Forward Momentum
LA Phil at 100

Small Orchestras, Big Commissions
Increasing Podium Diversity
Spotlight on Emerging Artists
A 90 minute 2 act program of Mozart’s most popular repertoire for orchestra + screen.

Production package: High definition large format immersive video with live cut multi-cam close up views of the conductor and musicians, enhanced lighting design & audio effects, curated to the dynamics of Mozart’s music. Powered by Museik Software, a technician controls screen content playback speed to adjust to the conductor & orchestra tempo.

The Mozart Effect is a recognized brand, created by acclaimed educator Don Campbell whose best-selling book Music For The Mozart Effect first popularised the concept of music therapy. Curated themed albums under The Mozart Effect brand have sold over a million copies.

Premiere - January 26th 2019 SOLD OUT in advance, with over 50% to first time symphony ticket buyers.

Sales tools: The Mozart Effect email database and followers on social media & digital music platforms leveraged for discovery and ticket sales. National advertising support.

A sensory enhanced symphonic aural and visual experience, with moments of intimate performance nuance and powerful climactic peaks. The Mozart Effect: Live! featuring the music of the world’s most popular composer is the perfect introduction to live orchestral music for the uninitiated, and a new adventure for the symphony enthusiast.

Contact: Geoff Kulawick Linus Entertainment
gooff@linusent.ca 905 690 9397 x 230

www.mozarteffectlive.com
Leave it to Hollywood to know how to throw a party. To mark its centenary this season, the Los Angeles Philharmonic produced the kind of large-scale, riveting concerts and celebrations that might make masters of cinematic spectacle like Cecil B. DeMille (the parting of the Red Sea! Samson knocking down an entire temple!) jealous. The LA Phil launched its 2018-19 season with a free outdoor festival that stretched for eight miles, right through the heart of the city, with live music from multiple cultures, performances, interactive fun, and food from diverse cuisines. The orchestra could have been content with commissioning a handful of new scores as a token nod to the music of our time. Instead, the LA Phil commissioned more than 50 new works, surely some kind of numerical record, from a stylistically broad swath of composers. There is much more, including such non-showy, non-headline-grabbing activities as an expansion of the orchestra's free and low-cost programs for kids in an underserved part of town.

While the scale of the LA Phil's centennial celebrations is striking, there's equally impressive work going on at orchestras of all sizes. Smaller-budget orchestras are commissioning and playing new scores by emerging and established composers. Some of the composers are veterans, some are just starting their careers, others are local discoveries whose musical imaginations evoke the nearby landscape or their deep roots in the regional culture. In this issue, we visit several smaller-budget orchestras and a youth ensemble that are making grassroots efforts to broaden the horizons of their audiences while connecting with communities—all scaled for their own custom fit.
Key Glockenspiel

Professionals Depend on Yamaha.

With a touch that matches Yamaha concert grand pianos, hammers made of deer antler for a restrained reverberation, and the first ever single-layer action to create a uniform feel, the new key glockenspiel from Yamaha gives professionals ample reason to depend on Yamaha.
2 Prelude by Robert Sandla

6 The Score
Orchestra news, moves, and events

14 Board Room
Board members can become more compelling advocates for their orchestras. How? Susan Howlett offers some suggestions.

18 At the League
The League’s long-running Essentials of Orchestra Management program is changing with the times and addressing broad cultural shifts. by Jeremy Reynolds

22 Stepping Up
How can the classical music field build podium diversity? The Chicago Sinfonietta is focusing on exactly that challenge. by Nancy Malitz

28 Century Rolls
The Los Angeles Philharmonic is using its centennial celebration as an opportunity to look back at the past—and as a springboard to the future. by Jim Farber

36 Mission: Commission
Smaller-budget orchestras are embracing new music with commissions. by Janelle Gelfand

44 The Teachers Who Made All the Difference
Ask a few emerging artists what has been their biggest influence, and they will cite inspirational teachers. by Steven Brown

52 Guide to Emerging Artists

62 Bridging the Generations
In an intergenerational orchestra, an eight-year-old violinist might share a music stand with an octogenarian—with benefits for all. by Martin Steinberg

67 Advertiser Index

68 League of American Orchestras Annual Fund

70 Coda
Nia Imani Franklin, the reigning Miss America 2019, is a composer and classically trained singer who advocates for music and the arts.

about the cover
To open the Los Angeles Philharmonic’s 100th-anniversary season, the exterior of Walt Disney Concert Hall was lit up with patterns created by artist Refik Anadol using images, audio, and videos from the LA Phil’s archives. Pictured (clockwise from far left) are some notable faces of people in the orchestra’s history: Igor Stravinsky; Leonard Bernstein; Walter Henry Rothwell; Gerald Wilson; Eduard van Beinum; William Andrews Clark, Jr.; Alfred Hertz (partially obscured) and Artie Mason Carter (in hat); Zubin Mehta (with conducting baton); and André Previn. Photo by Dustin Downing.

Text marked like this indicates a link to websites and online resources.
FIFTEENTH VAN CLIBURN INTERNATIONAL PIANO COMPETITION

WINNERS

YEKWON SUNWOO

“...I heard much tonally ravishing pianism that went well beyond the predictable crunching virtuosity and impeccable digital accuracy to reveal a genuine poetic sensibility, a way of making the music his own and telling you things about it you had not heard before.”

— CHICAGO TRIBUNE

KENNY BROBERG

“...the bright, pearly tone quality... animated the glimmering cascades of notes in the piano’s flamboyant opening gestures and put a bright smile on the many episodes of silvery trilling that Beethoven asks for in the concerto... a highly auspicious [Minnesota Orchestra] debut.”

— STAR-TRIBUNE

DANIEL HSU

“Hsu really hit it out of the park with a very subtly nuanced and even haunting performance... Hsu has consistently belied his young age with mature performances...”

— CULTURE SPOT LA

NOW AVAILABLE FOR BOOKINGS

HSU & BROBERG | CONTACT SDOAN@CLIBURN.ORG | 817.738.6536
SUNWOO | CONTACT ALAN@KEYNOTEARTISTMANAGEMENT.COM | +44 (0) 207 470 8749
CLIBURN.ORG/WINNERS
Building Bridges in Pittsburgh

On November 27, one month after the October 27 mass shooting at Pittsburgh’s Tree of Life Synagogue, the Pittsburgh Symphony Orchestra performed a free Concert for Peace and Unity at Heinz Hall to honor and remember the victims. The concert featured Israeli-American violinist Itzhak Perlman, Principal Clarinet Michael Rusinek, and the Mendelssohn Choir of Pittsburgh in music by Pärt, Ravel, Shostakovich, David Zehavi, James MacMillan, Mendelssohn, Brahms, John Williams, and Elgar. All artists donated their services for the performance, and volunteers collected contributions for the Jewish Federation’s Our Victims of Terror fund and the Injured Officers Fund. The event provided an opportunity for the Pittsburgh community “to honor the victims, bridge differences and celebrate the human experience during this difficult time,” said PSO President and CEO Melia Tourangeau. Music Director Manfred Honeck said he hoped the concert could “bring people together as we collectively grieve and heal.” The concert was streamed live on the Pittsburgh Symphony’s Facebook page and broadcast live on Pittsburgh’s WQED radio station, and shown in December on PBS television stations.
“Deaf and Loud” in Detroit

The most salient fact from the Detroit Symphony Orchestra’s December 16 concert is not obvious from photos: the performance was tailored for the deaf community and featured deaf musicians onstage. Percussionist Dame Evelyn Glennie, jazz/pop singer Mandy Harvey, and hip-hop artist Sean Forbes were among the soloists performing at the “The Deaf and Loud Symphonic Experience”—a benefit concert for the Deaf Professional Arts Network, a Detroit non-profit co-founded by Forbes with Detroit music producer Joel Martin. The concert, conducted by Sly5thAve, was given in American Sign Language, with lyrics for each song appearing on large video screens. “The DSO prides itself on being the most accessible orchestra on the planet, so we were eager to collaborate on the very first Deaf and Loud Symphonic Experience,” said Erik Rönmark, the DSO’s vice president and general manager. He described it as a “one-of-a-kind event with outstanding musicians who happen to be deaf,” but noted in the Detroit News that he hoped it might lay the groundwork for a future series.

After the Detroit Symphony’s “Deaf and Loud Symphonic Experience” concert, audience members attended a “silent disco” with a vibrating dance floor and headphones for invited guests from the deaf community.

Fort Collins in Purple

Baseball fever hit Fort Collins this fall when the Colorado Rockies made it to the National League division series to compete against the Milwaukee Brewers. The Fort Collins Symphony encouraged fans to show their support for both the Colorado Rockies and the Symphony by wearing purple to a free, open rehearsal on October 4 before the orchestra’s season-opening all-Bernstein concert later that week. Music Director and baseball fan Wes Kenney (left, in baseball cap and purple shirt) led the orchestra’s 80 musicians, many of whom were also wearing Rockies apparel. Fun was had by all at the open rehearsal that the orchestra said “promoted the four Bs: Bernstein, Baseball, and Buffy Baggott”—the latter a mezzo-soprano featured in the concert.

MUSICAL CHAIRS

STEPHANIE BLAHA has been appointed principal horn of Ohio’s ProMusica Chamber Orchestra. ILYA SHTERENBERG is the orchestra's new principal clarinet.

The Fort Worth Symphony Orchestra has appointed KEITH CERNY president and CEO, and STANISLAV CHERNYSHEV as principal clarinet.

LAURA COLGATE is the El Paso Symphony Orchestra’s new concertmaster.

The Valley Symphony Orchestra in McAllen, Texas, has named KATY COY executive director.

RICARD EGARR, a British conductor, keyboardist, and early-music specialist, will become an artistic partner at the Saint Paul Chamber Orchestra effective in September 2019.

BEN FAIRFIELD has been appointed co-principal trumpet of the Midland-Odessa Symphony in Texas.

Utah’s Timpanogos Symphony Orchestra has named LORI FISHER executive director.

PELL FLANDERS is the Princeton Symphony Orchestra’s new assistant conductor.

ERIC GARCIA will become artistic director and conductor of McCall Music Society’s SummerFest, an annual classical and pops series in McCall, Idaho, in July 2019. Garcia is also music director of the Boise Philharmonic.

The Houston Symphony has added violinist PATRICIA QUINTERO GARCIA and violinist ALEXA SANGBIN THOMASON to its Community-Embedded Musicians initiative.

GIORGIA GHIZZONI has been appointed executive director of Colorado's Longmont Symphony Orchestra.

The Kurt Weill Foundation for Music has named ED HARSH to the newly created position of director of strategic initiatives. Harsh recently concluded an eleven-year tenure as president and CEO of New Music USA.

The Las Vegas Philharmonic has appointed LACEY HUSZCZA executive director.

The Seattle Symphony has named NOAH GELLER concertmaster and JAMES BENoit principal timpani.

PAM S. HERSBERGER is the new board chair of Ohio's Toledo Symphony Orchestra.

The Louisville Orchestra has appointed JENNIFER RITVO HUGHES executive director.

At the Buffalo Philharmonic Orchestra, JAMES EDWARD DUNN has been named to the new position of assistant conductor, community engagement.

AL JACOBSEN is the new executive director of Miller Symphony Hall in Allentown, Pennsylvania, home to the Allentown Symphony Orchestra.

The Las Vegas Philharmonic has appointed PATRICIA QUINTERO GARCIA, a British conductor, keyboardist, and early-music specialist, will become an artistic partner at the Saint Paul Chamber Orchestra effective in September 2019.

BEN FAIRFIELD has been appointed co-principal trumpet of the Midland-Odessa Symphony in Texas.

Utah’s Timpanogos Symphony Orchestra has named LORI FISHER executive director.

PELL FLANDERS is the Princeton Symphony Orchestra’s new assistant conductor.

ERIC GARCIA will become artistic director and conductor of McCall Music Society’s SummerFest, an annual classical and pops series in McCall, Idaho, in July 2019. Garcia is also music director of the Boise Philharmonic.

The Houston Symphony has added violinist PATRICIA QUINTERO GARCIA and violinist ALEXA SANGBIN THOMASON to its Community-Embedded Musicians initiative.

GIORGIA GHIZZONI has been appointed executive director of Colorado’s Longmont Symphony Orchestra.

The Kurt Weill Foundation for Music has named ED HARSH to the newly created position of director of strategic initiatives. Harsh recently concluded an eleven-year tenure as president and CEO of New Music USA.

The Las Vegas Philharmonic has appointed LACEY HUSZCZA executive director.

The Seattle Symphony has named NOAH GELLER concertmaster and JAMES BENoit principal timpani.

PAM S. HERSBERGER is the new board chair of Ohio’s Toledo Symphony Orchestra.

The Louisville Orchestra has appointed JENNIFER RITVO HUGHES executive director.

At the Buffalo Philharmonic Orchestra, JAMES EDWARD DUNN has been named to the new position of assistant conductor, community engagement.

AL JACOBSEN is the new executive director of Miller Symphony Hall in Allentown, Pennsylvania, home to the Allentown Symphony Orchestra.

The Las Vegas Philharmonic has appointed PATRICIA QUINTERO GARCIA, a British conductor, keyboardist, and early-music specialist, will become an artistic partner at the Saint Paul Chamber Orchestra effective in September 2019.

BEN FAIRFIELD has been appointed co-principal trumpet of the Midland-Odessa Symphony in Texas.

Utah’s Timpanogos Symphony Orchestra has named LORI FISHER executive director.

PELL FLANDERS is the Princeton Symphony Orchestra’s new assistant conductor.

ERIC GARCIA will become artistic director and conductor of McCall Music Society’s SummerFest, an annual classical and pops series in McCall, Idaho, in July 2019. Garcia is also music director of the Boise Philharmonic.

The Houston Symphony has added violinist PATRICIA QUINTERO GARCIA and violinist ALEXA SANGBIN THOMASON to its Community-Embedded Musicians initiative.

GIORGIA GHIZZONI has been appointed executive director of Colorado’s Longmont Symphony Orchestra.

The Kurt Weill Foundation for Music has named ED HARSH to the newly created position of director of strategic initiatives. Harsh recently concluded an eleven-year tenure as president and CEO of New Music USA.

The Las Vegas Philharmonic has appointed LACEY HUSZCZA executive director.

The Seattle Symphony has named NOAH GELLER concertmaster and JAMES BENoit principal timpani.

PAM S. HERSBERGER is the new board chair of Ohio’s Toledo Symphony Orchestra.

The Louisville Orchestra has appointed JENNIFER RITVO HUGHES executive director.

At the Buffalo Philharmonic Orchestra, JAMES EDWARD DUNN has been named to the new position of assistant conductor, community engagement.

AL JACOBSEN is the new executive director of Miller Symphony Hall in Allentown, Pennsylvania, home to the Allentown Symphony Orchestra.

The Las Vegas Philharmonic has appointed PATRICIA QUINTERO GARCIA, a British conductor, keyboardist, and early-music specialist, will become an artistic partner at the Saint Paul Chamber Orchestra effective in September 2019.

BEN FAIRFIELD has been appointed co-principal trumpet of the Midland-Odessa Symphony in Texas.

Utah’s Timpanogos Symphony Orchestra has named LORI FISHER executive director.

PELL FLANDERS is the Princeton Symphony Orchestra’s new assistant conductor.

ERIC GARCIA will become artistic director and conductor of McCall Music Society’s SummerFest, an annual classical and pops series in McCall, Idaho, in July 2019. Garcia is also music director of the Boise Philharmonic.

The Houston Symphony has added violinist PATRICIA QUINTERO GARCIA and violinist ALEXA SANGBIN THOMASON to its Community-Embedded Musicians initiative.

GIORGIA GHIZZONI has been appointed executive director of Colorado’s Longmont Symphony Orchestra.

The Kurt Weill Foundation for Music has named ED HARSH to the newly created position of director of strategic initiatives. Harsh recently concluded an eleven-year tenure as president and CEO of New Music USA.

The Las Vegas Philharmonic has appointed LACEY HUSZCZA executive director.

The Seattle Symphony has named NOAH GELLER concertmaster and JAMES BENoit principal timpani.

PAM S. HERSBERGER is the new board chair of Ohio’s Toledo Symphony Orchestra.

The Louisville Orchestra has appointed JENNIFER RITVO HUGHES executive director.

At the Buffalo Philharmonic Orchestra, JAMES EDWARD DUNN has been named to the new position of assistant conductor, community engagement.
Milwaukee Bound

Ken-David Masur is the next music director of the Milwaukee Symphony, succeeding Edo De Waart, who led the orchestra from 2009 to 2017. Masur’s appointment is effective with the 2019-20 season and runs through 2022-23, during which period the orchestra plans to move to the new Milwaukee Symphony Center, in the former Warner Grand Theatre. As music director designate, Masur is already involved with planning the upcoming season. Masur is currently associate conductor of the Boston Symphony Orchestra, principal guest conductor of Germany’s Munich Symphony, and, with his wife, pianist Melinda Lee Masur, co-artistic director of New York City’s Chelsea Music Festival. The son of the late conductor Kurt Masur and soprano Tomoko Sakurai, Ken-David Masur graduated from Columbia University, studied voice in addition to conducting, and has worked with multiple choruses. At Columbia, he founded and served as music director of the Bach Society Orchestra and Chorus. Current U.S. guest conducting appearances include the Chicago Symphony Orchestra at Ravinia, Louisville Orchestra, Detroit Symphony Orchestra, and the Chicago Civic Orchestra, plus the National Philharmonic of Russia, Collegium Musicum Basel, Norway’s Stavanger Symphony, and Mulhouse Symphony Orchestra in France.

ROCO, Down Under in NYC

Getting out of the concert hall is happening more and more frequently these days. How a performance in … a crypt? Five musicians from Houston’s River Oaks Chamber Orchestra did just that in October when they traveled to New York City to perform in the crypt of Harlem’s Church of the Intercession. The concert featured oboist Alecia Lawyer, ROCO’s founder (below right), with (in photo from left) Scott St. John (violin), Kevin Lau (piano), Kristin Wolfe Jensen (bassoon), and Nathan Williams (clarinet). Despite the crypt setting, the program focused on music by living composers: Bill Douglas, Alyssa Morris, Heather Schmidt, Kevin Lau, and Anthony DiLorenzo, whose Anthem of Hope: Houston Strong was commissioned by ROCO to salute Houston’s resilience in the face of Hurricane Harvey’s devastation in 2017. The performance was part of a classical music series called the “Crypt Sessions” curated by Andrew Ousley, who curates a similar series, Angel’s Share, at the catacombs of the Green-Wood Cemetery in Brooklyn, New York.
Leadership Potential

For three days in October, twelve orchestra professionals gathered in New York City for the launch of the 2018-19 edition of the League of American Orchestras’ Emerging Leaders Program. Over the next ten months, participants in the Emerging Leaders Program—the field’s prime source for identifying and cultivating the leadership potential of talented orchestra professionals—will work together to develop leadership skills, engage in virtual and in-person seminars, and enhance their knowledge of orchestra culture. The 2018-19 ELP cohort—the most diverse in the program’s history—comprises orchestra executive directors, a conductor, a professional orchestra musician, and managers from a cross-section of orchestra departments. ELP is guided by leadership expert John McCann, with Mary Parish as leadership coach, plus additional faculty and guest speakers. The 2018-19 program wraps up in June, when participants will have the opportunity to present a capstone project at the League’s 2019 National Conference on a leadership issue affecting the field. The Emerging Leaders Program is made possible by generous grants from American Express, The Andrew W. Mellon Foundation, and the National Endowment for the Arts. For more, visit the Learning and Leadership Development section of americanorchestras.org.

Carolina-Cherokee Creations

In October, the North Carolina Symphony partnered with the Eastern Band of Cherokee Indians for the world premiere of Si Otsedoha (We’re Still Here), a new work for orchestra and chorus by William Brittelle that incorporated texts from students at Cherokee Central Schools in western North Carolina. Cherokee High School’s Cherokee Chamber Singers performed Si Otsedoha with the orchestra in Raleigh, Wilmington, Boone, and Cherokee, North Carolina, and selections from Si Otsedoha were performed at the orchestra’s education concerts. The work stemmed from meetings in fall 2017 at which student leaders at Cherokee Central Schools created a forum for classmates to discuss their thoughts and feelings around Cherokee identity. The texts of Brittelle’s work were written in and sung primarily in Cherokee, a language spoken fluently by fewer than 300 people today. At some performances, Si Otsedoha headlined a program that also included “Amazing Grace” sung by the Cherokee Chamber Singers in Cherokee, accompanied by North Carolina Symphony Principal Cellist Bonnie Thron. “The thing I was left with after each of my visits with the student choir was the passion that these young folks have—passion for the Cherokee people but also passion for the future,” said North Carolina Symphony Music Director Grant Llewellyn.

