

The Score

NEWS, MOVES, AND EVENTS IN THE ORCHESTRA INDUSTRY

A REQUIEM FOR GEORGE FLOYD

It felt like a solemn occasion—and it was. In March, the National Philharmonic Orchestra and Chorus in Maryland performed the world premiere of Adolphus Hailstork's *America's Requiem: A Knee on the Neck*, a 40-minute cantata composed in memory of George Floyd and other Black victims of police brutality. Hailstork, the work's composer, and librettist Herbert Martin were both in attendance at the Music Center at Strathmore in Bethesda for the premiere, led by Music Director Piotr Gajewski. *America's Requiem* begins with "A Black Mother's Commandment," a five-part poem set to music, sung by mezzo-soprano J'Nai Bridges. Later, a section entitled "Folk Song" intertwines Floyd's death with references to death as a "virus going round taking names." The work concludes with a more hopeful Hymn. *America's Requiem* is the most recent of several orchestral works composed in response to the deaths of George Floyd and others at the hands of police. More are on the way. Composer Carlos Simon and librettist Marc Bamuthi Joseph are at work on a commission for the Minnesota Orchestra called *brea(d)th*, honoring George Floyd and the work toward equity and healing in Minneapolis, where Floyd was killed; it is set to premiere in May 2023.



National Philharmonic Music Director Piotr Gajewski (on podium) applauds librettist Herbert Martin (with flowers, left) and composer Adolphus Hailstork (with flowers, right) at the world premiere of *America's Requiem: A Knee on the Neck*, March 26, 2022.

Gemma New Adds New Zealand Symphony to Dallas and Hamilton Conducting Posts

In February, the New Zealand Symphony Orchestra (Te Tira Pūoro o Aotearoa) announced that Gemma New has been appointed as artistic advisor and principal conductor through the 2024 season. New, a native of Wellington, New Zealand, adds the post to those at the Dallas Symphony Orchestra, where she is principal guest conductor, and Canada's Hamilton Philharmonic Orchestra, where she is music director. The New Zealand Symphony noted that New had one of her first conducting experiences when she was a member of the NZSO National Youth Orchestra. In her new position, New joins NZSO Principal Conductor-in-Residence Hamish McKeich, Honorary Conductor Pietari Inkinen, and Music Director Emeritus James Judd. In 2020 and 2021, New conducted the NZSO in seven programs that included standard repertoire and works by New Zealand composers; she also led the NZSO in recordings. In the current season, New conducts programs featuring Mozart's *Requiem*, New Zealand composer John Psathas's *Seikilos*, and violinist Hilary Hahn. The NZSO performs in Auckland, Wellington, Christchurch, Napier, and Tauranga.



Gemma New

UKRAINIAN VOICES ABROAD

Following Russia's invasion of Ukraine in February, many Ukrainian musicians have been forced to flee their homeland. This spring brought multiple announcements of performances by Ukrainian musicians in Europe and elsewhere. In April, the Metropolitan Opera and the Polish National Opera announced a new Ukrainian Freedom Orchestra that will tour Europe and the U.S. this summer. The orchestra's musicians come from European and Ukrainian ensembles including the Kyiv National Opera, National Symphony Orchestra of Ukraine, Lviv Philharmonic Orchestra, and Kharkiv Opera. Canadian-Ukrainian conductor Keri-Lynn Wilson, who is married to Met Opera General Director Peter Gelb, will lead concerts in Poland, France, Germany, the U.K., New York City, and Washington, D.C. In addition to music by Beethoven, Brahms, Chopin, and Dvořák, concerts will feature Ukrainian composer Valentyn Silvestrov's Seventh Symphony. A separate Europe tour by musicians of the Kyiv Symphony Orchestra began in April with performances in Poland and Germany. The orchestra describes the tour, named "Voice of Ukraine," as a form of cultural diplomacy. In Germany, an orchestra of displaced Ukrainians, "Mriya," was formed in March and has been performing at the Berliner Philharmonie, home of the Berlin Philharmonic. That ensemble's conductor, Margaryta Grynyvetskam, is conductor of the Odesa National Academic Opera and Ballet Theater.



A marketing image announcing the Ukrainian Freedom Orchestra, which will tour Europe and the United States this summer.

CHICAGO RESOUNDING



Todd Rosenberg

The CSO's Sir Georg Solti Conducting Apprentice Lina González-Granados leads the Chicago Youth in Music Festival Orchestra in a rehearsal of Liszt's *Les préludes*.

