In the conference in Dallas that year, at midnight, there was a water polo game between managers and fellows. After which Anne and I sat by the pool bar. I think whiskey sours was the drink of choice that evening. And I said to her, "I'm going to the National Symphony in August. They have fired the ten previous executive directors over 30 years. But it seems to me the capital of our country ought to have a good orchestra. And I'm gonna take this one. I would love you to be my executive assistant." And this was after about a 40-minute conversation getting to know each other. I said, "I can't give you a job description yet. Can give you a kind of salary I have in mind. And I would need you to start a week after me because I don't even know where you would sit." She already had three job offers. She turned to me and said, "This sounds like fun. Yes."

Anne had the poise, the quiet self confidence of someone much older than the 23 years she was at that time. A few months after she started, I had to let my orchestra manager go. And I immediately decided I didn't need to do a search. Anne was a natural. My musical director was the great Russian cellist and musician and conductor, Mstislav Rostropovich. But he was also a Russian male born in 1927. And he said to me, "Henrychka, you make big mistake. Orchestra manager must have balls." I said, "Slava, relax, she does."

A few weeks later, Anne stood up to him on some point telling him he couldn't do something he wanted to do because it would have violated the musicians' agreement. He railed and he pushed and he cried. And she kept in her very quiet way saying, "I'm sorry. You can't do it." He shrugged. Walked away. And the next day came to me and said, "You're right. Anne has balls."

Within that first year, she had the love and the respect of every single board member, every staff member, and the musicians. In addition to intelligence, she had what I would call a quiet magnetism. Her calm demeanor actually hid a will of iron. But one never imposed with force. By her second year there, I had added to the staff an artistic administrator, another star of the first year of the Fellowship program, Allison Vogelmore [?]. And the years I had together working with Anne, Allison, and Rostropovich remain the most fun I've ever had in this field.

I remember one time writing a memoir to the orchestra. I had not yet learned the lesson that I'd later learn that written words do not have inflection and can be interpreted in many ways, Anne and Allison marched jointly into my office and said, "Henry, you can't write this this way. This tone. It's terrible." I knew they were right. I told them so. I said I would, in fact, run all future memos to the orchestra by them before I sent them. Anne turned to me as they left and said, "Henry, that's what you get when you hire a couple of tough broads."

When she left after three years, we had a farewell party. The board, staff, and musicians. When I commented in my toast at Anne's remarkable poise for somebody at the age of 26, from the board members who didn't know her as well, there was an audible gasp. And I was stunned.

I have many memories of Anne. I could take hours, but I promise I won't. But I do have one I want to share with you. We were on an Asian tour starting in Japan. The very organized Japanese presenters
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had scheduled a meeting on our first morning in the hotel lobby to go over the schedule. Anne was our orchestra manager and set the tour schedule. I-- one thing I'm very good at is delegating. So, I got out of the way.

So, she would say, "Okay. Tomorrow morning, the first bus leaves the hotel at 7:30." And the Japanese presenter would look at me and say, "Is that right, Mr. Fogel?" And I would say, "If Miss Parsons said so, it is, because she set the schedule." That went on for about 20 minutes. At which point I pretended to need a bathroom break. I took Anne aside. I said, "I'm going to appear to be sick. Don't worry. I'm fine. But I need to let them learn that they have to work with you. And so, I'm getting out of the way. I'm going to my room." I made my apologies. I did that. And they dealt with Anne, despite the fact that she was not the chief and that she was a woman in 1982 in Japan. It was not normal for female leadership in Japan in 1982.

Well, it worked out so well that a couple of years later, Tom Morris hired her away from me for the same position at the Boston Symphony because his music director, Seiji Ozawa, had heard such raves of her ability from the Japanese music business. You can't win.

Anne's passion for the artform was laid on top of her passion for the people who make the art. She understood that nobody ever buys a ticket to see us manage. Everything she did was underlined by Anne's fundamental humanity. I retained a relationship with her through the years. I remember the pain that she felt during the lengthy strike in Detroit. She knew that that orchestra had to reconfigure its business model. And she knew it was going to be a painful, difficult, even ugly process. She knew she had to do it.

The key thing to know about Anne Parsons is that not only did they have a strike, and not only did it end, and not only did she and the orchestra survive the strike, but she retained the love and admiration of the musicians of that orchestra. Most of them at any rate. And was able to continue her position.

I worked alongside many truly wonderful people in my 60 years in the music business. Many smart, thoughtful, passionate people. I will say to you that I have never come across Anne's combination of intellectual and emotional intelligence, passion, grace, humanity, strength, nobility, and empathy for everyone she worked with. I truly loved her. And like all of you, I will miss her terribly.

Our world is a bitter place because Anne Parsons inhibited it. And I know that Simon has a very special announcement about a perfect way for remembering Anne Parsons.

SIMON: Thank you. Thank you, Henry. Beautiful words. Very, very true. And you know, it was very poignant actually yesterday, just we had such a great gathering of the group on managers. We have a great presence of the group [UNINTEL] here this year. And she was-- her presence was missed. Anne-- nowhere more than in that group, in the room of discussions around the challenges of running major orchestras is Anne's presence more missed. And I was lucky enough to be, a few weeks ago, at a wonderful tribute concert that the Detroit Symphony put on to her. And I know that the Detroit Symphony-- that her legacy at the Detroit Symphony will live for a very, very long time. But we also think that it's appropriate to honor Anne on a national basis.

Anne was known, above all, to so many people as a mentor. She always had time for people. And she always had time, particularly for the women who were-- who looked up to her and who admired her model. And so, we're going to start-- we're announcing it today. We'll have more details in the fall. But
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on the next slide here-- just put that up, we are launching the Anne Parsons Leadership Program, which is going to be a-- thank you-- which is going to be a mentorship program for women and non-binary orchestra professionals honoring the spirit, humanity, generosity, and leadership of Anne Parsons. And the goal here is to advance the career of people in our profession. To provide them with mentor-- mentoring. To provide them with networks. And it has another element that's really important here, which I think that Anne would really have approved of, which is what would call a train the trainer program where we're actually going to provide training to the mentors who are going to help our mentees across the field. Which is great because what we're really doing through this is we're building a culture of mentorship for women and non-binary leaders in our field. It's a really beautiful concept. And I think it's something that were Anne here, she would rejoice in.

We are fund-raising for this program right now. A lot of people in this room have already told me they'd like to donate for it. So, if you-- if you would like to give something, if you were close to Anne and you would like to support-- help support this program, please come directly to me. And we will be rolling out more details in the fall. But it's-- I think it's a way to pay Anne a great tribute on a national level. And she was a friend, and we truly miss her. So, thank you very much for all your help on that.

So, that brings us to-- thank you. Thank you. So, that bring us to the end of the meeting. That brings us to the end of the luncheon. Thank you very much. I think we have another full packed afternoon. We have a wonderful concert tonight. I'm sure most everybody here is coming to the concert. And the party after the concert is going to be the big one. So, get ready. Be there. See you later everybody. Thanks for a great afternoon. Thank you. Bye, bye.