Audience Connect

Downtown Seattle is a boomtown right now, and the Seattle Symphony saw fresh opportunities to connect with newcomers in the neighborhoods surrounding Benaroya Hall, the orchestra’s home. But how to connect with these untapped audiences? A new video of the Connecting with New Audiences: Seattle Symphony Case Study session at the League of American Orchestras’ 2018 Conference shows how. The Seattle Symphony launched an ambitious market-research program, with support from the Wallace Foundation’s Building Audiences for Sustainability initiative. The new video, led by the Seattle Symphony’s Charlie Wade, senior vice president for marketing and business operations, consolidates the key facts and essential points of the hourlong seminar into a brisk eighteen minutes, with graphs, charts, and excerpts of a documentary film about the orchestra’s market research. No matter the size or budget of your orchestra, the topics and examples are great ways to start conversations about understanding and building your own audiences. Watch the video for free at https://tinyurl.com/yepxu9d8.
New Philadelphia Sounds

In September, the Philadelphia Orchestra conducted readings of music by six women composers: Melody Eötvös, Robin Holcomb, Chen-Hui Jen, Hilary Purrington, Xi Wang, and Nina C. Young, led by Assistant Conductor Kensho Watanabe. At the readings, held in collaboration with the American Composers Orchestra, composers received feedback on their scores from ACO Artistic Director Derek Bermel and composer Melinda Wagner, and their pieces were recorded. Four of the six composers were earlier identified through the League of American Orchestras’ Women Composers Readings and Commissions program, made possible by the Virginia B. Toulmin Foundation. The Philadelphia Orchestra will commission a work from each composer, said Philadelphia Orchestra President and CEO Matías Tarnopolsky, and the commissions are part of what the orchestra calls “a greater investment in the compositional process to support diversity and the creation of new works in innovative forums such as workshops, public dialogues, and listening sessions.” The Philadelphia Orchestra plans to commission works from other women composers in coming seasons, and a new mentoring program for emerging women composers is in the works. Gabriela Lena Frank will be the Philadelphia Orchestra’s composer-in-residence through 2020-21.


Everyone involved in an orchestra, whether as an administrator, musician, volunteer, or concert-goer, cares deeply about the future of orchestras and the communities they serve—which means we cannot afford to rest when there is advocacy to be done. As 501(c)(3) organizations, orchestras are permitted by the Internal Revenue Service to engage in issue advocacy, and many orchestras are leading such efforts at the local, state, and federal levels. Through its online handbook Playing Your Part: An Orchestra’s Guide to Public Policy Advocacy, at www.americanorchestras.org/playingyourpart, the League of American Orchestras offers advice on how to get engaged in the policy process and build successful relationships with policymakers. The goal is to support and empower you to play your part in influencing public policy. The guide includes:

- Facts about advocacy and lobbying
- Tips for identifying your policy issues, partners, and strategies
- Easy steps for tracking and reporting lobbying activity
- A Q&A section that explains the lobbying rules for orchestras


Salonen Heads West—Again

The San Francisco Symphony has named Finnish conductor and composer Esa-Pekka Salonen as its next music director, beginning in September 2020 and succeeding longtime Music Director Michael Tilson Thomas. Salonen starts as music director designate immediately, and leads his first concerts in that role this January. His initial contract runs for five years. In addition, the orchestra has introduced a new artistic leadership model, and Salonen will be joined by eight creative and artistic partners who include composers, vocalists, instrumentalists from multiple music genres, and even a roboticist. The collaborative partners are pianist and composer Nicholas Britell; soprano and arts activist Julia Bullock; flutist, educator, and founder of the International Contemporary Ensemble, Claire Chase; composer and guitarist Bryce Dessner of The National; violinist and music director Pekka Kuusisto; composer Nico Muhly; artificial-intelligence entrepreneur and roboticist Carol Reiley; and jazz bassist and vocalist Esperanza Spalding. Salonen is currently artist in association at the Finnish National Opera and Ballet, and he will step down as principal conductor and artistic advisor of London’s Philharmonia Orchestra in 2021. Previously, Salonen served as music director of the Los Angeles Philharmonic from 1992 to 2009, and is now its conductor laureate.
Dallas Symphony Expands Education Programs in Southern Dallas

The Dallas Symphony Orchestra recently announced an initiative that will provide instruments and instruction to children in schools and after-school programs in Southern Dallas, an area that has been afflicted by poverty. The DSO’s program launched in December with an instrument “playground” at Southwest Center Mall introducing children to the instruments of the orchestra, with follow-up up event in January at South Dallas Cultural Center. The DSO is conducting instrument drives that will provide hundreds of instruments to students by June 2019. The free music program will include lessons multiple times per week as part of school and existing after-school programs, with educational partners helping the DSO to develop curriculum and train teaching artists. As part of the initiative, DSO musicians will perform concerts and collaborate with artists in the community. The program is expected to expand in 2020 with weekly or twice-weekly music education for children from 3 to 5 years old. The program joins the orchestra’s ongoing music education programs, which include Symphony Yes! interactive music performances by DSO musicians in schools, and Young Strings, whose participants are students in grades 2 to 12 from disadvantaged neighborhoods.

Go Low

Why does this tuba player look so happy? Maybe it’s because he recently took the spotlight when he premiered a new tuba concerto by Samuel Adler with the Toledo Symphony. David Saltzman, the Toledo Symphony’s principal tuba, performed the concerto’s world premiere on October 20, led by Music Director Alain Trudel at the Toledo Museum of Art’s Peristyle Theater. Saltzman said he had been a fan of Adler’s music “from the first time I played a piece of his in high school. I have loved the challenge of finding my voice in this complex and challenging work. I especially love the first movement, which Sam has written as a ‘Cantilization’ affirming our collaboration not only as musicians, but as Jewish musicians.” Before the premiere, Saltzman said he hoped that “even if you know nothing about Jewish music there will be moments in this opening section where something of his and my shared heritage can be heard.” The year 2018 featured at least one other entry in the rare tuba concerto category: in March, Pittsburgh Symphony Orchestra Principal Tuba Craig Knox performed the world premiere of Jennifer Higdon’s new tuba concerto.

Musical America’s 2019 Award Winners

This fall, Musical America, the publisher of Musical America International Directory of the Performing Arts and the news site MusicalAmerica.com, named Russian pianist Daniil Trifonov Artist of the Year for 2019. During a December ceremony at Carnegie Hall, Trifonov was honored along with his fellow winners, who included Carlos Miguel Prieto, music director of the Louisiana Philharmonic, Orquesta Sinfónica National de México, and Orchestra of the Americas. Also receiving 2019 Musical America awards were Julia Wolfe, Composer of the Year; Anthony Roth Costanzo, Vocalist of the Year; and the JACK Quartet, Ensemble of the Year. Leonard Bernstein was the first Musical America Musician of the Year, in 1960.
Toronto Symphony: Bienvenue, Gustavo Gimeno

The Toronto Symphony Orchestra has named Spanish conductor Gustavo Gimeno as its next music director, succeeding Peter Oundjian, who stepped down in June 2018. Sir Andrew Davis is serving as the orchestra’s interim artistic director through the end of the 2019-20 season, and Gimeno’s initial five-year contract takes effect with the 2020-21 season. Gimeno, who made his Canadian debut with the TSO in February 2018, has been music director of the Luxembourg Philharmonic Orchestra since 2015. He began his international conducting career in 2012 as assistant to Mariss Jansons while he was a member of the Royal Concertgebouw Orchestra in Amsterdam, and has also studied with Bernard Haitink and Claudio Abbado. Born in Valencia, Spain, Gimeno is fluent in Spanish, English, Italian, and Dutch, and is studying French. In the current season, Gimeno will guest conduct the Cleveland Orchestra, the Houston, St. Louis, and Seattle symphonies, and the London Philharmonic Orchestra, among others. This winter he makes his Zurich Opera debut conducting Verdi’s Rigoletto, which he will also lead in concert versions at the Luxembourg Philharmonic and the Théâtre des Champs-Elysées in Paris.

Music Pathways

More and more orchestras are launching initiatives that use music to assist people with memory loss, following multiple studies showing that music can provide a pathway for those with memory impairment to connect with their past, and that participating in music-making can help reverse cognitive decline. Among recent orchestral activity in this area is the Virginia Symphony Orchestra’s “Generations in Unison” program for memory-care and assisted-living residents at retirement facilities in southeastern Virginia. The Roanoke Symphony Orchestra gives short concerts at assisted-living facilities, and also works with a music therapist to help residents suffering from dementia tap into long-term memories. North Carolina’s Charlotte Symphony Orchestra is partnering with two local universities to study how people with dementia and Alzheimer’s disease respond to live orchestral music. In California, small groups of musicians from the Pacific Symphony perform informal concerts for seniors and developmentally disabled adults in a program designed to encourage interaction among people with cognitive and other impairments. The B Sharp program at Colorado’s Fort Collins Symphony provides people living with dementia and a caregiver season tickets to concerts. The orchestra has also partnered with scientists at Colorado State University to study the effects of music on people with dementia and Alzheimer’s. New York City’s Lincoln Center for the Performing Arts launched a free six-concert “Moments” series in 2017 for people with dementia and their caregivers.
Utah Rock Stars

Performance attire for musicians is a perennial topic of discussion at orchestras. Several Utah Symphony musicians got radically new fashion looks for a photo shoot that briefly transformed them into iconic rock stars as part of a recent marketing campaign at the orchestra. Pictured (clockwise from right), Concertmaster Madeleine Adkins as David Bowie; percussion/timpanist Eric Hopkins as Bob Dylan; and Principal Tuba Gary Ofenloch, Associate Principal Bassoon Leon Chodos, Principal Trombone Mark Davidson, and Second Horn Llewellyn Humphreys as the band KISS. As the orchestra proclaimed, “In the symphony world, our musicians are basically rock stars.”

DISPEKER ARTISTS
INTERNATIONAL

CONDUCTORS
Daniel Boico
Christoph Campestrini
Steven Fox
Bernard Labadie
Mathieu Lussier
Gregory Vajda

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

VIOLINISTS
Timothy Chooi
Mayuko Kamio
Elina Vähälä

FRENCH HORN
David Jolley

GUITAR
Grigoryan Brothers

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

SPECIAL PROJECTS
Acte II
Concerto Italiano & Rinaldo Alessandrini
Stars of European Ballet
Troupe Vertigo
Ute Lemper

SOPRANOS
Hélène Brunet
Tracy Dahl
Karina Gauvin
Kelley Nassief
Christina Pier

MEZZO-SOPRANOS
Abigail Nims
Barbara Rearick

CONTRALTO
Emily Marvosh

TENORS
Frank Kelley
Christopher Pfund
Steven Tharp
Daniel Weeks
Lawrence Wiliford

BARITONES
Anton Belov
Jochen Kupfer
Richard Zeller

BASS-BARITONES
Stephen Bryant
Michael Dean
Kevin Deas

CHORUS
La Chapelle de Québec

195 Chrystie Street, Suite 809J New York, NY 10002 PHONE 212.421.7676 FAX 212.935.3279 DISPEKER.COM
I often hear board members say, “I’d be happy to represent the organization in the community if only I had a decent brochure to hand people.” They want a piece of paper or a fancier website to make the case for them, which diverts everyone’s attention from donor contact by focusing resources on document or website design.

If leaders are willing to talk with people, they’ve been encouraged to use a one-size-fits-all “elevator pitch.” There are two problems with an elevator pitch: 1) board members can’t remember it (because it’s not natural), and 2) no one wants to listen to them share it! Frankly, listeners would rather be talking themselves.

Unfortunately, some board members don’t know who to talk to or how to engage donors or prospects in conversations about the other person’s relationship to our mission. And they might not know how to tailor the conversation to a particular person, whether it’s a legislator, a foundation officer, a corporate sponsor, or a friend from work.

What people really want is a passionate champion who can articulate a compelling case for support. We’re setting our leaders up to fail if we don’t help them prioritize whom to talk to, what to talk about, and how.

**Overcoming the Ambassador Barrier**

**Clarify Whom to Talk To**

We tend to send board members off to tell everyone with a pulse about the organization. They deserve clarity about which donors and prospects should be the top priority for their attention. I think we should focus board members on being ambassadors to these people (in order of importance):

- current top donors or recently lapsed top donors;
- people who have made gifts over several years, regardless of size;
- people who have made small gifts but who have indicated great interest;
- last, people who have connected with our work but are not yet donors.

Only after these connections have been made should board members be asked to focus on people unfamiliar with our work! And if we’re asking board members to introduce strangers to our mission, we should be clear about what types of people are most likely to give. If there’s a demographic or psychographic profile among your current donors, share that with your leaders so they can find more
people like that. Regardless of your mission, focus board members on prospect pools of people who are already used to giving, such as members of service clubs, members of faith communities, or people who give enthusiastically to their alma mater every year.

If you're asking board members to represent the leadership of your organization at one of your gatherings, tell them precisely who will be there, which donors or prospects deserve board attention, and how you'd like those people approached at that event. You might also initiate a new guideline that board members aren't to talk to one another at donor gatherings. Instead, their job is to work the room, connecting with donors and prospects—not to be a guest at the party. Most important of all, if you're asking board members to introduce people in their circles of influence to your organization, teach them how to watch for lean-in as the prospects learn more about you, and not to push people to give who aren't exhibiting interest.

I once heard a wise board member talking about the concept of social capital. She had spent a lifetime building relationships throughout the community, earning a stellar reputation and the respect of countless people, many of them influential. She said that when nonprofits asked her to approach her contacts for money, they were asking her to spend her social capital on their behalf. She said she had to think long and hard about whether an organization was really worth her investment, as she was putting her reputation on the line. Are you spending your board members' social capital optimally?

Practice Asking Questions
It's important to help board members talk more about outcomes than activities, more about stories than statistics, and more about who's served than the organization itself. Even better than telling things to prospective donors is training board members to ask open-ended questions. The best way to be a powerful ambassador is to ask others about their relationship to the mission, and then connect your work with the prospect's answers.

Board members can be shown how to ask open-ended questions that elicit clues about how the prospect or donor might connect to the mission. My favorite starters include:

- Tell me about…
- What do you think about…?
- How do you feel about…?

Someone once commented that those are “therapists’ questions.” It’s true. The reason therapists use them is that they get the other person talking about him- or herself. Then we can listen for how they connect to the mission, rather than us blathering on about things they don’t care about. For example, “Tell me how you got introduced to music in your life” or “What do you think about engaging nontraditional audiences with our music?” or “How do you feel about music being dropped in the schools?”

Spend some time at a board meeting crafting a list of open-ended questions that might work for your board leaders. Practice asking them at meetings, then type them up and make sure everyone has copies in preparation for their work as ambassadors.

Teach Them What to Talk About
Board members also need to know how to articulate what’s in it for the prospect to be part of our organization. What tangible and intangible benefits can we promise a donor who supports our work? Do they get access to information, people, or gatherings that non-donors don’t get? How do our orchestra’s results further the donor’s personal goals?

Research tells us that there are three things that motivate giving, and board members should understand how to weave...
them all into their conversations with donors and prospects:

People want to feel appreciated, not just for gifts they’ve given in the past, but for their values, priorities, and actions in the world.

People want to know that their behavior makes a difference. They need us to draw vivid pictures of what happens when people contribute to our work. Where did that gift land; whose life was touched?

People are yearning for a sense of community or a sense of belonging. Board members can use words like “belong” and “community” and “family” to let them know how being part of your organization will help them connect with a group of people with shared values and shared interests.

Customize the Message

Board members can also be shown how to tailor messages to different audiences. We know from research published in *The Seven Faces of Philanthropy* by Russ Alan Prince and Karen Maru File that there are different donor types. Board members need to understand what those donor types are, how to spot them, and how to shape a message to meet that type’s needs.

For example, one of the types is called an Investor. Investor donors want to hear us use the words “return” or “ROI” (“return on investment”). They want to know there’s an audit and a strategic plan. They want to know what our deliverables are, and how we’re measuring our success. They want to know that a timely investment in, for instance, at-risk youth will cost us all less than if these young people are incarcerated or on welfare ten years from now. If we don’t use words different kinds of people can relate to when we discuss our organization, we might lose them as donors. Spend some time at a board meeting discussing donor types and how to customize your message.

Engaging the Board in Advocacy

Before we can engage our board members in advocacy, we need to address the deep-seated root causes of people’s resistance or fear. Many of these issues reflect other lessons about fundraising:

- Leaders don’t know who they’re supposed to prioritize. Does advocacy mean talking with their barber while they’re getting a haircut, making a presentation at their Rotary Club, or traveling to the Capitol to speak with lawmakers? Those are really different conversations, and board members shouldn’t be left to figure out who the target audience is for their messages.

- By the time community leaders are mature enough to be on a board, they’re usually good at what they do, and yet we’re asking them to do something they may not be polished at. They’re worried about not doing it artfully, about making mistakes, about not knowing the answers to questions that might come up. They may feel like imposters.

- We all have complicated relationships with power, authority, and money. Asking people to speak to those with power can trigger feelings unless we’ve previously discussed these relationships and come to grips with them.

- Board members may feel ill-equipped to describe a problem and our proposed solution succinctly and powerfully. Most of the issues we deal with are complicated and many-layered, so we need to help board members pare down their messages so they’re compelling, without sounding whiny. We should also arm them with vivid images of what it will look like if what we’re advocating for doesn’t happen.

Usually, when we train our leaders to advocate, we emphasize what to tell the other person. We instruct them to explain, inform, educate, convince. We encourage them to lead with their own story. But they’d be much more effective if they engaged the subject by asking questions instead. Rather than wagging their finger and saying, “What you need to understand...”, they should be asking the other person about their experience with the topic. We can help our boards practice how to inquire about the other person’s opinions or impressions, so we can understand their position before we charge in with our own.

If we’re asking board members to represent us in the community, we can help prepare them for that task.

SUSAN HOWLETT has been strengthening boards for four decades, as a trustee, an executive director, and as a consultant to thousands of nonprofits. Author of two acclaimed books, *Getting Funded* and *Boards on Fire!*, she’s been core faculty since 1990 teaching nonprofit leadership at the University of Washington.

She speaks regularly at regional and national conferences, including several League of American Orchestras conferences and meetings, and she leads about 40 board retreats each year.
Now in their fourth year, the Ford Musician Awards have recognized the commitment and extraordinary impact fifteen orchestral musicians have made in service to their communities.

Applications and nominations are now being accepted.

Past Winners:

League of American Orchestras

For more information, visit www.americanorchestras.org/ford
Newly Essential

The League of American Orchestras’ Essentials of Orchestra Management program prepares orchestra professionals to be effective administrators by giving them the knowledge and tools they need. The long-running program is changing with the times, and participants in the 2018 edition of Essentials pondered the future of orchestras in the face of dramatic cultural shifts.

by Jeremy Reynolds

What will happen to the Boston Symphony Orchestra if the city of Boston is underwater due to climate change? How should orchestras adapt to demographic data indicating that white Americans will be in the minority by 2045? What sort of impact could robots and the automation of more and more jobs have on the orchestra field?

These questions may seem far afield from the practical know-how and real-world training you might expect in the curriculum of a professional development seminar. But at the League of American Orchestras’ 2018 Essentials of Orchestra Management seminar, 34 emerging arts managers grappled with these hypothetical questions and others related to the future of the symphony orchestra—and acquired the requisite workplace expertise, too. “There was a moment where the participants had to decide how they were going to approach the future and whether they were going to ignore these dramatic shifts or lean into them,” says John–Morgan Bush, director of Learning and Leadership programs at the League and one of the architects of the 2018 Essentials seminar. “Participants had to think and imagine in ways they’ve never had to before. Some people were uncomfortable, but everyone threw themselves into innovation.”

Essentials of Orchestra Management is the premier orchestra management course in the country. The course prepares orchestra professionals to be effective administrators, and takes place over the course of ten days at the University of Southern California campus in Los Angeles, where it relocated in 2015 from the League’s offices in New York City. (Another part of the League’s talent-development pipeline is its Emerging Leaders Program, an intensive, year-long program that develops leaders for the orchestra field.) Essentials attracts a cornucopia of talent, from emerging professionals in orchestra management to career changers to musicians interested in the administrative, “behind the scenes” parts of the industry. Attendees represent orchestras and organizations of all sizes, from small regional ensembles to major orchestras to Carnegie Hall.