This April, the Chicago Symphony Orchestra's annual Chicago Youth in Music Festival featured three days of rehearsals and coaching with Lina González-Granados, the CSO's Sir Georg Solti Conducting Apprentice. The festival culminated in an open rehearsal led by CSO Music Director Riccardo Muti, with student musicians working side-by-side with members of the Chicago Symphony Orchestra, Civic Orchestra of Chicago, and Chicago Sinfonietta. New this year: the festival's first National Pathways Summit, a weekend presented in partnership with the Chicago Musical Pathways Initiative, which prepares young musicians from underrepresented backgrounds to attend top music schools, and the National Instrumentalist Mentoring and Advancement Network, which works to develop equitable opportunities and inclusive environments to help Black, Indigenous, and People of Color instrumentalists to thrive in classical music. The festival and summit brought together more than 100 students and institutional leaders from across the country.

PRELUDE TO A GALA

Lizzo, the rapper and singer/songwriter who's also a classically trained flutist, has wide-ranging musical interests and she's got followers—more than 12 million of them on her main Instagram page alone. She's performed with the New York Philharmonic in a virtual 2020 graduation ceremony and in a *Saturday Night Live* sketch featuring an all-twerking orchestra. This May, she showed off her new purchase, a flute named the Dryad's Touch, at the Metropolitan Museum's annual fashion gala in Manhattan. The \$55,000 gold flute—joining her other flutes, which include the silver Sasha flute, which has its own Instagram account and is named after Beyoncé's alter ego Sasha Fierce—features nature-inspired artwork. At the Met gala, her gown and black-and-gold coat were designed by Thom Browne, and she wore a necklace evoking the neck rings worn by Zimbabwe's Ndebele women, with colors nicely picked up by her 18-karat green-gold flute. Lizzo didn't just pose on the red carpet: she performed a bit of Debussy's *Prélude à l'après-midi d'un faune*.



tomandlorenzo.com

Lizzo makes an entrance—and plays Debussy on her new flute—on the red carpet at the Metropolitan Museum's 2022 fashion gala in NYC.

LEAGUE SHOWCASES SIX NEXT-GEN CONDUCTORS IN NEW ORLEANS

The League of American Orchestras' Bruno Walter National Conductor Preview put the spotlight on six conductors on the rise—Bertie Baigent, Tong Chen, Gonzalo Farias, Norman Huynh, Yuwon Kim, and François López-Ferrer—who led the Louisiana Philharmonic Orchestra in New Orleans on March 16 and 17, 2022. One of the orchestra field's most prestigious opportunities for conductors to showcase their talent, the Preview offered the conductors two days of rehearsals, networking, and meetings with industry professionals, culminating in a free public concert with the Louisiana Philharmonic in music by Beethoven, Brahms, Haydn, Montgomery, Ravel, and Stravinsky. Orchestra search committees, artist managers, and artistic administrators could observe and evaluate participants in rehearsal and performance, and meet them individually. Postponed in 2020 due to the pandemic, this year's showcase featured all six conductors from the 2020 Preview. The concert was streamed live and available on demand for 45 days.



At the League of American Orchestras' Bruno Walter National Conductor Preview in New Orleans, left to right: conductors François López-Ferrer, Tong Chen, Bertie Baigent; League President and CEO Simon Woods; Louisiana Philharmonic Executive Director Anwar Nasir; conductors Gonzalo Farias, Norman Huynh, Yuwon Kim.

SUMMER IN THE CITY

Lincoln Center will gain an unexpected ornament this summer—a mirrored disco ball—that signals new directions for the venerable performing arts center's annual summer festivals. For its 2022 "Summer for the City" festival, May 14-August 14, Lincoln Center will present more than 300 events, most of them free, many of them interactive, in multiple genres on three indoor stages and ten outdoor spaces. The festival opens with a public singalong featuring the Young People's Chorus of New York conducted by Elizabeth Núñez.

Performances include two versions of Mozart's

Requiem: Mostly Mozart Festival Music Director Louis Langrée will lead the Mostly Mozart Festival Orchestra, vocal soloists, and the Unsung Collective chorus in the original version; it's one of a dozen Mostly Mozart concerts this summer. And choreographer Kyle Abraham, his dance troupe, and composer Jlin will reimagine the Requiem as an electronic work that memorializes ritual and rebirth. Other events will feature popular music; social dancing with live bands; a "second line" procession by the Jazz at Lincoln Center Orchestra; an evening-long performance in honor of Juneteenth; and a celebration of *quinceañera*, the Latin American rite of passage.