Each summer, approximately 30 participants descend on USC’s Thornton School of Music to learn from some of the most established orchestra managers, artists, and arts activists around. Since its launch in 2000, more than 400 people have participated in Essentials; alumni include orchestra professionals occupying myriad roles at a wide range of music organizations: Gary Ginstling, executive director of the Los Angeles Philharmonic.

The ability to adapt to change and think radically about the field was the top-line takeaway at the 2018 Essentials seminar, says Essentials Director Simon Woods, CEO of the Los Angeles Philharmonic.

Essentials of Orchestra Management is presented by the League of American Orchestras in association with The University of Southern California Arts Leadership Program. Essentials is made possible by generous grants from The Andrew W. Mellon Foundation and the National Endowment for the Arts.
of the National Symphony Orchestra; Liz Keller-Tripp, producer and artistic programs director at Silkroad, the cross-cultural music organization founded by Yo-Yo Ma; Katherine Lehman, executive director of the Boulder Philharmonic Orchestra; Gary A. Padmore, director of education and community engagement at the New York Philharmonic; Maia Jasper White, a violinist in the Los Angeles Chamber Orchestra; Katie Wyatt, executive director of El Sistema USA, the national nonprofit that supports access to music training for underserved young people; and Barbara Zach, executive director of Lincoln’s Symphony Orchestra in Nebraska.

The ability to adapt and think radically about the field was the top-line takeaway at the 2018 seminar last July, according to Simon Woods, CEO of the Los Angeles Philharmonic and seminar director of *Essentials*. “There’s a new balance to the curriculum, where we take the best of the past and then open up the class to a kind of think-tank atmosphere where we discuss technology and equity and race and demographics,” Woods says. “All of those things are going to require us to think a little bit differently. The next generation needs to think outside of the box.”

For the duration of the 2018 program, participants lived in brand-new dormitories on the USC campus. They attended sessions together, broke into smaller focus groups to workshop and debate issues facing the field, and spent time in self-reflection. Among the sessions on the 2018 curriculum: *Arts Leadership in a Changing World*, *Acquiring and Sustaining Audiences*, *Artistic Planning*, *Finance and Sustainability*, and *Orchestra Operations*. Participants also met one-on-one with faculty mentors to discuss their specific career aspirations or ongoing projects at their organizations.

New to 2018, before the participants arrived in Los Angeles, the League created a customized, comprehensive online resource site filled with studies and readings on the orchestra field, a head-start that Bush says elevated the level of discourse “through the roof.” The reading list included materials ranging from two in-depth publications from the League (*Orchestra Facts 2006 to 2014* and *Of and For the Community: The Education and Community Engagement Work of Orchestras*) and “How Quitting Music Made Me an Artist,” an article by Tanya Kalmanovitch (who posed the questions at the top of this article about Boston sinking during the *Essentials* session she led) to “Contemplation on Music,” by Karl Paulnack, dean of the School of Music at Ithaca College and former director of the music division of the Boston Conservatory, and “How to Be a C.E.O., From a Decade’s Worth of Them,” by Adam Bryant for *The New York Times*.

League President and CEO Jesse Rosen says that the evolution of *Essentials* “has been to balance the functional skills with giving participants the ability to adapt.” Rosen explains that the origins of the program extend as far back as the
1950s, with a series of League-produced professional development seminars. The program didn’t come to be known as Essentials until the year 2000, when it was relaunched led by Peter Pastreich, former executive director of the San Francisco Symphony and Saint Louis Symphony Orchestra and a graduate of the program’s prior incarnation in 1960. During the 1960s and ’70s the learning goals of the program focused on the functional aspects running an orchestra, developing expertise in marketing, selling subscriptions, fundraising, contract negotiation, touring, operations, and other skills. “This was the period when the institutions were being built and large orchestras were supported,” Rosen says. But in the 1990s and 2000s the world began to change dramatically. Functional skills weren’t sufficient to meet the evolving requirements of institutions determined to succeed. Something more was needed.

**Broader Perspectives**

To best prepare participants for the range of responsibilities they might encounter as neophytes or rising orchestra managers and staffs, the Essentials faculty is curated to ensure multiple backgrounds and viewpoints. The 2018 faculty included Seminar Director Simon Woods; Seminar Associate Director Scott Faulkner, principal bass at the Reno Philharmonic and Reno Chamber Orchestra as well as former executive director of the Reno Chamber Orchestra; Jennifer Barlament, executive director of the Atlanta Symphony Orchestra; and Alexander Laing, principal clarinet of the Phoenix Symphony. More than twenty guest presenters led sessions on topics ranging from equity, diversity, and inclusion to the #MeToo movement, artistic programming in the twenty-first century, and audience development.

Laing, who made his Essentials faculty debut in 2018, calls the program a “brutal combination of a sprint and a marathon,” and says he felt privileged to have been involved and intends to return next summer. “One topic that someone talked about was the role that orchestras might play as it relates to bringing people together and providing comfort as things are fracturing,” Laing says. “What’s core to us? What could we still do if we didn’t have a lot of the things that we associate with the orchestra?”

Essentials attracts a cornucopia of talent, from emerging professionals in orchestra management to career changers to musicians interested in the administrative, “behind the scenes” parts of the industry.

Presenters and participants alike spoke of the importance of incorporating ideas about equity, diversity, and inclusion into the core of each of the 2018 sessions. “I think that those ideas showed up because they are in all kinds of conversations between all kinds of people in all kinds of spaces all around the world right now,” says Laing. “This topic touches every part of what we do. Who do we perform for? Whose story are we telling? Whose culture are we affirming—and how do we affirm culture? For an orchestra just beginning to incorporate this language into its mission, how does this show up in practice?” Laing says that these questions permeated conversations about programming, community engagement, the makeup of an orchestra, collaborative partners, who’s in the audience, and whether they feel comfortable. The concerns also fed discussions about nuts-and-bolts topics like selecting what vendors are used for a service and in what spaces an orchestra performs.

Ignacio Barrón Viela, a 2018 participant, describes Essentials as an opportunity to reflect on the impact of music beyond the concert hall. A trained cellist, Viela studied engineering and worked as a consultant in the energy sector. Since attending the Essentials seminar, he has accepted a position as executive director with the Billings Symphony Orchestra in Montana. Viela stresses the importance of discussing how artists are impacting the world, and he says that relating Essentials sessions about audience building and increasing donations back to the central concept of why musicians make art was perhaps the most heartening
component of the seminar. “This blew my mind: how much music can make a social impact in a community,” he says. “It was fantastic to get to know a group of people with such a different array of backgrounds and levels of experience. Everyone is so passionate.” Since the summer, the alums have kept closely in touch, according to Viela, who says that one of the greatest values to the program was the camaraderie and peer network that an intense program like Essentials fosters.

Another 2018 participant, Nadia Kyne, says that she attended the seminar due to her interest in studying the collective bargaining process. “Musician and management relationships are so front-of-mind for all of these participants,” she says. “Some of the best conversations at Essentials were with people who were desperate to know how they could facilitate the best experience for a musical audience. Those conversations involve both musicians and administrators.” Kyne has accepted a new position since the Essentials seminar: as foundations relations associate at Carnegie Hall. Previously, she was assistant principal flute and piccolo with the Vancouver Symphony Orchestra, with degrees in flute performance from the Juilliard School and the Curtis Institute of Music.

Presenters and participants alike spoke of the importance of incorporating ideas about equity, diversity, and inclusion into the core of each of the 2018 sessions.

Beyond the Classroom
Outside of the sessions and discussions, Essentials participants take field trips to experience concerts at the Hollywood Bowl. “It’s well studied that classes that have fun learn more, and the Hollywood Bowl is perfect for this,” Woods points out. The group goes one step further, however, and deconstructs the entire experience back in the classroom, everything from parking and customer experience to what the Essentials participants thought about the conductor and soloist, the audience reaction, the diversity of the audience, and so on. Woods explains that practicing observation skills such as these is crucial for managers, but especially for those seeking to remain versatile.

Looking ahead, both Rosen and Woods say they plan to continue seeking ways to keep the program on the forward edge of trends in the orchestra world, and to equip participants to face the field. “We’re in a transitional place now because the field is in a different place,” Woods says. “We’ve been through economic crises and extraordinary technological advances—our whole field has changed. It’s become much more outward looking. Now, it’s about how to adapt and preserve the art form that we love.”

JEREMY REYNOLDS is the classical music reporter at the Pittsburgh Post-Gazette. He has also contributed to Early Music America Magazine, Carnegie Hall’s Beyond the Stage magazine, and San Francisco Classical Voice.

League Learning
The League of American Orchestras gives orchestra professionals the tools, resources, and opportunities they need to grow and learn. In addition to Essentials of Orchestra Management, the League offers the Emerging Leaders Program, which develops the leadership capabilities of high-potential orchestra professionals, guided by a faculty of leadership experts and leaders from in and outside the field. In the Emerging Leaders Program, participants engage in one-on-one coaching, mentoring by top leaders in the field, in-depth seminars led by leadership experts, visits with leaders and institutions from outside the orchestra field, and the opportunity to develop and present a capstone project at the League’s National Conference on a key leadership issue affecting the field. For more on these programs, visit the Learning and Leadership Development section of americanorchestras.org.
Kellen Gray didn’t think of himself as a future orchestra conductor when he first arrived in Savannah, Georgia, at age 25. The African-American violinist felt burned out as a freelancer and needed a break, so he went to work as a beekeeper for an international honey producer.

It was complex work, which Gray came to think of as akin to conducting. He saw a beehive as similar to an orchestra: Both comprise intricate parts that must work together to fulfill a mission. “A hive can manage itself, but my job was to make its life easier,” Gray explains. He liked the idea of playing a similar role in the symphonic ecosystem, as opposed to becoming an individual in the violin ranks. The reve-
lation stunned him. “When I realized that with conducting I could get to perform, and connect, and serve the community, and still study music theory and history, it hit like a ton of bricks,” he says. “It’s what I wanted to do.”

Now in his early thirties, Gray recently beat out more than 85 candidates to become assistant conductor of the Charleston Symphony Orchestra, beginning with the current season. He credits the Chicago Sinfonietta’s Project Inclusion Conducting Freeman Fellowship with helping him get there. “There are a million barriers to entry for a young black conductor without the background and years of pedigree training that some other conductors can point to,” Gray says. “But in two years they managed to teach me everything I had missed out on, including a lot of the traditional education that a conservatory student gets—plus a few things no conservatory can teach you, particularly as it pertains to black and Latinx conductors and the internal insecurities one has. There is no lack of talent in these communities, but the opportunities and particularly the training are real challenges, along with learning to get your own mind out of the way. They cultivated us from the inside and pushed back hard with the idea that what makes us different can be what makes us special.”

The late Paul Freeman was an African American conductor and Fulbright Scholar who in 1987 founded the Chicago Sinfonietta, a professional orchestra with the mission of “modeling and promoting diversity, inclusion, and both racial and cultural equity in the arts through the universal language of symphonic music.”

As part of that mission, Freeman created fellowships for African-American, Latinx, and other talented but under-represented instrumentalists. The Sinfonietta’s conducting program—launched in 2014 and now overseen by Mei-Ann Chen, the orchestra’s Taiwanese American music director—is not alone, as several arts organizations today are working to shrink a widely acknowledged diversity gap when it comes to African American and Latinx representation in the classical music field.

In 2018, three groups—the Sphinx Organization, the New World Symphony, and the League of American Orchestras—partnered to create the National Alliance for Audition Support (NAAS), a field-wide initiative with the long-term goal of increasing diversity among musicians in American orchestras. Supported by a four-year, $1.8 million grant from the Andrew W. Mellon Foundation, along with additional financial and programmatic contributions from America’s orchestras, NAAS offers a customized array of support to Black and Latinx musicians to enhance their audition skills, increase their participation in auditions, and increase their representation in orchestras. Sphinx’s other work in the diversity arena includes an annual competition and conference, scholaraships, and multiple ensembles for young black and Latinx musicians.

Public discussion of the topic is on the increase—at the League’s National Conference last June, conductor Jeri Lynne Johnson, founder and artistic director of the Black Pearl Chamber Orchestra, moderated a conversation about what an inclusive and equitable American orchestral landscape might look like—and more
orchestras are also forming initiatives of their own to increase musician diversity. Johnson continues to argue that the justification is not only moral or social, but also economic, especially in majority-minority cities. “If we are unable to attract those minority audiences, then we are leaving money on the table,” she says. “We do not silo diversity as a unique initiative separate from core operative values, mission, and function. The opportunity is that we are investing in things that will reward us down the line.”

Chicago Sinfonietta's Conducting Freeman Fellowships are part of Project Inclusion, the organization’s mentorship program for emerging musicians, conductors, and administrators. The first program for instrumentalists was launched in 2008, followed by chamber music in 2010, conducting in 2014, and arts administration in 2015. For the conducting program, two fellows and two auditors are typically selected each year through competitive auditions, but the number and proportion of each class can vary, and sometimes auditors return the next season as fellows. The program brings participants to Chicago to work with Mei-Ann Chen and to be mentored by conductors, board leaders, and orchestra managers in the field. The training is done in five long weekends, spread throughout the season, rather like a weekend MBA, with the goal of mastering a variety of on-podium and off-podium skills that the Sinfonietta identifies as necessary for an orchestra leader to succeed in the 21st century. “The intense weekends of training are exhausting and exhilarating for all of us, but they definitely pay off,” says Executive Director Jim Hirsch.

Mei-Ann Chen has modeled the Sinfonietta’s conducting fellowships using the same principles of diversity and inclusion established by her predecessor, Paul Freeman. “I was fortunate to get to know Maestro Freeman when I was invited to be a guest conductor in 2010,” says Chen. “The Chicago Sinfonietta is literally his dream come true, and his original vision of championing diversity and inclusion through innovative programming has been the driving force and legacy of this orchestra. Utilizing his vision as the groundwork, it made perfect sense to expand his program to include conductors as a way to honor him.”

When it comes to conducting, there aren’t many such programs out there. The Chicago Sinfonietta’s program is somewhat analogous to the Dallas Opera’s Linda and Mitch Hart Institute for Women Conductors or Marin Alsop’s Taki Concordia Conducting Fellowship program founded in 2002, of which Johnson and Chen are alumnæ. Both programs target women conductors, who are also underrepresented in the classical music field.

**Beyond the Podium**

Chen believes that the responsibilities of a modern conductor include aspects beyond the stick. “I myself was a very lucky beneficiary of some great programs in this country, from the Conducting Fellowship sponsored by the League of American Orchestras, to the Taki Fellowship for women founded by conductor Marin Alsop, and the conducting programs at the Aspen Music Festival, where I was mentored and taught about those various elements.” The Freeman Conducting Fellowship essentially combined aspects of all the programs that benefitted her, Chen says. Project Inclusion participants are typically in their early thirties, about the age when Chen herself got some crucial early breaks. “I simply wouldn’t be where I am without so many angels on my musical journey,” she says. The program was launched with the knowledge that, unlike concerts, it would include no possibility of ticket income—as the Sinfonietta’s CEO Jim Hirsch put it, a “zero income” venture, impossible without funding partners such as the Andrew W. Mellon Foundation and the Joyce Foundation. “Our idea was that we would identify two to four early-
career conductors of promise and bring them for a year or two of unbelievably intensive weekend sessions, about five weekends a season, and we would load them with things to do from 10 a.m. to 10 p.m., with a focus on 'off-podium' issues,” Hirsch says.

Many critical real-world skills a conductor needs to lead an orchestra go beyond what is taught at music schools. Hirsch’s list includes learning to talk easily and persuasively with donors, understanding what board stewardship means, how fund-raising works, the marketing impact of programming, effective use of social media, developing leadership skills, and becoming savvy about connecting with people, whether you have one minute in an elevator, three minutes at intermission, or a long chat over lunch.

Hirsch says that every Freeman Fellow has secured a conducting position somewhere in the United States. He cites Macon-born Roderick Cox, who recently completed his term as associate conductor at the Minnesota Orchestra under Osmo Vänskä; Michigan-born Sameer Patel is associate conductor at the San Diego Symphony under Music Director Designate Rafael Payare; and Colombian-born American Alejandro Gómez Guillén is associate conductor with the Fort Worth Symphony Orchestra. (Patel and Cox were among participants in 2013 and 2016 editions of the League of American Orchestras’ Bruno Walter Conducting Preview, a program that showcases talented conductors poised for music directorships and major staff conducting positions of American orchestras.) Gray, the sometime beekeeper, joined the program in 2016, at the age of 28, after returning to his Georgia alma mater, Valdosta State University, for some conducting training. He was about a year and a half into grad school when he got a call for pick-up work at Florida’s New World Symphony, which needed to lay down a recording of a composer’s new work for strings. John Kieser, the New World’s executive vice president, spotted Gray at work with musicians, liked what he saw, and pointed him the Chicago Sinfonietta’s way.

The Chicago Sinfonietta’s Conducting Freeman Fellowship program brings participants to Chicago to work with Music Director Mei-Ann Chen (above) and to be mentored by other conductors, board leaders, and orchestra managers in the field.

Different Paths and Lessons Learned

Kalena Bovell, who is Panamanian-American, was named a Freeman Fellow in 2015. She admits that her story is atypical for a professional musician. “My parents came to the U.S. from Panama in the early ’70s, determined to achieve the American dream for their kids, which meant, above all, a good education, clothes on their backs, and food on the table,” she says. “I started playing violin in middle school at 11, and I loved it. I played all the time. I was really serious. But my parents did not know about music education, and I didn’t take my first private lesson until I was 18. When I got to college, I heard all the people around me, some who had been training since they were four, and I realized I was not actually that good on the violin.”

Technical proficiency aside, Bovell was fortunate to attend a conducting class at Chapman University in California where her fundamental musical talent was spotted. She was told she could in fact be really good at conducting. “At that point, I started believing, and that’s when my life began to change,” she said. “It started with having the mindset of knowing that this is what I wanted to do, plus a persistent
personality that wasn’t going to stop until I made it happen.”

Ultimately, Bovell received advanced degrees in conducting from the University of Hartford’s Hartt School of Music. And because of her success in the Sinfonietta’s Freeman Fellowship program the first year, she was invited to return as assistant conductor for the Sinfonietta’s 2016–17 season, making her professional conducting debut in the MLK Tribute concert with Chen at Chicago’s Symphony Center. “You could feel that energy of the audience seeing people who look just like them,” says Bovell. “I walked out of the auditorium completely changed.”

Bovell won her latest job—music director of the Civic Orchestra of New Haven—pretty much on the fly. “I like to take conductor auditions, because each one is a great learning experience,” she says, reflecting the methodical persistence and positive mindset that Project Inclusion works so hard to develop. “I had just come off an audition for the Virginia Symphony when somebody told me about the New Haven job. I already had a resume and video samples, so I said sure. On the day of the audition I was covering at the Saint Louis Symphony, up at 4 in the morning for a super-long travel day, but I thought, you know what, just go in there and have fun. Honestly, it was one of the best audition experiences I have had.”

Alejandro Gómez Guillén, who is 32, has a family history very different from Bovell’s—he comes from many generations of musicians. Yet the Colombia-born conductor was drawn to the Sinfonietta’s Project Inclusion program for its extensive leadership training. “I thought it was too good to be true,” he says. “Mei-Ann is a whirlwind. That is who she is, and it is inspiring to be next to her whole team, learning and absorbing. They truly believe in what they are doing. The Sinfonietta organization is thinking beyond the box to provide a lot of the things that a conductor cannot learn in an academic environment by virtue of its design. So for me it is almost like a post-doc. I had good teachers in music, but in terms of being part of a really successful organization—involved in the everyday effort and not just preparing for a concert, but preparing all the other aspects—that is what I needed to learn.”

For Guillén, the list of lessons was far-reaching. He mentions participating in a lunch meeting during which Hirsch described to a donor what the program does; moving timpani backstage; and delving into “what it means to be the face to the community in a concert at Millennium Park, where people may not know how diverse the Sinfonietta really is,” Guillén says. “I feel like this orchestra has immersed us in the real world. It has helped to give me personally a big confidence boost. It also impressed me that I have to do something more for the organizations that I am involved in, to express more passion.”

A program such as the Chicago Sinfonietta’s Project Inclusion Conducting Freeman Fellowship “would have been profoundly helpful when I was coming along,” says veteran conductor Thomas Wilkins.

**Career Impact**

Veteran American conductor Thomas Wilkins—who is music director of the Omaha Symphony Orchestra, principal conductor of the Hollywood Bowl Orchestra, and family and youth concerts conductor of the Boston Symphony Orchestra—believes that “this kind of opportunity creation will always be a good thing, especially as it relates to the nuts and bolts of the business. It would have been profoundly helpful when I was coming along.” He emphasizes that, to broaden the impact, these kinds of “relating to stakeholders experiences” should be part of the assistant conductor job at all orchestras, and included in graduate-level training.