Illustration by Ali Kashfi of the planned outdoor dance floor at Lincoln Center's "Summer for the City" festival in Manhattan.



Current and former Terre Haute Symphony Orchestra musicians reunited for a recent concert. From left: Former THSO Associate Concertmaster Benjamin Hoffman; cellist Natania Hoffman; ISU President Deborah Curtis; former THSO conductor Ramon Meyer; current THSO Artistic Director David Bowden.

Connecting Past and Present in Terre Haute

The Terre Haute Symphony Orchestra recently presented a concert at Indiana State University Tilson Auditorium honoring the contributions of former music director Ramon Meyer, former concertmaster Bob Billups, and his wife, former principal cellist Marilyn Billups. The November concert also honored Indiana State University's pivotal role in the orchestra's founding in 1926, which followed a meeting of faculty members in the ISU Department of Music who would go on to spearhead efforts to form the orchestra. Ramon Meyer and Bob Billups are also former ISU music faculty members. Performing at the concert, led by current Artistic Director David Bowden, were former THSO Associate Concertmaster Benjamin Hoffman and his sister, cellist Natania Hoffman. The program featured Brahms's Concerto for Violin and Cello, the same work performed by the orchestra in 1979, with Bob and Marilyn Billups as soloists and led by Ramon Meyer, then in his first season as the THSO's music director. A reception with Indiana State University President Deborah Curtis followed the concert.



Caen Thomason-Redus, appointed to the newly created position of Vice President, Inclusion and Learning at the League of American Orchestras

New Hire and Staff Restructuring at the League

The League of American Orchestras has named Caen Thomason-Redus to the newly created position of Vice President, Inclusion and Learning. He will lead the League's commitment to equity, diversity, and inclusion across the orchestra field as well as its learning and convening programs. In addition, the League has reorganized its Leadership Team, led by President and CEO Simon Woods, to bring new voices to the organization and support a renewed focus on serving its more than 1,800 orchestra, institutional, and individual members.

Thomason-Redus joins the League from the Detroit Symphony Orchestra, where he served as Senior Director of Community and Learning from 2017 to the present. He joined the DSO as Director of Community and Learning in 2015. Prior to that, he was a development director at the Sphinx Organization, a flute professor at the University of Wisconsin-Milwaukee, and an Orchestra Fellow in the flute section of the Detroit Symphony Orchestra. Thomason-Redus

has advised organizations including El Sistema USA, the National Flute Association, Fifth House Ensemble, Early Music Now (WI), and Iris Orchestra (TN). Thomason-Redus was named one of Musical America's Top 30 Arts Administrators in 2019 and is a recipient of the Sphinx Organization's MPower Artist Grant. He studied music at Rice University, the University of Michigan, and the University of Redlands. His education includes studies at Leadership Detroit and the American Express Leadership Academy as well as training in equity, diversity, and inclusion.

In the reconfigured Leadership Team, Rachel Rossos Gallant has been promoted to Vice President, Marketing and Membership with a focus on member relations and communications, and Karen Yair moves to a new position as Vice President, Knowledge and Resources, where she will support orchestras through data, research, and resources. Led by Simon Woods, the team includes Marlah Bonner-McDuffie, Vice President, Development; Heather Noonan, Vice President for Advocacy; and Marc Martin, Senior Director, Finance and Administration.

Prieto Tapped to Lead North Carolina Symphony



Carlos Miguel Prieto

The North Carolina Symphony has appointed Carlos Miguel Prieto as its next music director, succeeding Grant Lewellyn, who stepped down in 2020. Prieto's four-year term begins with the 2023-24 season, and he will serve as music director designate during the 2022-23 season. Prieto has been a regular guest conductor with the North Carolina Symphony since 2011, and is currently the orchestra's artistic advisor. A native of Mexico City, Prieto has served as the Louisiana Philharmonic Orchestra's music director since 2006; his final season there will be in 2022-23. He is also music director of the Orquesta Sinfónica Nacional de México and the Orquesta Sinfónica de Minería in Mexico City. Prieto was named Musical America's 2019 Conductor of the Year; a graduate of Princeton and Harvard universities, he has conducted more than 100 world premieres and has championed music by Black and Mexican composers. The North Carolina Symphony performs at Meymandi Concert Hall in Raleigh and elsewhere in North Carolina.