A younger, more diverse generation of conductors will also inevitably have its impact on the mainstream. Guillén is part of a quasi-conductorless chamber group in Denver called the Sphere Ensemble, whose “signature thing,” according to Guillén, is that they do not only masterpieces of the classical string repertoire, “but also high-quality covers,” ranging from The Beatles to Prince to Regina Spektor. Wilkins sympathizes with Guillén’s approach to widening the repertoire, especially if equity, diversity, and inclusion are part of an ensemble’s mission. In fact, Wilkins suggests that new presentation styles are a natural consequence. “I think there is a reason we still listen to Beethoven and Haydn and Schubert,” he says, “and part of that reason is that some music has properties to withstand the test of time. But I do worry sometimes about how this great canon is delivered, about the manner in which it is put on. If we don’t break down the human barriers, part of that fault is on us.”

Roderick Cox, a 2014 Freeman Fellow during the program’s inaugural year, has flashed the innovative spirit since winning the 2018 Sir Georg Solti Conducting Award, which comes with a $30,000 prize and career-transforming implications. He did some genre-busting at a December 2018 Los Angeles Philharmonic concert, leading American composer Christopher Cerrone’s brand-new work, *The Insects Become Magnetic*, during a Fluxus-inspired week of often anarchical whimsy. “It involved brass players playing harmonics and blowing air through their instruments,” says Cox, “and string players doing fast tremolos to create the illusion of insects in
the air, with zipping vibraphone effects. It was an atmospheric piece, but it also had structure and was easy to follow. It was very well received with a standing ovation, which kind of surprised us, to see a new piece celebrated to that extent."

Cox’s scheduled debut at the Houston Grand Opera, leading Bizet’s The Pearl Fishers, comes up in early 2019. So for this early graduate of the Freeman Fellowship program, things have certainly taken off. Cox is looking forward, as any conductor would, to having an orchestra of his own. But for now, the 31-year-old is pursuing next steps abroad: “The United States is a big country, so it takes a while for things to circulate and for names to move through. And the U.S. is a bit conservative in terms of having music directors or principal conductors in their mid-to-early thirties.” For the time being, Cox has established his base in Berlin with European management. “It’s a fantastic city with a plethora of things to do,” he says, “and one of the best orchestras in the world down the street, and a chance to have lunch with the concertmaster of the Berlin Philharmonic,” he says. “I’m just learning to enjoy the process.”

NANCY MALITZ is the founding music critic of USA Today, an editor at ClassicalVoiceAmerica.org and publisher of ChicagoOntheAisle.com. She has written about the arts and technology for the New York Times and Opera News, among other publications.
Century Rolls

The Los Angeles Philharmonic turns 100 this season—with more than 50 commissioned world premières, an expansion of its YOLA program for kids, and a daylong free festival from Walt Disney Concert Hall to Hollywood Bowl. Going well beyond pro forma celebrations, the LA Phil is using its centennial as an opportunity to focus not just on the past but on the future.

by Jim Farber

Had fate dealt a slightly different hand, we would now be celebrating the 120th anniversary of the Los Angeles Symphony. But fate did step in, in the form of William Andrews Clark Jr., the wealthy son of a Montana copper baron who found his way to Los Angeles. In 1919, less than satisfied with the ragtag nature of the Los Angeles Symphony, Clark decided to personally endow, to the tune of $100,000, the creation of a new orchestra that could serve as a centerpiece for a city just beginning to spread its cultural wings.

At 3:15 p.m. on October 24, 1919, the Philharmonic Orchestra of Los Angeles played its premiere concert at Trinity Auditorium in downtown L.A. The program, conducted by Walter Henry Rothwell (a former assistant to Gustav Mahler), opened with Dvořák’s Symphony No. 9 (“From the New World”). Following intermission, Rothwell and the orchestra performed Weber’s Overture to Oberon; Liszt’s symphonic poem Les Preludes, and Chabrier’s Rapsodie España. Higher in quality, better organized, and better marketed, the Los Angeles Philharmonic survived, while the Los Angeles Symphony soon went the way of the dinosaurs.

Today in L.A., you would be hard pressed not to know that the Los Angeles Philharmonic is the midst of its 100th celebratory season. Images of the orchestra’s charismatic Venezuelan music director, Gustavo Dudamel, proclaim the event...
On September 30, the LA Phil celebrated its 100th birthday by hosting a free festival, complete with food trucks, gamelan orchestras (inset), and more, on the eight-mile route between its two homes: Walt Disney Concert Hall and the Hollywood Bowl.

from street banners and bus placards. Not content to mark the big 100 with a commission or two, the LA Phil is attracting attention by commissioning more than 50 new works this season, beginning with its opening-night gala on September 27 at Walt Disney Concert Hall, which included Julia Adolphe’s Underneath the Sheen. Adolphe’s work was part of a decidedly upbeat program called “California Soul” that embraced the diverse musical landscape of L.A. and its relationship to the Los Angeles Philharmonic. There was music from the movies by Elmer Bernstein and former Los Angeles Philharmonic Music Director André Previn. There was a devilish nod to Frank Zappa: a performance of his irreverently titled G-Spot Tornado, as well as The Doors’ LA Woman. Composer John Adams, who has maintained longstanding ties with the orchestra, was represented by Wild Nights, the third Emily Dickinson poem from Harmonium, and Sri Moonshine, the rhapsodic second movement of The Dharma at Big Sur. And the concert all ended with a rambunctious rendition of the Beach Boys’ “Good Vibrations,” followed by an outdoor psychedelic light show that lit up the silver skin of the hall.

This fall, the orchestra’s birthday gift to the city was an eight-mile-long free block party that stretched from downtown at Disney Hall to the Hollywood Bowl with strategically placed band stands and food trucks along the way. A gamelan orchestra performed on the sidewalk in front of a former department store as a Mexican fiesta parade passed by led by a giant puppet of Gustavo Dudamel. There was the sweet aroma of Korean barbecue, crisp vegan pizza, and hot wrapped papusas. It was a party that said in no uncertain terms that this orchestra wants to do things differently. As Chad Smith, the orchestra’s chief operating officer, puts it, “We could have had a big party to celebrate the centenary that didn’t mean anything, and then gone back to business as usual. That wasn’t what we were interested in doing. We wanted to come out of this celebration inspired and changed by all the relationships we’ve established. We want this to be a moment when we pivot.”

Just how did the ascendancy of the Los Angeles Philharmonic become “the salient event in American orchestral life in the past twenty-five years,” as the New Yorker’s Alex Ross put it in 2017, making it hip to go to hear symphonic music, in a city already full of hip people? New music is obviously one big key. Fifty new commissions in one season is a staggering amount of new music, almost a defiant declaration of the orchestra’s forward-facing stance and sheer ambition. It’s hard to think of another orchestra that would premiere an opera based on The War of the Worlds,
written by the vanguard composer Annie Gosfield and staged by The Industry’s Yuval Sharon in multiple indoor and outdoor locations, hosted by actress Sigourney Weaver, and featuring decommissioned sirens from World War II. Or stage John Cage’s *Operas 1 & 2* on a soundstage at Sony Studios, using old film props and costumes. Those are two recent examples, but new music is not actually new for this orchestra; it’s just that the size and scope of the latest commissions have made them hard to ignore. The orchestra’s robust “Green Umbrella” contemporary music series itself is an outgrowth of the orchestra’s earlier Philharmonic New Music Group, established in 1981. That dedication seems right in a city with a long, fertile history of new music, dating back to the city’s European emigrés, of whom Stravinsky and Schoenberg are just two of the best-known.

Then there’s Youth Orchestra Los Angeles (YOLA), Music Director Gustavo Dudamel’s signature initiative through which the LA Phil and community partners provide free instruments, intensive music training, and academic support to students from underserved neighborhoods, together with community partners. In 2019, YOLA is expanding with the construction of its first campus: a $14.5 million, 25,000-square-foot, Frank Gehry-designed space in an abandoned bank building in the city’s Inglewood neighborhood to house the program’s more than 1,200 students.

As Deborah Borda, the Philharmonic’s president and CEO from 1999 to 2017, said when we spoke recently, “Culture change is one thing that people don’t think about very much in terms of symphony orchestras, because they seem like such 18th- and 19th-century institutions. But we need to get people to think about how does culture change, and how do we affect that? The way we predict the future is to invent it.”

How this orchestra evolved from a regional footnote into a juggernaut—a trendsetter for what a symphony orchestra organization can be in the 21st century—is a fascinating history filled with significant turning points and key individuals, artists, and administrators that has mirrored L.A.’s emergence as a cultural force.

**Bang the Drum**

At 95, percussionist, conductor, and composer William (Bill) Kraft may well be the oldest surviving member of the Los Angeles Philharmonic. He auditioned for its then music director, Alfred Wallenstein, in 1954. “It didn’t go well at all,” Kraft recalled in October, when we spoke in his Altadena hillside home with its array of exotic percussion instruments. “The principal percussionist, Benjamin Podinsky, had it in for me from the start. There was no way he was going to hire me. After the audition my wife and I went across the street to the Biltmore Hotel to get drunk.”

In the end, it was a letter of recommendation from Kraft’s Columbia University timpani professor, Saul Goodman, that made the difference, and Kraft became a member of the Los Angeles Philharmonic.
As the orchestra’s principal percussionist from 1955 to 1985, he played for a succession of music directors that he developed definite feelings about. His favorites were maestros Eduard van Beinum (1956-59) and Carlo Maria Giulini (1978-84). “They were both wonderful conductors, consummate musicians, and the sweetest men,” he recalls. Van Beinum died of a heart attack at age 57, but “If van Beinum had lived, he would have made the Los Angeles Philharmonic a world-class orchestra,” says Kraft. He also has immense respect for Pierre Boulez, who had close ties with the orchestra and whose pinpoint perfect musical knowledge and minute hand gestures on the podium, Kraft said, “required total concentration.”

Alfred Wallenstein, however, “was a terrible conductor with a terrible temper,” says Kraft. “He would scream at the orchestra and he had this dreadful stare that he would focus on you if you’d made a mistake in rehearsal, daring you to screw up. But he was really good at the social stuff.” Dorothy Chandler—Mrs. Chandler of the Los Angeles Times, real estate, “forget-it-Jake-it’s-Chinatown” Chandlers—loved him, says Kraft.

But it was the arrival of the 25-year-old firebrand from Bombay, Zubin Mehta, that Kraft says really set the orchestra ablaze. Mehta arrived as an assistant conductor in 1961 and held the post of music director from 1962 to 1978. “Zubin’s arrival changed everything,” Kraft says. “He was young and full of energy that was infectious. He wanted to play the big guns: Prokofiev 5 and Ein Heldenleben on the same program—from memory, no scores! That was impressive. He thought Ein Heldenleben had been written just for him. That’s when the orchestra really began to gain respect. We weren’t one of the Big 5, but we were 6 or 7. I was in heaven.”

The Right Moves
A recurring theme at the Los Angeles Philharmonic over the years has been finding spaces suitable for its needs and ambitions. The most recent example is the groundbreaking this past April for YOLA’s new $14.5 million home; the goal of the building is to double the number of children who can be served by the YOLA program. In 1964, the orchestra, which since its second year of operation had been performing in an old, barn-like auditorium on the north side of downtown’s Pershing Square, moved a few blocks northeast into its new home in the brand-new Music Center, the Dorothy Chandler Pavilion (same Mrs. Chandler) while it continued to spend its summers at the Hollywood Bowl, where it had been performing since 1921.

Both venues were operated under the auspices of the County of Los Angeles. As a result, the orchestra was obligated to share the Dorothy Chandler Pavilion with annual visits by New York City Opera (Los Angeles would not have its own opera company until 1987), the Joffrey Ballet, and numerous rentals of the hall including for several years the Academy Awards ceremony.

The move to the Dorothy Chandler Pavilion coincided with a remarkable period of growth for the orchestra, spearheaded by the visionary, famously strong-willed managing director, Ernest Fleischmann. During Fleischmann’s 30-year tenure, he hired Zubin Mehta, coaxed Carlo Maria Giulini to come to Los Angeles and introduced Pierre Boulez as well as a pair of up-and-coming kids—Michael Tilson Thomas and Simon Rattle—as principal guest conductors. But it was Fleischmann’s hiring of a young Finnish phenomenon named Esa-Pekka Salonen as music director that would establish the bridge that has brought the orchestra to where we think of it today as a champion of music by living composers, and an increasingly active player in the city’s cultural sphere. Salonen served as music director from 1992 to 2009, during which the development, construction, and inauguration of the Walt Disney Concert Hall would take

William Kraft, 95, was the Los Angeles Philharmonic’s principal percussionist from 1955 to 1985, performing under music directors including Alfred Wallenstein, Eduard van Beinum, Zubin Mehta, and Carlo Maria Giulini.

In 1964, the LA Phil moved to the Dorothy Chandler Pavilion in the brand-new Music Center, its home until 2003. Above, namesake Dorothy Chandler backstage at the Dorothy Chandler Pavilion with Jascha Heifetz.

Zubin Mehta, the Los Angeles Philharmonic’s music director from 1962 to 1978, leads the orchestra at the opening of the Dorothy Chandler Pavilion in 1964.
In 1987, Lillian Disney, the widow of Walt Disney, made a $50 million gift to the Los Angeles Philharmonic. The Walt Disney Concert Hall, pictured above under construction in 2002, was designed by Frank Gehry and opened in 2003.

For a week at the beginning of the LA Phil’s centennial season, the exterior of its home, Walt Disney Concert Hall, was lit up with patterns created by artist Refik Anadol using images, audio, and videos from the LA Phil’s archives.

was right. A task force led by developer/philanthropist Eli Broad and former Los Angeles Mayor Richard Riordan set the final phase in motion. It was at this point that Deborah Borda arrived from her post at the helm of the New York Philharmonic to become the new CEO of the LA Phil.

“There is a wonderful atmosphere at the Los Angeles Philharmonic where there is no question that cannot be asked, where the creative process is wide open. It’s a distinctly California atmosphere,” says Borda. “But when I first arrived in L.A. that atmosphere did not exist the way it does now. The company was experiencing a great deal of financial stress and was in a state of transition. There was a lack of vision and leadership.” Ernest Fleischmann had left the organization in 1998 and a Dutchman named Wilhelm Weinbergen was appointed general manager, a disastrous tenure that ended in less than two years. His replacement in 2000 was Deborah Borda. “One of the reasons I decided to come to Los Angeles,” she says, “was my conviction, though not a certainty, that Disney Hall was going to be completed.” But when she arrived, she says, “There were so many things hanging in the balance: Would the hall be built? If it was built, how would it be realized? How would we fill it? How could we re-imagine what the Philharmonic could be, rather than an orchestra that just played a subscription season?”

By the time Walt Disney Concert Hall
opened, on Oct. 24, 2003, the new order, led by Borda and Esa-Pekka Salonen, was firmly in place. In addition to a full symphony season, the Disney Hall schedule would include new series devoted to jazz and world music; a chamber music series and an adventurous program of contemporary music called The Green Umbrella, Gustavo Dudamel, whom Borda was actively recruiting to become Salonen’s replacement as music director of the Los Angeles Philharmonic. “When we first proposed establishing YOLA, and that was before Gustavo made the decision to sign with us,” Borda says, “there was tremendous pushback. The board said it was too expensive. There was a recession, we needed to be financially conservative. Today YOLA is an icon for musical education in the country for its involvement in the community. And we did get Gustavo!”

Teach Your Children Well
Under Borda’s leadership the orchestra created YOLA, a program inspired by the Venezuelan music education program El Sistema, founded in 1975 by José Antonio Abreu. Its star graduate was a young, bushy-haired conductor with real flare, which was an outgrowth of the Philharmonic New Music Group that had been founded in 1981—by none other than Bill Kraft.

Teach Your Children Well
Under Borda’s leadership the orchestra created YOLA, a program inspired by the Venezuelan music education program El Sistema, founded in 1975 by José Antonio Abreu. Its star graduate was a young, bushy-haired conductor with real flare, Mathew Imaging
In 2016, the Los Angeles Philharmonic performed Debussy’s 1902 opera Pelléas et Mélisande in a semi-staging by David Edwards that featured singers from the Los Angeles Master Chorale, white mannequins in dramatic lighting, and narration by Kate Burton. Former music director Esa-Pekka Salonen conducted.

“We could have had a big party to celebrate the centenary, and then gone back to business as usual. That wasn’t what we were interested in. We wanted to come out of this celebration inspired and changed.”—Chad Smith, chief operating officer, Los Angeles Philharmonic

In 2016, the Los Angeles Philharmonic performed Debussy’s 1902 opera Pelléas et Mélisande in a semi-staging by David Edwards that featured singers from the Los Angeles Master Chorale, white mannequins in dramatic lighting, and narration by Kate Burton. Former music director Esa-Pekka Salonen conducted.
Into the Woods Era

Englishman Simon Woods, a former conductor and record company producer who most recently served as president and CEO of the Seattle Symphony from May 2011 to January 2018, is completing his first year as the CEO of the Los Angeles Philharmonic. When we spoke recently, I asked him about the diverse skill set he brings to the job. “The big lesson for me was not so much conducting, but my ten years as a record producer working with artists in the studio and on the road from the late 1980s to the late 1990s,” he says. “I had the chance to work with some of the world’s finest conductors, orchestras, and soloists. If I learned one thing in that period of time, it was that great artists need the right conditions to produce the greatest work. I’ve always seen myself in the role of a facilitator.”

Not surprisingly given his background as a record producer, Woods indeed oversaw many new recordings at the Seattle Symphony, of which John Luther Adams’s Pulitzer Prize-winning Become Ocean is probably the best known. He also oversaw a shift from, as he once put it, “thinking about the work that we do to thinking about the impact we make.” He created programs through which the orchestra supported the city’s many people who are either homeless or in transitional housing, through teaching residencies, artistic partnerships, and free ticket programs. And he is credited with increasing the orchestra’s donations and ticket sales and broadening the orchestra’s board membership. Prior to his time in Seattle, he also served as chief executive of the Royal Scottish National Orchestra, president and CEO of the New Jersey Symphony Orchestra, and the Philadelphia Orchestra’s vice president of artistic planning and operations. In L.A., he says, it’s too early to assess his progress or his plans for the orchestra’s future, but he does say that recording is going to play a much more significant part than it has over the past few years at the LA Phil.

“We’ll have quite a bit of news coming out soon on the recording front,” Woods said. “As to the recording industry itself, I think we’re in a transitional period right now. Basically CD is dead. Downloading is dead. It’s all about streaming, and the good news is that streaming revenue is up.” Also in the offing, says Woods, is an increased relationship between the LA Philharmonic and the film industry. “We’re developing an interconnected relationship with the Academy of Motion Pictures Arts and Sciences. Last season we had a concert that featured all the Oscar-nominated scores. This year we will actually be playing at the Oscars with Gustavo Dudamel conducting. And we’re going to have a featured spot on the program.”

Looking ahead, Woods also sees an ever-increasing need for orchestras to embrace technology. “If your goal is to reach more people, then the next question is how you use technology and social media to do that,” he said. “It’s going to be fundamental to widening our audience. At the same time we have to preserve our musical heritage. We can never dumb down programming in order to appeal to new audiences.” In Woods’s view, “The Los Angeles Philharmonic is the most adventurous, forward-looking organization in America in terms of its artistic planning, and as the most active commissioner of new music in the world. There’s no complacency here, a tendency to be
self-satisfied with who they are based on their reputation. Changing demographics over the next decade will force us to think differently about the work we do. Tradition is something you build on for the future. Or it can be something that encumbers you.”

A Family of 120 Musicians
When the musicians of a symphony orchestra perform, it’s very easy to see them as a totally harmonious group of Olympians. The truth is, the Los Angeles Philharmonic is a 120-member family that lives and work in exceedingly close proximity for years as a time. First violinist Camille Avellano “was a backstage brat” at orchestras, she says. “My father was the principal bassist with the Chicago Symphony Orchestra and my mother was a cellist. I signed my contract with the Los Angeles Philharmonic on my 24th birthday. That was 37 years ago.” She arrived in L.A. straight from a job at the Rochester Philharmonic. “At the time I first auditioned for Maestro Giulini,” she says, “he encouraged young players to gain experience at smaller orchestras before joining the Phil. Now the skill level is so staggeringly high that we often accept new players right out of college. They’re the equivalent of super-athletes. I’ve been on the audition committee for five years, and our auditioning process is brutal. You basically have six minutes to show us you’re better than everybody else.”