Baltimore Symphony Selects Mark C. Hanson as President

The Baltimore Symphony Orchestra has named Mark C. Hanson president and chief executive officer, succeeding Peter Kjome. Hanson stepped down in August 2021 as the CEO of the San Francisco Symphony, which he had joined in 2017. He started at the Baltimore Symphony in April. The orchestra is currently searching for a music director to replace Marin Alsop; at the San Francisco Symphony, Hanson oversaw the process that led to the hiring of Esa-Pekka Salonen as music director. His accomplishments in San Francisco include restoring the organization to consecutive years of balanced budgets; negotiating a four-year contract with musicians; leading a comprehensive rebranding and the launch of a streaming service; and developing a cross-constituency Diversity, Equity, and Inclusion Workgroup. Hanson previously held leadership positions at the Rockford (Illinois) Symphony Orchestra, Knoxville Symphony Orchestra, Milwaukee Symphony Orchestra, and Houston Symphony. Hanson, who trained as a cellist, studied at the Eastman School of Music and graduated from Harvard University, with further education at the Interaction Institute for Social Change and Harvard Business School. He is a recipient of the League of American Orchestras' Helen M. Thomson Award for Exceptional Leadership.



Mark Hanson



BLACK ORCHESTRAL NETWORK LAUNCHES

On May 2, Black members of more than 40 orchestras announced the Black Orchestral Network (BON), a collective of Black orchestral musicians dedicated to creating an inclusive and equitable environment in the orchestral field. BON's founders are seven Black musicians: Jennifer Arnold, Alexander Laing, David A. Norville, Joy Payton-Stevens, Shea Scruggs, Weston Sprott, and Titus Underwood. The organization's first public campaign is an open letter, "Dear American Orchestras," focused on advancing equity and inclusion in American orchestras.

Artists, audience members, educators, music lovers, culture bearers, and enthusiasts were invited to co-sign the letter, which calls for orchestras to hire Black musicians and support opportunities for emerging Black artists; for funders to invest in the long-term viability of organizations already committed to Black orchestral artistry; and for unions to stand in solidarity with Black members. The organization called for a Day of Solidarity on May 9, asking supporters to post a graphic, provided by BON, to their social media pages with the hashtag #DearAmericanOrchestras. Learn more at <https://black-orchestral-network.squarespace.com/>.

TORONTO X 5

The Toronto Symphony Orchestra kicked off its 100th-anniversary year with a concert at Roy Thomson Hall on April 9 entitled "Celebrate 100: Maestros' Special Homecoming." The concert featured TSO Music Director Gustavo Gimeno and four former TSO music directors: Conductor Emeritus Peter Oundjian, Jukka-Pekka Saraste, Günther Herbig, and Conductor Laureate Sir Andrew Davis. The program included Ravel's *Rapsodie espagnole*, and the five conductors tag-teamed conducting an encore, Dvořák's *Slavonic Dance Op. 72, No. 7*. Marion Newman—a Kwagiułth and Stó:lō First Nations mezzo-soprano with English, Irish, and Scottish heritage—served as host for the concert, which featured music highlighting key moments in the TSO's history. The TSO's 100th anniversary year—from April 2022 to June 2023—will continue this fall with Gimeno leading a free public concert to open the season on September 24, and a North American tour in February 2023 that will include performances in Chicago and New York City.



Left to right: Toronto Symphony Orchestra Music Director Gustavo Gimeno, former music directors Peter Oundjian, Jukka-Pekka Saraste, Sir Andrew Davis, and Günther Herbig



The Kalamazoo Symphony Orchestra has come a long way since its founding in 1921. Above, the orchestra in 1924.

Snow—who's been described as Kalamazoo's "patron saint of fine music"—would later convene a meeting in Chicago of representatives from 40 U.S. orchestras that would lead to the founding of the League of American Orchestras in 1942. In marking 100 years, the Kalamazoo Symphony is looking past—and forward. This season, the KSO performed the North American premiere of Chilean composer Enrique's Soro's 1921 *Sinfonia Romántica*, in a new critical edition by Music Director Julian Kuerti. Other highlights include the June 4 world premiere of André Previn's *Concerto for Orchestra*, which was commissioned to mark the orchestra's 100th year and will be recorded on the Naxos label. Celebrations conclude on June 18 with an evening of stories and symphonic highlights from the orchestra's first century.

Kalamazoo Symphony at 100

Michigan's Kalamazoo Symphony Orchestra is marking its 100th birthday with a year of events, beginning in 2021 and continuing through the end of the current season. The orchestra was founded in 1921 by Leta Snow, who believed the Kalamazoo and Southwest Michigan community would benefit from an orchestra that could bring musical experiences into their lives.

Wallace Foundation Report: Black Perspectives on the Arts

The Wallace Foundation has published “A Place to be Heard, a Space to Feel Held: Black Perspectives on Creativity, Trustworthiness, Welcome and Well-Being,” a study that explores cultural and creative preferences among Black communities. The report covers some of the experiences and perspectives that Black and African American adults in the U.S. have in relation to cultural

engagement, digital connection with arts and culture, and social change. Among the findings, respondents report that they most value arts experiences and organizations that celebrate Black creativity; support self-care, which respondents say is especially important in Black communities; make a sustained commitment to earn Black communities’ trust; and foster a sense of belonging. Findings in the report suggest themes that could help arts organizations build more meaningful relationships with Black communities. The qualitative study was prepared by Slover Linett Audience Research in association with LaPlaca Cohen and Yancey Consulting. Learn more at <https://tinyurl.com/A-Place-to-be-Heard>.

New Reports from the League on EDI and Repertoire

The League of American Orchestras continues to provide research and information about—and for—orchestras. The League’s new Catalyst Snapshot Reports, scheduled for publication in June, tell the stories of seven League-member orchestras that put equity, diversity, and inclusion at the heart of their work. The Snapshot orchestras participated in the Catalyst Fund, the League’s re-granting program that awarded annual grants to help U.S.-based orchestras advance equity, diversity, and inclusion. The Snapshot Reports demonstrate how individual orchestras are putting Catalyst’s “Promising Practices” into action, and offer practical guidance and resources for the entire orchestra field.

The 2022 Orchestra Repertoire Report, to be published this summer by the Institute for Composer Diversity in partnership with the League, will examine orchestras’ programming of works by women and non-binary composers and composers of color, both living and deceased, from 2015 to 2022. The information for the 2022 data was gathered directly from the websites of 133 orchestras. The Orchestra Repertoire Report shows how orchestras are responding to issues of our time in the works they play; it lists all works performed in the 2021-2022 season and includes tips about best practices in inclusive programming. Visit americanorchestras.org for updates.

DIANE S ALDICK

BUILDING SUCCESSFUL RELATIONSHIPS BETWEEN
ARTISTS AND PRESENTERS

CONDUCTORS



André Raphel



Matthew Troy



William Chapman Nyaho



John O’Conor



Cecile Licad



Antonio Pompa-Baldi

PIANO

VIOLIN

CELLO

HARP



Ilya Kaler



Denise Djokic



Nancy Allen

GUITAR

ENSEMBLE



Celil Refik Kaya



Ana Vidovic



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INTERSECTION

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League Advocacy Update

The League of American Orchestras' two-person Washington D.C. office speaks up for orchestras before Congress, the White House, and federal agencies, represents orchestras in broad coalition efforts across the nonprofit and creative sectors, and helps individual orchestras build their capacity to make the case for the orchestral artform and its impact on communities nationwide. The onset of the COVID-19 pandemic sparked a new wave of advocacy needs for orchestras in addition to longstanding policy priorities.

Maximizing Access to COVID-19 Relief

In a late-February 2022 League survey, 90 percent of responding orchestras reported that federal relief had a significant impact on their ability to maintain their workforce and performance activity. The League was a leading voice in Congress and to the Administration, advancing policy requests to ensure that pandemic relief programs would include eligibility for orchestras and the wider arts and nonprofit sectors. Through online learning events, newsletters, and one-to-one assistance, the League has helped orchestras to access all forms of federal aid.

Among those programs, the Small Business Administration's Shuttered Venue Operators Grants have so far supported 339 orchestras in 48 states—for a total of more than \$265 million in relief funds for orchestras. In addition, dedicated National Endowment for the Arts funding, forgivable Paycheck Protection Program loans, Employee Retention Tax Credits, enhanced charitable giving incentives, Federal Emergency Management Agency aid, and other forms of governmental assistance have helped orchestras through the pandemic. One League survey respondent stated, "These funds enabled us to retain all orchestra members throughout the entire time since the pandemic started. They allowed us to continue concert performances (with drastically reduced audience sizes), perform socially distanced concerts in the community, continue our education program, and further develop our virtual concert capabilities."