And as to being a family? “We are a family. And we do spend a lot of time together. We get dysfunctional now and then,” she concedes. “But on the whole we’re a pretty happy band. I think it’s the weather.”

Camille Avellano has been a member of the Los Angeles Philharmonic’s violin section since 1981.

JIM FARBER has been a music critic and arts feature writer Los Angeles since 1982. He is the Los Angeles correspondent for San Francisco Classical Voice (sfcv.org). He previously served as associate producer of Critic at Large and co-producer of the PBS special “An Hour with Pink Floyd” at San Francisco’s KQED public television station, and has received five Los Angeles Press Club awards for feature writing and criticism.

“Real change means getting at what’s below the surface.”

The results have been inspirational and we will be forever grateful for their partnership and support.”
Anne Parsons, President and Executive Director
Detroit Symphony Orchestra

Partners in Performance, Inc.
Building resilient, adaptive, human-centered organizations

www.partnersinperformance.us
Smaller-budget orchestras are taking a chance on contemporary composers, involving their communities and appealing to the next generation of music lovers. Here are just a few of the smaller ensembles that are embracing new music with commissions.
At the conclusion of Symphony Tacoma’s May 2017 world premiere of Daniel Ott’s Fire-Mountain, a multimedia work inspired by nearby Mount Rainier, the audience in Tacoma’s Pantages Theater sat, stunned, before erupting in applause. “There was an amazing silence, a quiet embrace of something coming from the grassroots, from the community, from the things so many care about,” says Symphony Tacoma Music Director Sarah Ioannides. “There was the excitement that Symphony Tacoma has given life to something that wouldn’t have existed otherwise.”

It wasn’t just the performance itself: Symphony Tacoma’s community engagement was multi-pronged for Fire-Mountain, which commemorated the 2016 centennial of the National Park Service. The ambitious project conceived by Ioannides had involved 155 performers and multiple organizations, including the National Park Service. For example, orchestra students from a local high school explored Mount Rainier on snowshoes, where they learned about the glacial ecosystem and heard from the composer about his creative process. At a panel discussion prior to the world premiere, the conductor, composer, a climatologist, and a National Park deputy discussed the effects of climate change on the mountain.

Because Tacoma is also a center of art glass—glass artist Dale Chihuly is a native—Tacoma’s Museum of Glass and local artists got involved. The work was accompanied by a film produced by Derek Klein, multimedia director at the Museum of Glass, juxtaposing scenes of Mount Rainier’s glaciers, melting at an alarming rate, against the molten imagery of glass being created with fire and ice by Hilltop Artists students in the museum’s hot shop. Funding for the score and film came from orchestra patrons, the National Endowment for the Arts, the National Park Service, and the Boeing Company, a major employer in the region. “All of these things came together to connect the dots,” Ioannides says. For a small orchestra with an annual budget of $1.3 million, it was a big effort, but the result was something greater than the sum of its parts.

Across the American landscape, grassroots efforts by orchestras are broadening the horizons of established audiences while providing exposure for young composers. Tacoma is far from the only place where a regional or smaller-budget orchestra is discovering imaginative ways to commission new works, engaging the community in the process. Across the American landscape, grassroots efforts are broadening the horizons of established audiences while providing exposure for contemporary composers. Unlike ensembles and festivals like American Composers Orchestra in New York City, Boston Modern Orchestra Project, or the Cabrillo Festival of New Music in Santa Cruz, California—which exist primarily to incubate and perform new orchestral music—these orchestras are weaving new works into traditional programming, balancing Brahms and Beethoven with music by emerging com-

In 2017, Ellen Taaffe Zwilich, a Florida native, wrote Celestial Dance for the Tallahassee Youth Orchestras, a collaboration with the Tallahassee Ballet. Alexander Jiménez, the orchestra’s music director at the time, wanted the young musicians to experience working with a composer of Zwilich’s stature first-hand.
posers, often from their own region. These new works add refreshing diversity to the art form and challenge stereotypes about classical music. Perhaps most important, they offer a window into classical music that newer listeners may not have considered relevant to their lives. In the process, some orchestras say, they are nurturing the very future of classical music.

Undeniably, commissioning is part of the DNA of many of America’s larger orchestras. The Louisville Orchestra, for instance, established a reputation for commissioning, performing and recording new music in the 1950s that has continued to the present day, under Music Director Teddy Abrams. And just up the Ohio River in Cincinnati, where I have reported on the arts for many years, new music plays a vital role for the Cincinnati Symphony Orchestra, which has an extensive history of commissioning, including, notably, Aaron Copland’s *Fanfare for the Common Man* (1942), which would later become the theme of the fourth movement of his Symphony No. 3. A significant time commitment is required to commission and perform new works, and smaller orchestras, with budgets ranging from $200,000 to $1.3 million, may lack the resources for such large-scale projects. Yet by thinking creatively—by joining consortiums, taking advantage of grants, and by galvanizing their communities—these orchestras are succeeding, in the words of Ioannides, in allowing their audiences “to be part of that process of embracing something new and exciting.” The six orchestras profiled here are just a small sampling of smaller ensembles embracing new music with commissions.

**Multiple Partnerships**

Since 2007, EarShot, a partnership of the American Composers Orchestra, the League of American Orchestras, American Composers Forum, and New Music USA, has worked with orchestras around the country in support of commissions and readings of new music. In Indiana, EarShot helped to ignite an ongoing commitment to commissioning new music for the Indianapolis Chamber Orchestra. The orchestra has been in residence at Indiana State University’s Contemporary Music Festival in Terre Haute for eleven years. (Previously, the festival’s resident orchestras were the Indianapolis Symphony...
The festival is a major regional force for new music, with hundreds of composers, performers, and conductors as participants over the years: several composers featured at the festival have gone on to win the Pulitzer Prize for Music, and four have received the $100,000 Grawemeyer Award.

The Illinois Philharmonic's new Classical Evolve competition for emerging composers “was outside the box, but once we started communicating it more, people liked the idea of it,” says Executive Director Christina Salerno.

After Matthew Kraemer arrived as Indianapolis Chamber Orchestra's music director in July 2015, he planned for the ICO to host an EarShot call for scores in October 2016, to coincide with the ISU festival's 50th anniversary. The call for scores attracted more than 100 submissions of works for chamber orchestra. Five finalists were adjudicated by representatives of the American Composers Orchestra. The finalists received key input in two EarShot readings by ICO and an archival recording. The final reading before an audience was an eye-opener, says Elaine Eckhart, the ICO's executive director. Audience members gained an appreciation of the process of composing and developing a new work and, in turn, became enthusiastic about commissioning it. “EarShot was a major boon for visibility in the community,” says Kraemer. “It definitely put a spotlight on us, but it also enabled us to continue to program new works and get excited about it.” After the 2016 EarShot experience, Indianapolis Chamber Orchestra applied for funding through the League of American Orchestras’ Women Composers Readings and Commissions Program, which is administered by American Composers Orchestra and supported by the Virginia B. Toulmin Foundation. That resulted in the orchestra’s January 2018 premiere of Chen-Hui Jen's *in eternal dusk*.

Separate from the EarShot partnership, this chamber orchestra with a budget of $750,000 also has a longtime composer in residence, James Aikman. The ICO found a novel way to introduce *Peacemakers*, a new, nine-movement work by Aikman dedicated to nine twentieth-century figures ranging from Eleanor Roosevelt to Nelson Mandela. The work was unveiled, one movement at a time, at different concerts throughout the 2014-15 season. The entire piece was premiered in April 2016 with an accompanying video that included a rarely heard speech by Robert Kennedy in Indianapolis on the night Martin Luther King Jr. was assassinated. The extended process over two seasons plus the local tie gave the orchestra strong social media content and sparked considerable interest from the community, says Eckhart.

This season, the ICO is participating in a consortium with New York's Albany Symphony Orchestra, Chamber Orchestra of the Springs (Colorado), Eastern Connecticut Symphony Orchestra, Erie Philharmonic, and Tucson Symphony to commission Michael Torke's *SKY*, a bluegrass-inspired concerto for violinist Tessa Lark, silver medalist in the International Violin Competition of Indianapolis in 2014. Lark premieres and records the concerto this January with the Albany Symphony Orchestra under Music Director David Alan Miller and performs it in April with the ICO. As an example of how "one door leads to another," Eckhart says that an anonymous donor has provided a gift that will support continuing commissions for the next five to twelve years.

Letting the Audience Vote

In Park Forest, Illinois, the appointment of Stilian Kirov as music director has provided an opportunity for the Illinois Philharmonic Orchestra (which has an annual budget of $940,000) to establish itself as "a place for new music," says Executive Director Christina Salerno. As a centerpiece of his first season in 2017-18, Kirov
initiated Classical Evolve, a competition for new music by composers age 35 and younger. The winner would become resident composer for a year, during which he or she would be commissioned to write three works during the 2018-19 season. And, in an unusual twist, the audience observed rehearsals and performances for the three competition finalists and voted for their favorites, together with a jury. The winning composition was Benjamin Ash’s *Hraun*, Icelandic for “lava,” inspired by an Icelandic saga.

The orchestra reports that the idea of using a competition as part of the commissioning process enthralled audience members, some of whom were initially skeptical. “It was outside the box, but once we started communicating it more, people liked the idea of it,” Salerno says. “Our audience tends to like Eastern European and European masters. Music that is newer might be a little more challenging for their ears. But a longtime supporter, who tends to be conservative in her musical tastes, came up after the competition and said, ‘This is fantastic. I learned so much and I think it’s going to build, and I’m so excited we’re doing this.’”

One orchestra-goer stepped up to support Classical Evolve for multiple seasons. The process, says Kirow, “is one way of breaking down this wall between performers and public.” Winning composer Ash, a 27-year-old Seattle native, initially was drawn to writing film scores, but fell in love with composing chamber and orchestral music as a student at New York University. He sees the future of orchestral music as being strongly influenced by film and video games. “People who never would have gone to a symphony concert suddenly have orchestral music of their favorite songs on Spotify. Maybe it’s from a videogame soundtrack, but it still involves an orchestra,” he said. “I think the term classical music may be dead, but orchestral music can only grow.”

The Northwest Symphony aims “to be connected at a high level with the community,” says Music Director Anthony Spain.

Focus on Local Composers
In the Seattle area, premiering and commissioning new work has been part of the Northwest Symphony Orchestra’s mission since its beginnings in 1987. On an annual operating budget of less than $200,000, founding Music Director Anthony Spain says he has led more than 150 works by both established and emerging composers from the Pacific Northwest. Of those, 67 have been world premieres and ten have been commissioned by the orchestra. New works are supported by the NEA, grants, and orchestra patrons.

The Northwest Symphony aims “to be connected at a high level with the community,” Spain says. About fifteen years ago, the orchestra made new music a central component of its education programs in underserved schools. Composer Glenn Crytzer worked with students in Pacific Middle School in Des Moines, Washington to help them write music, and the orchestra performed the resulting compositions together with the Northwest Symphony Orchestra and Music Director Anthony Spain perform a program that includes the world premiere of *Forestia* by local composer Brent Irwin in October 2018. The concert, marking the 25th anniversary of Washington’s National Park Fund, also included Dvořák’s Symphony No. 9 (“New World”) with visuals by Adrian Wyard featuring imagery from the state’s national parks, plus “The Entry of the Gods into Valhalla” from Wagner’s *Ring* cycle, featuring photos by 100 area photographers.

Northwest Symphony Orchestra Music Director Anthony Spain (left) with composer Samuel Jones, as they prepare for the world premiere of his *Fanfare for a Joyous Occasion* written for the orchestra’s 30th-anniversary concert in April 2017. The orchestra says it has performed some 150 works by area composers.

Being willing to take a risk on a young, lesser-known composer could have a pay-off. Kirow views Ash’s fresh approach to classical music as something that might attract young professionals in their twenties and thirties. “It’s important to find music that speaks to them,” he says.
school’s wind band. A 2015 commission for the orchestra’s regular concert season was Pacific Northwest composer and jazz pianist Sumi Tonooka’s *For Malala,* about Malala Yousafzai, the Pakistani student who survived being shot in the head in 2012 for championing girls’ education, and accepted a Nobel Peace Prize in 2014. The orchestra has performed it twice and made a recording. The project came about after Spain asked Tonooka what she’d like to write.

“I try to give the composer as much latitude as possible,” Spain says. “Tonooka uses jazz and classical idioms in her compositional style. We started a dialogue and she expressed an interest in writing a piece about Malala. So it’s not only to let a composer compose freely, but to take their ideas that they have a passion about.”

Some of those passions are closer to home. This October, the orchestra premiered *Forestia* by Brent Irwin, a native of Everett, Washington. Two concerts—one at Benaroya Hall in Seattle and one a family program in Federal Way, Washington—featured visuals by Adrian Wyard from the state’s national parks in conjunction with the 25th anniversary of Washington’s National Park Fund.

**California Creations**

In Los Angeles, Kaleidoscope Chamber Orchestra, a flexible ensemble now in its fifth season, is adding to the wave of adventurous programming that already exists in Southern California with the Los Angeles Philharmonic and others—but has an evolving commitment to music by women and composers of color. Kaleidoscope presents a varied menu ranging from Bach and Mahler to Alison Yun-Fei Jiang and Kaija Saariaho. Among composers it has commissioned so far are Billy Childs, Viet Cuong, Gabriella Smith, Alyssa Weinberg, and Pamela Z.

Founder Benjamin Mitchell, a violinist, became interested in contemporary music after working with Pierre Boulez and Ensemble Contemporain at the Lucerne Festival a decade ago. Inspired by conductorless groups such as Orpheus Chamber Orchestra and A Far Cry, he established Kaleidoscope in 2014. Its size varies, depending upon the instrumentation required. Kaleidoscope’s annual budget has grown from $55,000 in the first two years to about $500,000. Two years ago, after struggling to attract more than 200 people to concerts, the group implemented a pay-what-you-can admission model of the kind used by many museums. The move caused attendance and individual donations to soar almost overnight, Mitchell recalls.

Kaleidoscope programs prominently feature world, U.S., and West Coast premieres. Mitchell and an artistic team of six other musicians find many new works through calls for scores. Submissions have swelled from an initial 450 applicants for the three works that were chosen for the ensemble’s second season, to 2,200 applications from composers in 76 countries for the current season. Last season, Kaleidoscope conducted its first international instrumental and vocal competition, with the winners to perform in three programs this season. The first winner to be featured, Philadelphia-based mandolinist and *domra* player Ekaterina Skliar, performed the U.S. premiere of Joseph Tamarin’s *Domra Concerto* in October concerts in Santa Monica and Glendale.

Many programs this season feature music by women, most of them not yet widely known. Composers in Kaleidoscope programs this season include Valerie Coleman, Emily Doolittle, Chiayu Hsu, Karen Lemon, and Ingrid Stölzel.

Commissions have become increasingly important to the orchestra’s mission. Kaleidoscope is commissioning twenty composers—ten women and ten men—for 2020: Julia Adolphe, Andy Akiho, Krists Auznieks, Christopher Cerrone, Billy Childs, Anna Clyne, Natalie Dietterich, Melissa Dunphy, Stephen Hartke, Will Healy, Ted Hearne, David Hertzberg, Joel Ellen Taaffe Zwilich thought of her 2017 composition *Celestial Dance* commissioned by the Tallahassee Youth Orchestras as “communal effort. I ended up writing a real trombone solo, because they had a great kid who plays trombone. It was an experience that meant a lot to me.”
Offering a unique opportunity for young musicians, the Tallahassee Youth Orchestras commissioned Pulitzer Prize-winning composer Ellen Taaffe Zwilich to write Celestial Dance for the orchestra and Tallahassee Ballet in 2017.

Hoffman, Libby Larsen, Hannah Lash, Peter Shin, Sarah Kirkland Snider, Augusta Read Thomas, Melinda Wagner, and Pamela Z. The idea, Mitchell says, is for the twenty new works to be performed during a four-day festival tentatively planned for late spring 2020. "For most orchestras, about 98 percent of programming is by white men," Mitchell says. "In general, we want to program the music we’re most excited to perform but also have it be more gender-balanced and diverse with different ethnicities, so it’s not all music from one group of people."

Youth Orchestras, Too
It’s important to play music of our time, no matter the size of the orchestra or the age of the players, says Pulitzer Prize-winning composer Ellen Taaffe Zwilich. In 2017, Zwilich, a Florida native, wrote Celestial Dance for the Tallahassee Youth Orchestras, whose parent organization is the Tallahassee Symphony Orchestra. The piece was a collaboration with young dancers from the Tallahassee Ballet. Alexander Jiménez, who was the youth orchestra’s music director from 2000 to 2017, wanted the young musicians to experience working with a composer of Zwilich’s stature first-hand.

Zwilich accepted, delighted with the idea that young musicians would be exposed to music written by a living composer and “not necessarily somebody 300 years ago.” She interacted with them during rehearsals and asked for their feedback. She considered it a “communal effort,” remarking that it was her music, but that the students breathed life into it. “It was my pleasure to do that, and just the idea that these are young people—I’m always imagining the performers as I’m writing,” says Zwilich, who had not composed for a youth ensemble since writing for her own high school band. “I would never ‘write down’ to anybody—oh, this is just for kids. No, it’s my music. I ended up writing a real trombone solo, because they had a great kid who plays trombone. It was nice to write for them, and to be there when they were working on it, interacting with them. It was an experience that meant a lot to me.” The community response was “exceptionally positive,” says Jiménez, who is professor of conducting and director of orchestral activities at the College of Music at Florida State University. It was the orchestra’s second commission by a woman: last year, they premiered Moving Pictures written by a Tallahassee Youth Orchestras alumna, Brianna Rhodes, now a violinist in the Tallahassee and Pensacola symphony orchestras. Jiménez praised the youth orchestra for having the vision to make such an investment. “It was and continues to be my hope that more youth orchestras can commission our leading composers to write exceptional works for younger orchestras,” Jiménez said. “This was truly a community endeavor and one that I believe will have a positive impact on the lives of everyone involved.”

JANELLE GELFAND is Cincinnati Business Courier’s arts contributor and critic. She was the classical music critic and arts writer of the Cincinnati Enquirer from 1991 to 2017.

Concerted Consortia
The League of American Orchestras has long supported the creation of new music. Among other initiatives, in 2004 the League and New Music USA (then named Meet The Composer) launched Ford Made in America, a commissioning program for smaller-budget orchestras. Ford Made in America enabled more than 65 smaller American orchestras—in all 50 states—to co-commission a new work by a prominent American composer. Described as the largest orchestra commissioning consortium in U.S. history, Ford Made in America was made possible by Ford Motor Company Fund.

Joan Tower’s Made in America received its world premiere by the Glens Falls Symphony Orchestra in October 2005, and then was performed more than 80 times nationwide. In 2008, Made in America won a Grammy as Best Contemporary Classical Composition, and the Nashville Symphony’s recording, led by Leonard Slatkin, won Grammy Awards as Best Classical Album and Best Orchestral Performance. In 2008, Ford Made in America featured Joseph Schwantner’s Chasing Light… The Reno Chamber Orchestra gave the world premiere that September, and the score was performed by smaller orchestras in all 50 states.

Inspired by Ford Made in America, a consortium of smaller orchestras established New Music for America to commission new works. On October 3, 2015, the Plymouth Philharmonic Orchestra and Music Director Steven Karidoyanes gave the world premiere of Christopher Theofanidis’s Dreamtime Ancestors, with subsequent performances by orchestras in multiple states. For 2019, New Music for America is working with Jennifer Higdon on a new score.

The League of American Orchestras continues its ongoing support of new music. Music Alive fosters composer residencies that strengthen relationships among creators, music-makers, and audiences. Music Alive is a program of the League and New Music USA. The League’s Women Composers Readings and Commissions support women composers and their creation of new orchestral works. The Women Composers program is administered with American Composers Orchestra and supported by the Virginia B. Toulmin Foundation. Visit Artistic Programs at https://americanorchestras.org/ for more.

Essentials of Orchestra Management
July 8-18, 2019 • University of Southern California

The League’s Essentials of Orchestra Management is an immersive, ten-day seminar on the campus of the University of Southern California.

Program participants are selected from a highly competitive pool of applicants and experience an unparalleled education into the inner workings of orchestra management as taught by high profile orchestra executives, exceptional musicians, leadership experts, and leading industry practitioners.

Early career professionals, musicians, graduate students, career changers, and experienced administrators who wish to expand and deepen their knowledge are encouraged to apply. We welcome and encourage applications from diverse candidates.