Seeking Recovery Resources

The newest data on the economic impact of the arts sector is in the current Arts and Cultural Production Satellite Account, released in March 2022 by the Bureau of Economic Analysis and the National Endowment for the Arts. The report illustrates the toll of the pandemic on live performing arts while also charting the important role of the arts in our nation's economic recovery. Among the findings: "Performing arts presenters and performing arts companies joined oil drilling/exploration and air transportation as the steepest-declining areas of the U.S. economy in 2020."

Given the lasting impact of the pandemic on earned revenue, the need for ongoing relief persists—and orchestras

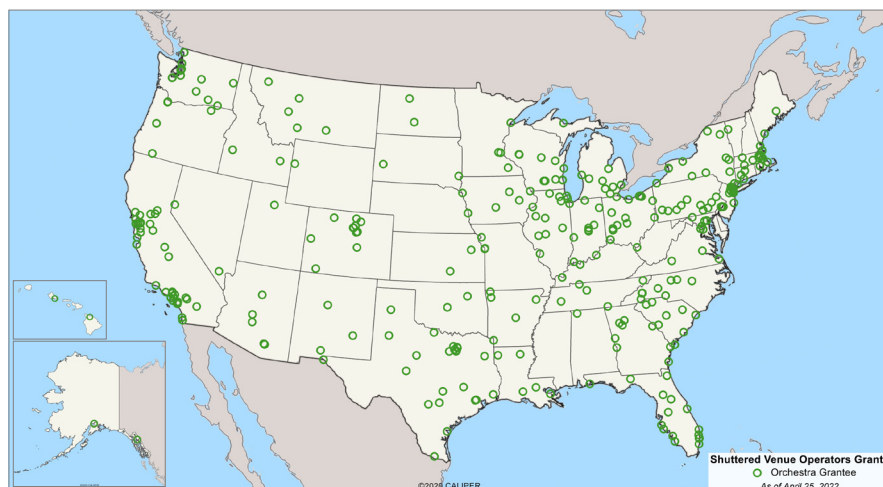
are essential partners in communities' economic and civic recovery. As Congress considers new COVID-19 relief measures as well as investments in workforce development and infrastructure, the League is rallying orchestras to continue to speak up to elected officials. For near-term recovery, reinstating access to the Employee Retention Tax Credit for the last quarter of 2021 tops the list. Also on the list: extending the time for Shuttered Venue Operators Grant recipients to spend their awards, reinstating enhanced charitable giving incentives, and getting other forms of recovery assistance across the finish line in Congress.

In written testimony submitted to the Senate Finance Committee, the League called on Congress to expand charitable giving incentives and enact urgently needed policies to support orchestras and the wider nonprofit sector. In the March 17 "Examining Charitable Giving and Trends in the Nonprofit Sector" hearing, bipartisan members of the Senate's leading tax policy committee expressed support for reinstating and expanding the Universal Charitable Deduction, which expired at the end of 2021. Orchestras can continue to describe how their nonprofit missions advance vibrant artistry, community partnerships, and a commitment to lifelong learning, and to ask for Congressional action on tax policies that support orchestras and their workforce.

Supporting a New Rhythm of Artistry

As international travel restrictions due to COVID-19 are lifted, cross-border concert activity is returning, and government policies concerning online and global music events are once again a central focus for orchestras.

For orchestras that present international artists as performers, the League's artistsfromabroad.org website, visa help desk, and policy engagement with the U.S. State Department and Citizenship and Immigration services are helping orchestras ensure that concerts can go on as planned. International policy talks have brought the League back to the table to represent global music interests in the Convention on International Trade in Endangered Species, which sets policies for how musicians can travel with instruments containing rosewood,



SVOG grants to orchestras total more than \$265 million, reaching 339 orchestras in 48 states

reptile skin, tortoise shell, and small bits of ivory. In partnership with the National Association of Music Merchants, the League participated in negotiations in Lyon, France in March 2022, advancing policy requests to improve the Musical Instrument Certificate, and encourage ongoing exemptions for activity with musical instruments that does not pose a threat to species protected by international treaties.

As the pandemic continues, orchestras are offering both in-person and online performances. At the start of the 2021-22 season, 57 percent of orchestras responding to a League survey reported that they intend to stream events. However, automated copyright "bots" on some platforms are erroneously confusing orchestra performances for copyrighted recordings, disrupting the streamed event. The League provided data to support the Orchestra Music Licensing Association's submission of comments to the U.S. Copyright Office seeking solutions to prevent further disruption of orchestra streaming activity and bringing forward examples and facts from U.S. orchestras.