2019 Core Faculty
- Simon Woods, Chief Executive Officer; Los Angeles Philharmonic Association
- Scott Faulkner, Principal Bass; Reno Philharmonic Orchestra, Former Executive Director, Reno Chamber Orchestra
- Jennifer Barlament, Executive Director, Atlanta Symphony Orchestra
- Alex Lalng, Principal Clarinetist, Phoenix Symphony

Learn more at www.americanorchestras.org/essentials

Essentials of Orchestra Management is made possible by generous grants from The Andrew W. Mellon Foundation and the National Endowment for the Arts.
Ask a few emerging artists what has been their biggest influence, and they will cite that one inspirational teacher—or two or three—who not only gave lessons in technique and art, but provided a lifelong approach to music and sometimes a career boost, too.

by Steven Brown
After 22 years leading the Virginia Arts Festival’s chamber-music series, André-Michel Schub said goodbye through a program of Mozart piano concertos with the Virginia Symphony Orchestra, which produces the festival every spring. As his fellow soloist in the Concerto for Two Pianos, Schub picked an up-and-coming artist named Dominic Cheli. “I chose someone I wanted to work with,” Schub recalls. “I thought that would be the most wonderful choice I could make.”

Cheli had won the 2017 Concert Artists Guild Competition, but Schub knew him for more than that: As an undergrad at the Manhattan School of Music, Cheli had studied with Schub for four years. The Mozart program last May let Schub share a spotlight that had first fallen on him when he was a young contest winner—most famously, as the victor in the 1981 Van Cliburn International Piano Competition.

Even when mentors don’t take so active a role in putting their pupils in front of audiences, the teacher-student relationship stands at the center of a young artist’s development. Cellist Zlatomir Fung, the winner in several contests—including Young Concert Artists’ 2017 auditions—salutes a series of teachers who have molded him. “Every teacher has been right for that moment in my life,” Fung says. “I’m really lucky and grateful.”

If working toward a concert career takes talent and focus, so does guiding the journey. For all the aspiring artists’ gifts, each student has “a unique balance of elements,” says Catherine Cho, who teaches violin at the Juilliard School in New York City. “The challenge is: OK, this individual has walked into my room. Who are they? What do they want? What do they have to say?” Recognizing what cultivation each pupil needs, Cho says, “takes a lot of patience, and it takes a lot of thought. And at the same time, you have to use your gut instincts. Because it’s guesswork. There’s no handbook for how to teach all students.”

“I remember apologizing for some mistakes I had made in one recital,” says Dominic Cheli, only to be surprised by teacher Zena Ilyashov’s “insistence that I ‘never apologize for trying to create something special.’”

Teachers also have to prepare their pupils for the rigors of competitions and the challenges of establishing careers. (In the #MeToo era, teachers must also know how to protect their young charges from possible sexual misconduct.) Schub looks back to his own beginnings. “I thought building a career was very hard when I was starting out. Now, it’s impossible,” he says. The proliferation of contests may dilute a victory’s impact. Shrinking arts coverage in the media makes it more dif-

Fei-Fei, center, in performance with the Pacific Symphony and chorus, led by Music Director Carl St.Clair.
difficult to attract attention. Nevertheless, some students’ talents and commitment encourage Schub that, whatever their future may bring, “it will be music.”

Increasingly, young artists with an entrepreneurial bent can create their own opportunities. To help them, conservatories and music schools teach entrepreneurship and related skills. At Juilliard, Cho leads a seminar in community engagement. “I’m always telling them, ‘You can’t just play concerts. In this day and age, we need to do so much more,’” Cho says. “How do you engage the community? How do you build awareness? How do you find a meaningful outlet through which you can use your passion for social change? Students these days are much more aware of their roles as artist-citizens.”

DOMINIC CHELI

Dominic Cheli says he encountered his first serious piano teacher when he was in high school in St. Louis. Zena Ilyashov, like all teachers, occasionally had to counsel her pupil about matters beyond technique and musical style. “I would sometimes get nervous before performances due to being overly self-critical of my playing,” he explains via email. “I remember apologizing for some mistakes I had made in one recital, only to be surprised by Ms. Ilyashov’s insistence that I ‘never apologize for trying to create something special.’”

Ilyashov’s philosophy: “The only regret a musician may have is if they did not properly prepare,” Cheli recalls. By focusing on work and progress, rather than on his emotions, Cheli says that Ilyashov’s dictum “made me feel liberated from many of my fears.”

“After I fully got rid of the old habits, it enabled me to create so many more colors on the keyboard,” Fei-Fei says.

Cheli first played for the Manhattan School of Music’s André-Michel Schub when he was 17. The teenager already “could devour the piano—play anything,” Schub says. “And he was naturally musical, with a wonderful ear. It was just a matter of polishing the diamond.” Since earning his bachelor’s degree under Schub, Cheli has gone on to study at the Yale School of Music and, now, Los Angeles’ Colburn School. But he still goes to Schub for coaching, and Cheli found their Mozart performances “a phenomenal experience.”

Today, Schub says, Cheli’s command of the keyboard is complemented by “a certain innocence and love of music that also come across.” When they played Mozart together, the elder pianist adds, Cheli’s contribution was “spontaneous yet perfect. It was the best of how a young person can play.”

FEI-FEI

As a finalist in the 2013 Van Cliburn International Piano Competition, Fei-Fei appeared in Virtuosity, the post-contest documentary that chronicled the music-making and behind-the-scenes activities of the high-pressure contest. She went on to win the 2014 Concert Artists Guild Competition. But during her childhood in Shenzhen, China, matchups with the wrong teachers nearly kept her talents from coming to light.

Her first teacher, starting when Fei-Fei was five years old, was “really sweet,” she says, but he was so lax that she and her sister didn’t progress. The next teacher they tried was “the opposite—she was incredibly harsh and mean. We’d get yelled at every week. She would say, ‘You idiots!’ My father thought, ‘Are my daughters really that stupid?’ He said, ‘We’ll try one more teacher. And if that doesn’t work, we’ll quit.’”

The third time was the proverbial charm. Ying-Hong Chiu recognized Fei-Fei’s talent and encouraged her, and she studied with him for ten years. Then Juilliard beckoned, and Fei-Fei earned bachelor’s and master’s degrees as a pupil of Yoheved Kaplinsky. “I fell in love with Fei-Fei at her first lesson,” Kaplinsky says. “Her engaging smile, her sunny and optimistic disposition, and her ability to touch the listener with engaging emotional expression was evident from the start. Her
playing is so deeply felt and so sincere that listeners are deeply affected by it.”

Yet as Fei-Fei’s growth continued, trouble cropped up: Her arms began to hurt after two or three hours of practicing. She at first thought that was “just part of the job,” she recalls. But Fei-Fei eventually told Kaplinsky: “We started working on changing my technique—freeing up my hands more,” Fei-Fei says. The revamp took a long time, and frustration sometimes bubbled up. But Kaplinsky counseled her through it. “After I fully got rid of the old habits, it enabled me to create so many more colors on the keyboard,” Fei-Fei says. “That’s really life-changing. And I don’t have pain anymore.”

Francisco Fullana, recipient of a 2018 Avery Fisher Career Grant, zeroes right in on his key mentor: the violinist and humanitarian Midori. She taught him as he earned an artist diploma from the University of Southern California. “Teachers are role models, no matter at what stage of life,” Fullana, a native of Spain’s Balearic Islands, says via email. He thinks Midori exemplifies that. “After 30 years on stage, she still practices hours and hours,” on top of teaching, overseeing her outreach foundations, and serving as a UN Messenger of Peace.

For a student, “working with Midori is like practicing by yourself while having an extra set of ears that just happen to be incredibly sensitive and perceptive,” Fullana says. “We would spend multiple hours a day, sometimes until very late at night, working together. The depth of the work is incredible in this way.”

He salutes Midori’s “work ethic and relentlessness.” And she returns Fullana’s compliment. “I admire his commitment and dedication to continuously working to refine his artistry,” Midori says in an email. “His positive personality has enabled him to keep focused on necessary tasks rather than being deterred by the negatives.”

For Midori, teaching helps her expand her own understanding of music and the violin. “I am constantly learning,” she says. And she believes in going out into local communities alongside her pupils to “share with the students as a fellow performer” in community-engagement events.

That made a powerful impression on Fullana. Following Midori’s example, he co-founded the Classical Music Institute in San Antonio, Texas. The group’s projects include a summer program in which Fullana and other artists mentor about...
100 children, mostly Hispanic, from San Antonio's underserved areas. “I am able to share a vision of music education that I truly believe in,” he says, “and touch the lives of kids that haven't had enough opportunities to explore their creative and artistic sides. There's nothing more rewarding than seeing the excited face of a kid having his or her own eureka moment when figuring out how to make a good sound or when they have learnt a new piece.”
ZLATOMIR FUNG

Cellist Zlatomir Fung, a Juilliard School undergraduate who already holds a fistful of prizes, says his good fortune with teachers began when he was 3 years old. “Somehow or other, it happened that the town where I was living—Corvallis, Ore.—happened to have this brilliant Suzuki cello teacher. And I just fell into her lap,” Fung says.

Ann Grabe, a cellist in Oregon’s Eugene Symphony, devoted Fung’s first year almost entirely to such basics as the correct finger position and bow hold, and the thorough grounding paid off from there on, Fung says. And when Grabe presented her class recitals, her students had to be on their toes. “Say you had been working on Suzuki book two,” Fung says. “She would get onstage, and she’d have a hat. It would have the names of all the pieces in the book. You had to draw a name. So you would never know which piece you’d play. You’d have to be ready with all of them.”

When Fung moved east to study in the New England Conservatory Preparatory Division, faculty member Emmanuel Feldman honed his technique and introduced him to major cello works. Fung says that Juilliard’s Richard Aaron, who began teaching him when Fung was in high school, “turned me into a cellist. He encouraged me to start thinking artistically about the instrument.” Aaron showed his pupil how to break down technical challenges into manageable pieces. And he encouraged Fung to discover as many possibilities as he could for shaping a given phrase or note.

“He’s a lucky kid who had very good training,” Aaron says. “All I did was nurture what was there already.” When Fung entered Juilliard, Aaron suggested sharing the teaching duties with Timothy Eddy. “It’s better for students to have as many inputs as possible,” Aaron says. He predicts a stellar future for Fung, “if he has the right breaks” in the music business. “He’s one of the most brilliant cellists I’ve ever heard in my life,” Aaron says. “People don’t know that yet.”

RANDALL GOOSBY

When violinist Randall Goosby was a teenager in Memphis, he travelled to Shelter Island, NY one summer to attend the Perlman Music Program. For the first time, he recalls, he encountered other budding musicians who were as talented as he—or more so. “That was a spark for me,” recalls Goosby, a winner of the 2018 Young Concert Artists competition.

CELLIST

Zlatomir Fung

ANN GRABE

A cellist in Oregon’s Eugene Symphony, devoted her first year teaching Zlatomir Fung to getting the basics correct. The thorough grounding paid off, Fung says.

Cellist Zlatomir Fung salutes a series of teachers who have molded him. “Every teacher has been right for that moment in my life,” Fung says. “I’m really lucky and grateful.”
Young Concert Artists International Auditions. At the end of the Perlman program, the head of its faculty—violinist Itzhak Perlman—helped Goosby land a scholarship to Juilliard’s Pre-College division. The youngster and his mother shuttled between home in Memphis and New York, where Perlman and Juilliard’s Catherine Cho jointly taught him. Goosby continued with the duo as he earned his bachelor’s degree.

“The most important thing I got from studying with Itzhak Perlman was love of music,” says Randall Goosby. “He just exudes that in whatever he does.”

New York, where Perlman and Juilliard’s Catherine Cho jointly taught him. Goosby continued with the duo as he earned his bachelor’s degree.

“I think the most important thing I got from Mr. Perlman was love of music,” says Goosby. “He just exudes that in whatever he does.” And when Goosby worried that he might not be able to match violinists he heard on videos “absolutely killing some of the toughest repertoire ever known,” he says that Catherine Cho had the answer: “Ms. Cho was the first to make it clear that you don’t have to do anything these other people are doing, as long as what you’re doing is true to yourself.”

During the years Goosby commuted between Memphis and New York, Cho recalls, “there was not a week when he complained about the schlep, when he didn’t have a good attitude. He came in with positive energy. He came in with a big and generous heart, ready to work.”

He did that for all those years in precollege, and he continued that momentum in undergraduate.” To expose himself to new ideas, Goosby is now pursuing his master’s at Juilliard under Donald Weilerstein and Laurie Smukler.

“With hard work come great rewards in life,” Cho adds. Goosby will get a taste of that next November, when he plays J.S. Bach’s Double Concerto with the Grand Rapids Symphony. Alongside him at center stage: Itzhak Perlman.

HANNAH TARLEY

After completing her bachelor’s degree at London’s Royal College of Music, violinist Hannah Tarley returned to her native United States to earn a master’s from Juilliard. She opted for an unusual gambit: studying simultaneously with three teachers, namely Itzhak Perlman, Donald Weilerstein, and Catherine Cho.
Hannah Tarley opted for an unusual gambit: studying simultaneously with three teachers, namely Itzhak Perlman, Donald Weilerstein, and Catherine Cho.

“They encouraged my playing so much and showed me different ways you can approach music,” she says. Perlman’s vast experience in the concert hall pays dividends with every work a pupil takes to him, Tarley says, but she otherwise refrains from comparing the three. “You meet a lot of musicians along the way, and a lot of teachers,” she says. “It’s really great when you’re able to take something from everybody, and observe what works for them and what they bring to the table. The amazing thing is when you can combine all of those things and turn it into whatever it is you need.”

Having three teachers at once wouldn’t suit most students, Cho says. But it worked for Tarley. “She’s a very deep musician, a deep thinker,” Cho says. “And what’s fascinating about Hannah is, she has this youthful enthusiasm for learning, which young kids also have. I think that’s a very healthful balance if you’re an artist—to have the perspectives of youth and wisdom at the same time.”

Tarley, a winner of Astral Artists’ 2018 National Auditions, puts that youthful, entrepreneurial mindset to use in a summer program she founded in California: Notes by the Bay Music Festival. For two weeks, students aged 7 through 17 work toward a performance that not only displays their musical talents, but lets them express themselves through other outlets, such as poetry or literature. “It gets figured out as we go along for the two weeks” of the festival, Tarley says. “I never know how it’s going to go until I see who the kids are. I build it around them. That’s very special.”

“Students these days are much more aware of their roles as artist-citizens,” says Catherine Cho of the Juilliard School, where she teaches violin and leads a seminar in community engagement.

STEVEN BROWN, a Houston-based writer specializing in classical music, is the former classical-music critic of the Orlando Sentinel, Charlotte Observer, and Houston Chronicle.
## Composers

<table>
<thead>
<tr>
<th>Composer</th>
<th>Website</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Katherine Balch</td>
<td>katherinebalch.com</td>
<td>212 307 6668</td>
</tr>
<tr>
<td>Young Concert Artists</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Michael Boyman</td>
<td>presser.com/composer/boyman-michael/</td>
<td>610 592 1222 ext. 153</td>
</tr>
<tr>
<td>Theodore Presser Company</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>David Hertzberg</td>
<td>davidhertzbergmusic.com</td>
<td>212 307 6668</td>
</tr>
<tr>
<td>Young Concert Artists</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Peter B. Kay</td>
<td>peterbkay.com</td>
<td>864 205 2174</td>
</tr>
</tbody>
</table>

**Katherine Balch**

“Vividly imagined music” (*San Francisco Chronicle*). Recent commissions by the Oregon Symphony, Albany Symphony Orchestra, and wildUp/Los Angeles Philharmonic. Currently Young American Composer-in-Residence for the California Symphony.

**Michael Boyman**

Drawing from literature and visual art, Michael Boyman’s music explores narrative paradigms across vivid sonic landscapes. Awards include a BMI William Schuman Award and a Minnesota Orchestra Composer Institute Fellowship.

**David Hertzberg**

Received 2018 Best New Opera Award from Music Critics Association of North America, and praised as “opulently gifted” by *Opera News*. Awarded an American Composers Orchestra Underwood Emerging Composer commission.

**Peter B. Kay**

Peter B. Kay is a musical storyteller, creating compelling narratives without words. Founder of Treefalls, a non-profit dedicated to presenting contemporary pieces, he is an advocate for new music.
<table>
<thead>
<tr>
<th><strong>Tonia Ko</strong></th>
<th><strong>toniako.com</strong></th>
<th><strong>212 307 6668</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Young Concert Artists</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Brian Morales</strong></th>
<th><strong>brianmorales.net</strong></th>
<th><strong>714 309 2876</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Amralde Music Publishing</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brian Morales is a New York-based composer and conductor noted for his semi-anachronistic style, experimental instrumentation, and crisp sonic textures amidst evocative contrapuntal complexities.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Chris Rogerson</strong></th>
<th><strong>chrisrogerson.com</strong></th>
<th><strong>212 307 6668</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Young Concert Artists</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music with “virtuosic exuberance” and “haunting beauty” (<em>The New York Times</em>). Works performed by San Francisco, Atlanta, Kansas City, Milwaukee, and Houston symphonies, cellist Yo-Yo Ma, and pianist Anne-Marie McDermott.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Emilio Solla</strong></th>
<th><strong>emiliosolla.com</strong></th>
<th><strong>646 584 5136</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Risanare Music</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“The virile throb of Astor Piazzolla was omnipresent in Solla’s stately pulse” (<em>The NY Times</em>). Grammy nominee. Blends Argentine tango, jazz, improvisation, and symphonic music.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Derek Weagle</strong></th>
<th><strong>derekjweagle.com</strong></th>
<th><strong>508 736 8814</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Risanare Music</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Composer-conductor Derek J. Weagle is passionate about disrupting academic and social barriers around new music, uniting a wide variety of genre, tradition, and ritual into a single musical experience.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Daniel Wohl</strong></th>
<th><strong>danielwohlmusic.com</strong></th>
<th><strong>212 254 2100</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>G. Schirmer</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Daniel Wohl’s music blends electronics with acoustic instrumentation to often “surprising and provocative effect” (NPR), and has been heard at the Hollywood Bowl, Sadler’s Wells, and the Chicago Symphony Orchestra’s MusicNow series.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Conductors**

<table>
<thead>
<tr>
<th><strong>Stephanie Childress</strong></th>
<th>Harrison Parrott</th>
<th>harrisonparrott.com</th>
<th>44 207 229 9166</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ruth Reinhardt</strong></td>
<td>Opus 3 Artists</td>
<td>ruth-reinhardt.squarespace.com</td>
<td>212 584 7500</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Martin Majkut</strong></th>
<th>Diane Saldick, LLC</th>
<th>martinmajkut.com</th>
<th>212 213 3430</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Matthew Troy</strong></td>
<td>Diane Saldick, LLC</td>
<td>matthewtroymusic.com</td>
<td>212 213 3430</td>
</tr>
</tbody>
</table>
## Instrumentalists

**Hanzhi Wang, accordion**  
*Young Concert Artists*  
yca.org  
212 307 6668


**Zlatomir Fung, cello**  
*Young Concert Artists*  
yca.org  
212 307 6668

“A rich, warm tone, impeccable intonation, thoughtful phrasing” (*The Baltimore Sun*). Performances with Boston Pops, Baltimore Chamber Orchestra, Ann Arbor, Santa Cruz, and Grand Rapids symphonies, and Switzerland’s Lausanne Sinfonietta.

**Thomas Mesa, cello**  
*Astral*  
astralartists.org  
215 735 6999

Winner: Astral Auditions; Sphinx, Thaviu, and Alhambra competitions. Soloist: Cleveland Orchestra, Los Angeles Philharmonic at the Hollywood Bowl, Erie Chamber Orchestra, Firelands Symphony, Elgin Symphony Orchestra.

**Jonathan Swensen, cello**  
*Young Concert Artists*  
yca.org  
212 307 6668


## Ensembles Performing with Orchestra

**Donald Sinta Quartet**  
*Concert Artists Guild*  
concertartists.org/artist/donald-sinta-quartet  
212 333 5200, ext. 116

This American saxophone quartet and 2013 CAG First Prize winner, acclaimed as “a tight-knit ensemble exploding with power and virtuosity” (*Boston Musical Intelligencer*), offers concertos by William Bolcom, Philip Glass, and Steven Mackey.

**Lysander Piano Trio**  
*Concert Artists Guild*  
concertartists.org/artist/lysander-piano-trio  
212 333 5200, ext. 116

*The Strad* hailed this CAG Competition-winning trio’s “incredible ensemble, passionate playing, articulate and imaginative ideas.” Repertoire includes triple concerti by Beethoven, Martinu, Nico Muhly and Lera Auerbach’s *Serenade for a Melancholic Sea*.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Website/Phone</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Camille Thomas, cello</td>
<td>camillethomas.com</td>
<td>First cellist signed by Deutsche Grammophon in over forty years. She blends a brilliant command of her instrument with a rare musicality for compelling performances from Elgar to Fazil Say.</td>
</tr>
<tr>
<td>Yoonah Kim, clarinet</td>
<td>concertartists.org</td>
<td>2016 CAG Competition-winner, this Korean-Canadian clarinetist—hailed for her “endless silken tone…and full ringing sound” (<em>Albany Times Union</em>)—recently debuted at Zankel Hall with Ensemble Connect, under the baton of Sir Simon Rattle.</td>
</tr>
<tr>
<td>Xavier Foley, double bass</td>
<td>yca.org</td>
<td>“A real crowd-pleaser; it’s almost as enjoyable to watch him play as to hear him” (<em>New York Concert Review</em>). Performances with the Atlanta Symphony, Philadelphia Orchestra, Nashville Symphony, among others.</td>
</tr>
<tr>
<td>Sam Suggs, double bass</td>
<td>concertartists.org</td>
<td>This innovative bassist/composer—recognized for his “brilliant and compelling programming” (<em>The Strad</em>) and named Musical America’s New Artist of the Month (October 2015)—was selected as Concert Artists Guild’s 2016 New Music/New Places Fellow.</td>
</tr>
<tr>
<td>JIJI, guitar</td>
<td>concertartists.org</td>
<td>CAG’s 2016 First Prize Winner, JIJI was hailed as “talented, sensitive…brilliant” (<em>Calgary Herald</em>). Concerto highlights: Kansas City Symphony, plus upcoming premieres of new concerti at Carnegie Hall with NY Youth Symphony and American Composers Orchestra.</td>
</tr>
<tr>
<td>Emily Levin, harp</td>
<td>astralartists.org</td>
<td>Winner: Astral Auditions, Classical Recording Foundation’s Young Artist of the Year. Bronze Medal: USA International Harp Competition. Soloist: Louisiana Philharmonic; Dallas, Colorado, Jerusalem symphony orchestras. Principal: Dallas Symphony Orchestra.</td>
</tr>
</tbody>
</table>
Instrumentalists (continued)

Olivier Stankiewicz, oboe
Young Concert Artists

“His performance was a feast of stunning clarity and vivid color” (New York Music Daily). Performances with the London Symphony, Tokyo Sinfonietta, Monte-Carlo Philharmonic, and Hong Kong’s Pro Arte Orchestra.

Mitya Nilov, percussion
Concert Artists Guild

This Russian artist is the first percussionist in fifteen years to win the CAG Competition. “Nilov blew us away…played with passion and intensity” (Hartford Courant). Career concerto highlights include the Hartford Symphony and the Mariinsky Theatre Symphony Orchestra.

Dominic Cheli, piano
Concert Artists Guild

CAG’s 2017 First Prize winner and St. Louis native, applauded for “a mighty display of exacting keyboard skill” (Virginia Gazette). 2018-19 concerto highlights: Columbus Symphony, Princeton Symphony, and Colburn Orchestra at Disney Hall with Valery Gergiev.

Fei-Fei Dong, piano
Concert Artists Guild


Remi Geniet, piano
Young Concert Artists

Following the Tchaikovsky Concerto No. 1 with the St. Louis Symphony, the St. Louis Post-Dispatch reported, “Geniet earned every bravo in the massive ovation he received from the audience.”

Tomer Gewirtzman, piano
Young Concert Artists

Hailed for his “formidable virtuosity and stylistic sensitivity” (Washington Post). Concerto performances with the Juilliard Orchestra/David Robertson at Carnegie Hall, the Israel Philharmonic, and Russia’s Mariinsky Orchestra.

Dasol Kim, piano
Young Concert Artists

A sought-after young soloist, he has appeared with the New York Philharmonic in Seoul, Orchestre de la Suisse Romande, Tonhalle Orchestra Zurich, Bavarian Radio Symphony, and the Belgium National Orchestra.
<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Contact</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do-Hyun Kim, piano</td>
<td>Young Concert Artists</td>
<td>yca.org</td>
<td>212 307 6668</td>
</tr>
<tr>
<td>Maxim Lando, piano</td>
<td>Young Concert Artists</td>
<td>yca.org</td>
<td>212 307 6668</td>
</tr>
<tr>
<td>Daniel Lebhardt, piano</td>
<td>Young Concert Artists</td>
<td>yca.org</td>
<td>212 307 6668</td>
</tr>
<tr>
<td>Nathan Lee, piano</td>
<td>Young Concert Artists</td>
<td>yca.org</td>
<td>212 307 6668</td>
</tr>
<tr>
<td>Aristo Sham, piano</td>
<td>Young Concert Artists</td>
<td>yca.org</td>
<td>212 307 6657</td>
</tr>
</tbody>
</table>
Instrumentalists (continued)

Yi-Nuo Wang, piano  
**Concert Artists Guild**  
concertartists.org/artist/yi-nuo wang  
212 333 5200 ext. 116

Beijing-born pianist is the 2018 Concert Artists Guild First Prize Winner, and also First Prize winner of Louisiana’s Wideman International Piano Competition (2017). International concerto appearances include National Philharmonic Society (Ukraine) and Romanian Mihail Jora Philharmonic Orchestra (Italy).

Ko-Eun Yi, piano  
**Concert Artists Guild**  
concertartists.org/artist/ko-eun-yi  
212 333 5200 ext. 116

Korean winner of the 2013 CAG Competition “played with élan and fire and a surplus of bravura technique” *(Cincinnati Enquirer)*. Featured concerto appearances: Boston Symphony, Seoul Philharmonic, Jerusalem Symphony, and Barcelona Symphony.

Brittany Lasch, trombone  
**Astral**  
astralartists.org  
215 735 6999


Brandon Ridenour, trumpet  
**Concert Artists Guild**  
concertartists.org/artist/brandon-ridenour  
212 333 5200 ext. 116

2014 CAG Winner “heralds the trumpet of the future” *(Chicago Sun Times)*, including his own arrangements. Recent concerto highlights include: Los Angeles Philharmonic and the Indianapolis, Jacksonville, Edmonton, Grand Rapids, and Kalamazoo symphony orchestras.

Benjamin Baker, violin  
**Young Concert Artists**  
yca.org  
212 307 6668


Francisco Fullana, violin  
**Sciolino Artist Management**  
samnyc.us  
212 721 9975

2018 Avery Fisher Career Grant recipient; debut album with City of Birmingham Symphony Orchestra, Carlos Izcaray conducting; returns to Alabama Symphony Orchestra and debuts with Buffalo Philharmonic Orchestra in 2018-19.
<table>
<thead>
<tr>
<th>Violinist</th>
<th>Website/Contact Info</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Randall Goosby, violin</td>
<td><a href="http://yca.org">yca.org</a></td>
<td>Appearance on New York Philharmonic’s Young People’s Concert Series at age thirteen resulted in two return engagements. Soloist with the Cleveland Orchestra and symphonies of Memphis, Modesto, Nashville, and Jacksonville.</td>
</tr>
<tr>
<td>Ioana Cristina Goicea, violin</td>
<td><a href="http://violin.org">violin.org</a></td>
<td>Ioana Cristina Goicea, Fifth Place Laureate of the Indianapolis and 2018 winner of the Michael Hill Competition, has performed with the George Enescu Philharmonic, Auckland Philharmonia, Nordwestdeutsche Philharmonie, and Philharmonie Baden-Baden.</td>
</tr>
<tr>
<td>Risa Hokamura, violin</td>
<td><a href="http://yca.org">yca.org</a></td>
<td>Silver Medal, 2018 International Violin Competition of Indianapolis, included Tchaikovsky Concerto with the Indianapolis Symphony/Leonard Slatkin. Upcoming performances in Japan include an appearance as soloist with the Kansai Philharmonic Orchestra.</td>
</tr>
<tr>
<td>Luke Hsu, violin</td>
<td><a href="http://violin.org">violin.org</a></td>
<td>Luke Hsu, Bronze Medalist of the Tenth Quadrennial Indianapolis Competition and winner of the 2016 Wieniawski Competition, has performed with the Houston, Dallas and Odense symphony orchestras and the Poznan Philharmonic.</td>
</tr>
<tr>
<td>Yoojin Jang, violin</td>
<td><a href="http://concertartists.org/artist/yoojin-jang">concertartists.org</a> 212 333 5200 ext. 116</td>
<td>Hailed by <em>The Strad</em> for her “consummate performances,” she is a 2017 CAG Winner and First Prize winner of Japan’s 2016 Sendai Competition. Concerto highlights include: KBS Symphony, Seoul Philharmonic, and Budapest Festival Orchestra with Iván Fischer.</td>
</tr>
<tr>
<td>Tessa Lark, violin</td>
<td><a href="http://samnyc.us">samnyc.us</a> 212 721 9975</td>
<td>Sole American recipient of a 2018 Borletti-Buitoni Trust Fellowship; Avery Fisher Career Grant (2016); Silver Medal in Indianapolis Violin Competition (2014); premieres Michael Torke concerto highlighting her talents in Appalachian-style fiddling (2019).</td>
</tr>
</tbody>
</table>
Instrumentalists (continued)

**Anna Lee, violin**
*International Violin Competition of Indianapolis*

Indianapolis Fourth Place Laureate and Second Prize Winner of the Menuhin Competition, Anna Lee has performed with the New York Philharmonic, the Park Avenue Chamber Orchestra, and the Singapore Symphony Orchestra.

**Shannon Lee, violin**
*International Violin Competition of Indianapolis*

Indianapolis Sixth Place Laureate Shannon Lee made her debut with the Dallas Symphony and has appeared with the Las Vegas Philharmonic and the Nashville, Charlotte, Arkansas and Phoenix symphony orchestras.

**SooBeen Lee, violin**
*Young Concert Artists*

“Superb technique and musical sensitivity” (*The Washington Post*). Has performed with the Seoul Philharmonic and Plymouth Philharmonic, upcoming appearance with the Orchestra of St. Luke’s at Lincoln Center’s Alice Tully Hall.

**Richard Lin, violin**
*International Violin Competition of Indianapolis*

Richard Lin, Gold Medalist of the Tenth Quadrennial International Violin Competition of Indianapolis, appears this season with the North Carolina, Singapore, and Yomiuri Nippon symphony orchestras as well as the Taiwan Philharmonic.

**Melissa White, violin**
*Sciolino Artist Management*

Harlem Quartet co-founder and Sphinx Competition winner broadens her solo career this season with concerto debuts at the Pasadena, Monroe, and Knox-Galesburg symphonies and a return to the Lansing Symphony Orchestra.

**CELLO**

- **Gabriel Cabezas**
  Astral
  astralartists.org
  215 735 6999

- **Oliver Herbert**
  Opus 3 Artists
  oliverherbertcello.com
  212 584 7500

- **Timotheos Petrin**
  Astral
  astralartists.org
  215 735 6999

**FLUTE**

- **Beomjae Kim**
  Astral
  astralartists.org
  215 735 6999

- **Jonathan Roozeman**
  Harrison Parrott
  harrisonparrott.com
  44 207 229 9166

- **Antonina Styczeń**
  Astral
  astralartists.org
  215 735 6999

- **Annie Wu**
  Astral
  astralartists.org
  215 735 6999
**GUITAR**

**Celil Refikkaya**  
Diane Saldick, LLC  
cecilrefikkaya.com  
212 213 3430

**HARP**

**Rachel Lee Hall**  
Astral  
astralartists.org  
215 735 6999

**HORN**

**Eric Huckins**  
Astral  
astralartists.org  
215 735 6999

**PIANO**

**Kenny Broberg**  
The Cliburn  
kennybroberg.com  
817 738 6536

**Rachel Cheung**  
The Cliburn  
rachelcheung.com  
817 738 6536

**Zoltan Fejervari**  
Kirshbaum Associates Inc.  
zoltanfejervari.com  
212 222 4843

**Daniel Hsu**  
The Cliburn  
danilhsupiano.com  
817 738 6536

**VIOLIN**

**Natalia Kazaryan**  
Astral  
astralartists.org  
215 735 6999

**Ketevan Keti Kartvelishvili**  
Altman Artists  
ketevanpiano.com  
508 543 5404

**Henry Kramer**  
Astral  
astralartists.org  
215 735 6999

**Sejoon Park**  
Astral  
astralartists.org  
215 735 6999

**Drew Peterson**  
Opus 3 Artists  
drewpetersonpiano.com  
212 584 7500

**Yekwon Sunwoo**  
The Cliburn  
yekwonsunwoo.com  
817 738 6536

**Viktor Valkov**  
Astral  
astralartists.org  
215 735 6999

**SAXOPHONE**

**Jonathan Wintringham**  
Astral  
astralartists.org  
215 735 6999

**Vocalists**

**BASS-BARITONE**

**Alex Soare**  
Uzan International Artists  
alexo.soare.com  
212 969 1797

**MEZZO-SOPRANO**

**Naomi Louisa O’Connell**  
Concert Artists Guild  
concertartists.org/artist/naomi-oconnell  
212 333 5200 ex. 116

**TENOR**

**Renée Rapier**  
Uzan International Artists  
reenerapiermezzo.com  
212 969 1797

**Chrystal E. Williams**  
Astral  
astralartists.org  
215 735 6999

**SOPRANO**

**Maria Natale**  
Uzan International Artists  
maria-natale.com  
212 969 1797

**Charlie Tingen**  
Uzan International Artists  
charlietingen.com  
212 969 1797

**Rachel Cheung**  
The Cliburn  
rachelcheung.com  
817 738 6536

**Bomso Kim**  
Kirshbaum Associates Inc.  
bomso.kim.com  
212 222 4843

**Blake Pouliot**  
Opus 3 Artists  
blakepouliot.com  
212 584 7500

**Hannah Tarley**  
Astral  
astralartists.org  
215 735 6999

**Danbi Um**  
Astral  
astralartists.org  
215 735 6999

**Stephen Waarts**  
Harrison Parrott  
harrisonparrott.com  
44 207 229 9166
How do you motivate students? That’s the million-dollar question, especially for music teachers. Lorraine Marks-Field addressed the issue early in her career as an instrumental teacher by remembering her own experience. As a thirteen-year-old violist, she accepted her teacher’s invitation to play chamber music with him and his colleagues. “Although I wasn’t very good, they were very encouraging to me,” she recalls. “They kept telling me I could get better if I kept practicing.” She did, but when she became a public school music teacher in Cranford, New Jersey, she realized she needed to find a way to motivate her students to practice. “I said to myself, ‘What would happen if I put together my students with some older adults, and maybe they would encourage them to practice?’” That idea blossomed into the New Jersey Intergenerational Orchestra. After getting financial support from local government for instruments and lessons, Marks-Field advertised the first rehearsal and set up 30 seats. Seventy-two people of all ages showed up. “I was so overwhelmed! I didn’t have enough music, but everyone wanted to be a part of it,” she says. “It was so great!” Marks-Field divided the group into a beginning ensemble, a symphony orchestra, and a chamber orchestra. She scheduled weekly evening rehearsals. The repertoire ranged from easy music like “Chicken Dance” to inter-
mediate and advanced student editions of show tunes and classical works. Within a few years, she led NJIO in performances at Damrosch Park in New York’s Lincoln Center, at the United Nations, and even in Spain for the U.N. World Conference on Aging, in 2002.

Now in its 25th season, the New Jersey Intergenerational Orchestra is an organization of more than 130 musicians, ranging in age from 8 to about 80 and with varying levels of experience. There are no auditions. The only requirements are to have an instrument and the confidence to play with others. (Full disclosure: I have served as a cello coach at the New Jersey Intergenerational Orchestra since 2004.)

The orchestra gives three to four concerts a season, most featuring a concerto played by a professional musician or the winner of a student solo competition, often from the Juilliard School. In addition to the three orchestral levels, NJIO now has a flute choir, a summer chamber music workshop, and a small ensemble that plays at senior centers. It also has started sending musicians to retirement communities, nursing homes, senior centers, and assisted-living facilities, led by Vincent Bonafede, a former longtime music educator. Florida’s Naples Orchestra and Choruses is an all-volunteer intergenerational community orchestra founded in 1993 that performs a regular four-concert season, with professional guest artists, under Artistic Director Max Rabinovitsj. Symphonic Pops of Long Island, formerly known as the Senior Pops, is a 60-musician orchestra with players ranging from senior citizens to people in their forties and fifties. Sometimes the term “multigenerational” is used, as is the case at South Puget Sound Community College in Washington State, where an orchestra of SPSCC students and community musicians was formed in 2014.

Whether they are called intergenerational or multigenerational, such orchestras reflect a wider trend to promote healthy aging through lifelong learning, including participation in the arts. Multiple studies have noted quality-of-life benefits: sustained mental sharpness from reading music and fitness and coordination from playing a musical instrument. Listening to music is also beneficial. A 2017 National Endowment for the Arts survey on public participation in the arts showed that nearly 54 percent of the U.S. adult population participated in the arts over the past fifteen years. Still, some older Americans lack opportunities to stay connected with music, and an increasing number of orchestras are getting involved.

Intergenerational orchestras reflect a wider trend to promote healthy aging through lifelong learning, including participation in the arts.
audiences: many members of the baby-boomer and older generations already know and love classical music but may be limited by physical and other impairments. In 2018, the Detroit Symphony Orchestra installed a closed-circuit, WiFi-enabled hearing-assistance system at Orchestra Hall, in partnership with the Michigan Ear Institute. Audience members with hearing loss can download a smartphone or mobile app and listen to concerts in the hall using their own headphones or equipment that the hall provides. Similarly, when Ohio’s Canton Symphony upgraded its concert hall in 2012, it installed a hearing loop allowing those with T-coil-equipped hearing aids to hear performances without background noise. For people not able to get to a concert hall, there are increasing options. California’s Santa Rosa Symphony recently launched a pops series at Luther Burbank Center for the Arts in partnership with Carlton Senior Living, which is building new residences within walking distance of the arts center. In the Florida Youth Orchestra’s “Generations” series, FYO ensembles perform free concerts at senior centers, assisted living facilities, nursing homes, and recreation centers in Broward County. And there has been a surge of initiatives by orchestras that use music to improve the lives of people with memory loss.

“When you look at two individuals playing the violin and you have someone who is an elementary student sitting next to someone who is in their seventies, you might wonder what could they possibly have in common? But the age really makes no difference,” says Chris Gillette, project director and co-founder of Nebraska’s Intergeneration Orchestra of Omaha.

Residents project, launched in 2015, students receive free housing at Springwell Senior Living and Broadmead retirement communities, in exchange for regular open practice sessions and performances at the residences. A similar program at the Cleveland Institute of Music provides free apartments for students at Cleveland’s Judson Manor, a residence for seniors. Members are auditioned by Penington, who is also associated with Mannheim Steamroller, the classical/new-age/rock group. They must be either above age 50 or below age 25. “We just decided from the beginning we wanted to be a little more specific with the age division,” says Chris Gillette, the orchestra’s project director and co-founder.

The orchestra’s logo is a rose stem connecting a fully bloomed flower and an offshoot topped with a bud. “From an audience member’s perspective, when you look at two individuals playing the violin and you have someone who is an elementary student sitting next to someone who is in their seventies, you might wonder what could they possibly have in common? But the age really makes no difference,” says Gillette, a nonmusician who works for the Eastern Nebraska Office of Aging. “When they are playing the same sheet of music, the old person can guide and give tips to the younger person, but I am confident that there are things that the younger person [can bring] to the perspective of the older musician’s viewpoint also. It’s a two-way street, and when they are playing the same music, the age doesn’t matter.”

For the older players in the New Jer-
sey Intergenerational Orchestra, “there’s something inspirational about sitting next to somebody who is young and learning and still has that enthusiasm,” says Warren Cohen, now in his fifth season as NJIO’s artistic director. “I think that keeps people fresh. As the younger ones get good, that puts the older people under pressure to keep their chops up.” Conversely, he adds, “young people learn that great rule, which is experience beats youth and skill all the time. So they learn all the ways you can handle the problems that come up when you can’t necessarily play the passage.” For NJIO’s 25th season, Cohen selected works including Schubert’s “Unfinished” and Dvořák’s “New World” symphonies. The Dvořák is especially challenging, but “I knew a lot of people wanted to play it,” he says. “I put that as a goal and we did a lot of things as we were prepping for it. I think we’re ready for it. With an amateur orchestra, the purpose of the orchestra is for the players. You have to do what’s best for the players. When you’re doing a professional orchestra, it’s about the audience.”