These activities represent just some of the ways the League increases support for orchestras and the creative sector. Learn more about the League's full array of policy issues, advocacy resources, and direct assistance for member orchestras in the Advocate section of americanorchestras.org.

KNOXVILLE EMERGENCE

Most of the time, a soloist performing with an orchestra enters the stage and takes a brief bow right before the musicmaking begins. At the Knoxville Symphony's April world premiere of Michael Schachter's violin concerto "Cycle of Life," Tessa Lark began the performance seated among the musicians and was only revealed as soloist in the second movement, appropriately named "Emergence," when she stood up and slowly walked from within the violin section to the front of the stage at the Tennessee Theatre. (The work's movements are "Primordial," "Emergence," "Flight," "Desire," "Tree of Life," "Contemplation," and "Sky.") Music Director Aram Demirjian led the performance, which also featured Rachmaninoff's Symphony No. 2. The Schachter concerto—planned for 2020 but delayed due to the pandemic—was commissioned by the KSO, with support from the Knoxville Museum of Art and individual donors. The inspiration behind the piece comes from Richard Jolley's glass-and-steel installation at the Knoxville Museum of Art called "Cycle of Life: Within the Power of Dreams and the Wonder of Infinity."



Tessa Lark emerged from within the violin section in the second movement of the Knoxville Symphony's world premiere of Michael Schachter's "Cycle of Life" concerto.



He's been laying low during the lockdown. Previously seen in Philadelphia, Atlanta, Singapore, Shanghai. Zookeeper Dan Kamin and narrator Susan Chapek are determined to track him down, even if it means visiting *every orchestra in the world!*

Catch the latest updates at
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IN MEMORIAM: ANNE PARSONS

LONGTIME DETROIT SYMPHONY ORCHESTRA PRESIDENT AND CEO



Doug Coombe

Anne Parsons welcomed delegates to the League of American Orchestras' 2017 National Conference, which was hosted by the Detroit Symphony Orchestra.



Detroit Symphony Orchestra

Anne Parsons, at right, with (from left) Erik Rönmark, Mark Davidoff, and Jader Bignamini, who is shown signing his contract as music director of the Detroit Symphony Orchestra, January 2020.

Anne Parsons, a respected leader in the orchestra field who served as president and CEO of the Detroit Symphony Orchestra for more than 17 years, died on March 28, 2022, from lung cancer. She was 64 years old. Parsons was a longtime friend of the League of American Orchestras: she was in the first class of the League's Orchestra Management Fellowship Program, a member of the Board of Directors, and had recently been elected to the League's Emeritus Board.

Prior to joining the Detroit Symphony, she was general manager of New York City Ballet, general manager of the Hollywood Bowl in Los Angeles, and orchestra manager of the Boston Symphony Orchestra. Parsons began her career at the National Symphony Orchestra in Washington, D.C. She received a Bachelor of Arts degree from Smith College in Massachusetts. Parsons successfully navigated the DSO through extraordinary challenges—a national economic downturn, the city of Detroit's bankruptcy, a musicians' strike, and the pandemic—while forging a culture of resilience and financial stability and expanding the orchestra's audience and donor base. Under her leadership, the DSO posted operating surpluses from 2013 to 2021. Parsons hired two music directors—Leonard Slatkin in 2007 and Jader Bignamini in 2020—and brought the DSO to widespread attention through touring and webcasts. She also diversified the DSO's programming and launched several equity and inclusion initiatives. Parsons retired from the DSO in December 2021.

"Anne Parsons was a legend in the orchestra field, and her impact is almost impossible to overstate," said League President and CEO Simon Woods. "In addition to being an institutional and civic leader of tremendous vision, Anne was known across the orchestra profession as someone who led from culture—and it was through cultural transformation and humanity that she led the Detroit Symphony from a time of severe challenges to becoming one of the country's most vibrant orchestral institutions. She was also a role model to many people: to those who aspired to leadership positions and to those already in leadership positions who aspired to her levels of skill, finesse, and authenticity. She was a longtime friend of the League, sitting on our Board of Directors, and elected in recent months to our Emeritus Board. We mourn her loss, but we celebrate with gratitude everything she brought us and to our field."