Violinist Zoe D’Amico was in sixth grade when she joined NJIO as an eleven-year-old after about three years of private lessons. Now seventeen and the orchestra’s assistant principal violin, she is working on the Bruch Concerto in G major. “It all started when I was in middle school playing in the back of the second violin section, kind of air bowing along, trying to figure out what’s going on,” she says. “It’s hard to believe I came so far.” Then there’s 77-year-old Peter Vernon, who started playing in his native Budapest but put his violin away for 53 years, returning to the fiddle four years ago, at age 73. “The itch was still there,” he says. “Whatever skill I had had eroded, to be honest. But on my bucket list was the dream of playing good music with my peers.” So Vernon found a teacher and—eventually—NJIO. “I remember very distinctly and plans to major in music in college. “It all started when I was in middle school playing in the back of the second violin section, kind of air bowing along, trying to figure out what’s going on,” she says. “It’s hard to believe I came so far.” Then there’s 77-year-old Peter Vernon, who started playing in his native Budapest but put his violin away for 53 years, returning to the fiddle four years ago, at age 73. “The itch was still there,” he says. “Whatever skill I had had eroded, to be honest. But on my bucket list was the dream of playing good music with my peers.” So Vernon found a teacher and—eventually—NJIO. “I remember very distinctly

Two aspiring cellists, members of the New Jersey Intergenerational Orchestra. The orchestra’s members range in age from 8 to about 80, and perform in one of three different ensembles, depending on the level of experience.
the very first concert I played in. I was thrilled out of my mind to be here.” Violin and viola teacher Mary Babiarz says NJIO is the perfect community orchestra for her beginning adult students and those who returned to their instrument after years of not playing: “The fact that they also may be paired with a child or teenager is an added bonus. The intergenerational situation is a win-win for all.”

In his sixties and contemplating what he was going to do during retirement, Don Barron, a member of the Florida Intergenerational Orchestra, opened his oboe case. “My reed was 25 years old, but it played. It was fine,” he says.

Those who returned to their instrument after years of not playing: “The fact that they also may be paired with a child or teenager is an added bonus. The intergenerational situation is a win-win for all.”

In 2005, Marks-Field founded a second orchestra, the Florida Intergenerational Orchestra, after she moved from New Jersey to the Sunshine State. Based in Boca Raton, the orchestra has about 65 musicians from age ten to 100, divided into a full orchestra and a more advanced chamber orchestra. “We never turn anybody away,” Marks-Field says. The centenarian is Mel Lazerick, who didn’t start playing an instrument until he was 98 (see sidebar). A somewhat younger and more experienced musician in the Florida orchestra is 88-year-old oboist Don Barron, a Massachusetts snowbird who winters in Delray Beach. He plays even though he uses a breathing machine for his emphysema. “Don’t forget, when you’re playing oboe, you’re not breathing in. You’re blowing out,” he says. “The only time I really use the oxygen is when I’m not playing or I have a rest. But if I have to take a breath, you can’t take a breath through your nose. I have to gulp air quickly, so I have to really breathe quickly and through my mouth because I can get more air. That’s how players play. They take a fast, deep breath through their mouth. So the oxygen machine is just an assist. It doesn’t really help me play.” The Brooklyn native started playing oboe at age fourteen and went to Manhattan School of Music but eventually set it aside while he worked as a schoolteacher. In his sixties and contemplating what he was going to do during retirement, he ruled out golf and opened his oboe case. “My reed was 25 years old, but it played. It was fine,” he said. “I played and I played and I played from that time until now. And I’m still playing.” During the summers, he plays with the Stock-
bridge Sinfonia, a community orchestra in Stockbridge, Massachusetts.

In the Florida orchestra, Barron sits next to a fifteen-year-old oboist, Olivia Oakland, whom he has mentored since she joined the group five years ago. At her first rehearsal, Oakland recalls, “I was a little nervous, because I was really worried what people would think. I was always flat or sharp. I wasn’t very good at the beginning. But everyone was very nice and welcoming to me, so I wasn’t very nervous after that.” She says Barron helped build her confidence. Barron returns the compliment. “She played very nicely for a 10-year-old,” says Barron. “It helped me. She could do much more than I could. I’d decide where I wanted to play second, where I wanted to play first. She’s now playing first. She plays rings around me. I wasn’t her oboe teacher, but I taught her how to play in an orchestra. She’s not a granddaughter—but she’s like one.”

Oakland adds, “Sometimes the other kids can sometimes be more judgmental. Older people can be more understanding and they definitely seem to be a little bit nicer.”

MARTIN STEINBERG is an editor at CNBC.com and was for many years an editor and writer at the Associated Press. A professional cellist, he has been cello coach at the New Jersey Intergenerational Orchestra since 2004, performs with numerous orchestras and at private events in the New York tristate area, and teaches cello privately.

Centenarian Spotlight
Florida Intergenerational Orchestra’s Mel Lazerick, age 100 (right), didn’t start playing an instrument until he was 98. The retired paving contractor from Cleveland started on triangle and now also plays chimes and tambourine. Living in the Boca Raton complex where the orchestra rehearses makes it easy for him to participate.

Q: How did you get involved with the orchestra?
Lazerick: I was visiting the conductor, Lorraine Field. She gave me a triangle and she said, ‘Go ahead!’ I said, ‘I don’t know anything about playing that!’ She says, ‘When I point to it, you hit it!’ I had a little bit of knowledge about music, but I can’t read it.

Q: What kind of musical training did you have?
Lazerick: (Laughs) None.

Q: What made you want to get involved?
Lazerick: I thought it was fun. I love music and evidently I didn’t disturb the orchestra, and I enjoyed being one of them. They are really nice people.

Q: Do you interact a lot with the younger people in the orchestra?
Lazerick: I like the idea that it’s anywhere from ten years old up to my age. I thought it was kind of unique.

Q: Is it inspiring to play with younger people?
Lazerick: I love watching them. At that age they have the knowledge and the ability to play instruments like violins and cellos, and that makes it very exciting.

Q: How many more years do you look forward to doing this?
Lazerick: I’d like to do it for about ten more years, then I’ll be 110. Right now, I’m looking forward to 101, then we’ll go from there.

Q: Does doing this make you feel younger?
Lazerick: Absolutely, yeah, yeah. I feel great when I walk into the room there and I’m one of their idols because they don’t know how I got in the door.

Q: When you play percussion, there are a lot of rests. Do you count the measures when you aren’t playing?
Lazerick: Lorraine points to me when she wants me to hit the triangle, and I take it from there.

Q: Did you find any special technique that makes a better sound?
Lazerick: (Laughs) No. I try not to hit my fingers.
With the support of our valued donors, the League continues to have a positive impact on the future of orchestras in America by helping to develop the next generation of leaders, generating and disseminating critical knowledge and information, and advocating for the unique role of the orchestral experience in American life before an ever-widening group of stakeholders.

We gratefully acknowledge the generosity of the following donors who contributed gifts of $600 and above in the last year, as of November 30, 2018. For more information regarding a gift to the League, please visit us at americanoorchestras.org/donate, call 212.262.5161, or write us at Annual Fund, League of American Orchestras, 33 West 60th Street, 5th Floor, New York, NY 10023.

$150,000 and above
Bruce and Martha Clinton
on behalf of The Clinton Family Fund
Dr. Helen S. and John P. Schaefer
Patricia A. Richards and William K. Nichols
Brian J. Ratner Philanthropic Fund
Mary Carr Patton
Lowell and Sonja Noteboom
New York State Council on the Arts
Michael F. Neidorff and Noémi K. Neidorff
The Elizabeth Morse Charitable Trust
Alfred P. Moore
Alan and Maria McIntyre
Jim and Kay Mabie
Mark Jung Charitable Fund
Lori Julian, on behalf of the
John and Marcia Goldman Foundation
Richard K. Smucker
Sakana Foundation
Steve and Diane Parrish Foundation
New York City Department of Cultural Affairs
Susan & Robert Wislow Charitable Foundation
Sakana Foundation
Richard K. Smucker
Helen Zell

$10,000–$24,999
Mr. & Mrs. William G. Brown
Trish and Rick Bryan
Richard Cisek and Kay Frederick Cisek
John and Marcia Goldman Foundation
Lori Julian, on behalf of the
Julian Family Foundation
Mark Jung Charitable Fund
Jim and Kay Mahie
Alan and Maria McIntyre
Alfred P. Moore
The Elizabeth Morse Charitable Trust
Michael F. Neidorff and Noémi K. Neidorff
Marilyn Carlson Nelson
New York State Council on the Arts
Lowell and Sonja Noteboom
Mary Carr Patton
Brian J. Ratner Philanthropic Fund
of the Jewish Federation of Cleveland
Patricia A. Richards and William K. Nichols
Drs. Helen S. and John P. Schaefer
Trine Sorensen & Michael Jacobson
Penny and John Van Horn
Geraldine Warner
Leslie Miller and Richard Worley Foundation

$5,000–$9,999
Aldofo Foundation
Burton Alter
Ford Motor Company
John and Paula Gambis
Marlan A. Godfrey
Francis Goelet Charitable Lead Trusts
Jim Hasler
The Hyde and Watson Foundation
Paul R. Judy
Dr. Hugh W. Long
Kirstine Lund
Mattlin Foundation
Anthony McGill
Catherine and Peter Moye
Princeton Symphony Orchestra Board of Trustees
Alan Seidenfeld
Helen P. Shaffer
Connie Steensma and Rick Prins
Laura Street
Phoebe and Bobby Tudor
Steve Turner
Lisa & Paul Wiggin Charitable Fund
Susan & Robert Wislow Charitable Foundation

$50,000–$149,999
American Express
The Edgemon Foundation
Ford Motor Company Fund
MRS. MARSHA R. INGRAM
The Joyce Foundation
National Endowment for the Arts
The Negaunee Foundation
New York City Department of Cultural Affairs
Steve and Diane Parrish Foundation
Sakana Foundation
Richard K. Smucker
Helen Zell

$25,000–$49,999
Dr. and Mrs. Malcolm McDougall Brown
Melanie Clarke
The Aaron Copland Fund for Music
Peter D. and Julie Fisher Cummings
Phillip Wm. Fisher Support Foundation
Howard Gilman Foundation
The Hagerman Family Charitable Fund
Douglas and Jane Hagerman
New York City Department of Cultural Affairs
Steve and Diane Parrish Foundation
Sakana Foundation
Richard K. Smucker
Helen Zell

$5,000–$9,999
Aldofo Foundation
Burton Alter
Ford Motor Company
John and Paula Gambis
Marlan A. Godfrey
Francis Goelet Charitable Lead Trusts
Jim Hasler
The Hyde and Watson Foundation
Paul R. Judy
Dr. Hugh W. Long
Kirstine Lund
Mattlin Foundation
Anthony McGill
Catherine and Peter Moye
Princeton Symphony Orchestra Board of Trustees
Alan Seidenfeld
Helen P. Shaffer
Connie Steensma and Rick Prins
Laura Street
Phoebe and Bobby Tudor
Steve Turner
Lisa & Paul Wiggin Charitable Fund
Susan & Robert Wislow Charitable Foundation

$2,500–$4,999
Lester Abberger & Dr. Amanda Stringer
The Amphion Foundation
Alberta Arthurs
Jennifer Barlament and Kenneth Potsic
Richard J. Bogomolny and Patricia M. Kozereski
Nancy Bell Cole
Martha and Herman Copen Fund
of The Community Foundation for Greater New Haven
Gloria DePasquale
Chris and Stephanie Doerr
D.M. Edwards
in honor of Jesse Rosen, Tiffany Ammerman, and Vanessa Gardner
Drs. Aaron & Cristina Stanesco Flagg
Catherine French
Gary Ginstling and Marta Lederer
Joseph B. Glossberg
Margot and Paul Grangaard
Dietrich M. Gross
Mark and Christina Hanson
IMN Solutions
Jacksonville Symphony Board of Directors
Robert Kohl & Clark Pellett

LEAGUE OF AMERICAN ORCHESTRA’S NOTEBOOM
GOVERNANCE CENTER

The League of American Orchestras’ Noteboom Governance Center was created in recognition of former League Board Chair Lowell Noteboom, honoring his longstanding commitment to improving governance practice in American orchestras. We gratefully acknowledge the generosity of the following donors who have made commitments to support the Center.

Alberta Arthurs
Dr. and Mrs. Malcolm Brown
John and Janet Canning
Richard and Kay Fredericks Cisek
Melanie Clarke
Bruce and Martha Clinton, on behalf of The Clinton Family Fund
Gloria dePasquale
Phillip Wm. Fisher Fund
Marlan A. Godfrey
Marcia and John Goldman
Margot and Paul Grangaard, in honor of Lowell and Sonja Noteboom
Douglas and Jane Hagerman
Daniel R. Lewis
Dr. Hugh W. Long
Steve and Diane Parrish Foundation
Mary Carr Patton
Daniel Petersen
Barry A. Sanders
Sakana Foundation
Sargent Family Foundation
Cynthia Sargent
Sewell Charitable Fund
Penelope and John Van Horn
Tina Ward
The Leslie Miller and Richard Worley Foundation
Anonymous (1)
Deborah F. Rutter †
Michael and Jeanne Schmitz
Enea and David Tierno
Melia and Mike Tourangeau
Alan D. and Jan Valentine
Kathleen van Bergen
Frederick H. Waddell
Doris and Clark Warden †
Simon Woods and Karin Brookes †

$1,000 – $2,499
Jeff and Keiko Alexander
Tiffany and Jim Ammerman
Eugene & Mary Arner
Beracha Family Charitable Gift Fund
Audrey & Ryan Bergauer
Marie-Helene Bernard •
William P. Blair III ✧
Barbara Bozzuto
Elaine Amacker Bridges
Susan K. Bright
Wayne S. Brown and Brenda Kee †
Janet and John Canning †
Leslie and Dale Chihuly
Judy Christ †
Robert Conrada
The Dirk Family
Timothy A. Duffya
Daniel & David Els-Pierceya
Dawn M. Fazli
Feder Gordon Family Fund
Courtney and David Filner •
Henry & Frances Fogel ♦
John and Michele Forsyte •
James M. Franklin †
Lawrence and Karen Fridkis
Gehret Charitable Fund
William Gettys
Martha A. Gilmer
Gordon Family Donor Advised Philanthropic Fund
Andre Gremillet
Jamei Haswell
Sharon D. Hatchett
Howard Herring
Dr & Mrs. Claire Fox Hillard
Patricia G. Howard ♦
Benjamin Hoyer
Inner City Youth Orchestra of Los Angeles
James M. Johnson
Emma Murley Kail •
Cindy Kidwell
Douglas W. Kinzey
Peter Kjome
Hess and Helyn Kline Foundation
Joseph Khager and Susan Lewis Fund
Donald Krause and JoAnne Krause †
Wilfred and Joan Larson Fund at the Community Foundation for Greater Buffalo †

SANDI M.A. Macdonald & Henry J. Grzes
John and Regina Mangum
Yvonne Marcuse
Jonathan Martin
Steve & Lou Mason †
Shirley D. McCray †
Judy and Scott McCue Fund at the Chicago Community Foundation
Paul Meecham †
Zarin Mehta †
Julie Meredith
David Alan Miller
Evans Mirageas and Thomas Dreeze
Jennifer Mondie
Michael Morgan †
Becky and Mark Oland †
Michael Pastreich •
Mark D. Peacock, M.D.
Peter M. Perez
Ms. Cindy Pritzker
Raymond & Tresa Radermacher
Barbara S. Robinson
Susan L. Robinson
Jesse Rosen
Pratichi Shah
Dee & Tom Stegman
Linda S. Stevens
David Strickland
Elizabeth & Joseph Taft Revocable Trust
Joseph Tashjian
Manley Thaler
President, Thaler/Howell Foundation, Inc.
Marylou and John D. † Turner
Matthew VanBesien & Rosie Jowitt •
Gus M. Vratsinas
Robert Wagner
Linda and Craig Czuchna
James H. Winston Revocable Trust

$600 – $999
Janet F. and Dr. Richard E. Barb
David R. Bornemann
Vice Chair, Phoenix Symphony
Des. Misook Yun and James William Boyd •
Doris & Michael Bronson
Elaine Buxbaum Cousins
Scott Faulkner and Andrea Lenz †
Ryan Fleur and Laura Banchoer •
GE Foundation
Edward Gill †
Richard and Mary L. Gray
Scott Harrison and Angela Detlor
Daniel & Barbara Hart
Betsy Hatton
H.T. and Laura Hyde Charitable Fund at East Texas Communities Foundation †
Russell Jones and Aaron Gillies

HELEN M. THOMPSON HERITAGE SOCIETY

The League of American Orchestras graciously recognizes those who have remembered the League in their estate plans as members of the Helen M. Thompson Heritage Society.

Janet F. and Dr. Richard E. Barb Family Foundation
Wayne S. Brown and Brenda E. Kee †
John and Janet Canning †
Richard and Kay Fredericks Cisek ♦
Martha and Herman Copen Fund of the Community Foundation for Greater New Haven
Myra Janco Daniels
Samuel C. Dixon •
Henry and Frances Fogel ♦
Susan Harris, Ph.D.
Louise W. Kahn Endowment Fund of The Dallas Foundation
The Curtis and Pamela Livingston 2000 Charitable Remainder Unitrust
Steve and Lou Mason †
Lowell and Sonja Noteboom
Charles and Barbara Olton †
Peter Pastreich †
Walter P. Pettipas Revocable Trust
Rodger E. Pitcairn
Patricia A. Richards and William K. Nichols
Robert and Barbara Rosoff †
Robert J. Wagner
Tina Ward • †
Mr. and Mrs. Albert K. Webster ♦
Robert Wood Revocable Trust
Anonymous (1)

Jill Kidwell
Joan Leatherby
David Loebel
Ginny Lundquist
Anne W. Miller †
Phyllis Mills ♦
Donald F. Roth †
Mr. David Snead
Joan Squires •
Genevieve C. Twomey •
Gabriel van Aalst
Kathleen Weir Yale
Melinda Whiting Burrows and John Burrows

† Directors Council (former League Board)
♦ Emeritus Board
• Orchestra Management Fellowship Program Alumni
+ Includes Corporate Matching Gift
* Deceased
It's so important that people have access to music and the arts. First and foremost, they help you to be more sensitive to those around you. In high school, music and the arts gave me a place where I felt like I had a community. I wasn't the popular girl or the cheerleader in school. But the arts—specifically my chorus classes—gave me a place where I could stand out. Music was a confidence booster for me, and I know it is for others, too.

I took visual arts classes too, and I wasn't the best visual artist. But there were students who excelled. Even if they didn't become visual arts majors, that was something they could turn to when they needed to express themselves or a place where they could have a support system.

I would like to see classical music not feel like some remote thing that’s different from regular music. I can write a string quartet or an orchestral piece, but I can also write a Stevie Wonder bop. I don't want to put myself in a box. There are days when I want to listen to Mozart, and days when I want to listen to Stevie Wonder—or maybe something by Caroline Shaw. Or Beyoncé, or hip hop. We don't need a hierarchy of what music is, and classical music is better or classical music is worse than another genre. We should be open-minded to all types of music.

Children should have music in their lives, in the same way that they have to learn their ABCs. There are so many children in our country with no access to the arts, simply because of their demographic or if their parents don't have the opportunity or the resources. Some schools don't have music programs, much less music programs that give children the insight into the arts that they deserve. I have gone into schools where the kids didn't know what a piano is until I pulled off the cover and dusted off the piano that had just been sitting there. It might not be in tune, but at least they can understand what that means musically. When I taught music in a preschool, I saw that children who might start with very short attention spans learned to focus. There were big gains in their attitudes and understanding—and that happened through music.
The Spring 2019 Issue of Symphony will be available both IN PRINT and online. After two years of online presence only, the spring edition makes its triumphant return to print just in time for our indispensable guide to summer music festivals from around the country. Be sure to list your orchestra’s summer festival dates, locations, and descriptions within our pages. As always, Symphony also reports on the critical issues, trends, personalities, and developments of the orchestral world.

For more information on listing your festival or other advertising opportunities in the Spring Issue, go here: https://americanorchestras.org/symphony-magazine/advertise.html
League of American Orchestras
33 West 60th Street, 5th floor, New York, NY 10023-7905

Cantaloupe Music congratulates JULIA WOLFE on the world premiere of FIRE IN MY MOUTH JANUARY 24-26, 2019

The New York Philharmonic | Jaap van Zweden
The Crossing | Young People's Chorus of NYC
Anne Kauffman, stage direction
Jeff Sugg, visual projection design