Detroit Symphony Orchestra President and CEO Erik Rönmark and Board Chair Mark Davidoff issued a joint statement: "Anne led the Detroit Symphony Orchestra with grace, courage, and conviction, never wavering from her strongly held belief that the DSO is the best in the world, and that Detroit is a vibrant and resilient city that deserves an orchestra to match. Anne's accomplishments as our president and CEO are immeasurable and will resonate deeply within our organization, across our local communities, and in the orchestra world for decades to come." Music Director Jader Bignamini commented, "I am honored to have been appointed music director during Anne's tenure as CEO and to have been able to become close with her, Donald, and Cara. I will never forget Anne's smile, strength, professionalism, deep humility, and innate sensitivity. Her love for the orchestra and Detroit is our guide as we lead the Detroit Symphony Orchestra."

The DSO celebrated Parsons' life and accomplishments with a free concert at Orchestra Hall on May 17. Jader Bignamini led a program of music that held a special connection to Parsons. The DSO musicians donated their services for the concert. Parsons is survived by her husband, Donald Dietz, and a daughter, Cara Dietz.

Musical Chairs

Australia's Queensland Symphony Orchestra has named **YARMILA ALFONZETTI** as chief executive, effective July 11.



The Munich Philharmonic in Germany has appointed **NAOKA AOKI** as concertmaster, the first woman to hold that position at the orchestra since its founding in 1893.

The Manhattan School of Music has selected violinist/conductor **DAVID CHAN** to lead its orchestral performance graduate program. Chan is concertmaster at the Metropolitan Opera and music director of New Jersey's APEX Ensemble and the New York City-based Camerata Notturna.

At Connecticut's Hartford Symphony Orchestra, Executive Director **STEVE COLLINS** has a new title: president and CEO. The newly formed Learning and Social Impact Department (formerly the DEI, Education and Community Engagement Department) will be led by Director **TIMOTHY BROWN** and Assistant Manager **JENNIFER PHIPPS**.

NELL FLANDERS has been named artistic director and conductor of the Idaho State-Civic Symphony and Idaho State University Chamber Orchestra, effective in fall 2022.

The Florida Orchestra has appointed **CHELSEA GALLO** as assistant conductor, effective with the 2022-23 season.



The APEX Ensemble, based in Montclair, New Jersey, has appointed **DIEGO GARCIA** as the first director of its Youth Program, which will launch this fall.

ILYA GIDALEVICH, the Cleveland Orchestra's director of artistic planning, has been promoted to vice president, artistic planning. **MICHAEL GANDELMAYR** has been hired as artistic administrator.

Composer **JONATHAN BAILEY HOLLAND** has been named chair of Carnegie Mellon University's School of Music, effective August 1.

Symphony NH, based in Nashua, New Hampshire, has named **DEANNA HOYING** executive director.

The Westmoreland Symphony Orchestra in Pennsylvania has named **NATALIE ANN KASIEVICH** as executive director.

Composer **GEORGE LEWIS** has been named artistic director of the International Contemporary Ensemble.

The Detroit Symphony Orchestra has appointed **NA'ZIR MCFADDEN** as assistant conductor, effective with the 2022-23 season.



ALEXANDER MICKELTHWATE has been named music director of California's Bear Valley Music Festival, effective this

summer. He retains his post as music director of the Oklahoma City Philharmonic.

The Tuscaloosa Symphony Orchestra in Alabama has selected **NATASSIA PERRINE** as executive director.

LAURA REYNOLDS has been appointed to the newly created position of vice president of impact and innovation at the San Diego Symphony.

SHIRA SAMUELS-SHRAGG has been named assistant conductor of the Plano Symphony Orchestra in Texas, effective in August.

The Salina Symphony in Kansas has chosen **YANIV SEGAL** as music director.



The Saint Paul Chamber Orchestra has added two new artistic partners: cellist **ABEL SELAOCOE** and violist **TABEA ZIMMERMANN**.

The Dallas Symphony Orchestra appointed **STUART STEPHENSON** as principal trumpet. **MATTHEW SINNO** joins the DSO as associate principal viola, and **HAYLEY GRAINGER** as associate principal flute.



**SCIOLINO
ARTIST
MANAGEMENT**



Nicholas Canellakis,
cello



Kinan Azmeh,
clarinet



Francisco
Fullana,
violin



Gabriela
Martinez,
piano



Melissa White,
violin



Juan-Miguel
Hernandez,
viola



Michael
Brown,
piano



Carter Brey,
cello



Harlem Quartet, string quartet



Canellakis-Brown Duo,
cello & piano



Amy Porter,
flute



Rolston String
Quartet, string
quartet



Trio Virado,
flute, viola, guitar



Piotr Gajewski,
conductor

Marianne Sciolino

CEO & Founder

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