

Creating the Greatest Impact

“The work of orchestras takes place in the ever-changing public sphere, where we enjoy the benefits of public policy that affords us indispensable economic rewards, in exchange for providing public benefit. What is that public benefit, or impact, and how do we describe it? How do we achieve the greatest impact?” asked League of American Orchestras President and CEO Jesse Rosen at the opening session of the League’s 2018 National Conference. Rosen’s probing comments set the tone for Conference while expanding on the event’s overarching theme: “Creating the Greatest Impact.” Held in Chicago from June 13 to 15 and hosted by the Chicago Symphony Orchestra, the League’s 73rd Conference drew high praise for its timeliness and relevance.



Todd Rosenberg

Music Director Riccardo Muti and cellist Yo-Yo Ma acknowledge the audience at a concert with the Chicago Symphony Orchestra during the League’s 2018 Conference.

Issues of pressing concern were at the forefront, with sessions addressing the urgency of diversity, equity, and inclusion; the evolving roles of orchestras in shifting societal ecosystems; increasing the representation of women and people of color as composers; orchestras’ groundbreaking approaches to community engagement; confronting sexual misconduct in the #MeToo era; and much more. Musicians offered their perspectives in often deeply personal ways. Vijay Gupta, a violinist with the Los Angeles Philharmonic and an advocate for artistic voices in social justice, spoke about his work with communities experiencing homelessness, mental illness, and incarceration. Violinist Jennifer Koh movingly evoked her experiences as a young musician and challenged orchestras to work toward true representation of our diverse country. After performing the world premiere of a double concerto by Michael Abels with the Chicago Youth Symphony Orchestras, Anthony McGill (principal clarinet, New York Philharmonic) and Demarre McGill (principal flute, Seattle Symphony) discussed equity and inclusion at orchestras with Jeri Lynne Johnson, founder and artistic director of the Black Pearl Chamber Orchestra. At the Conference’s closing

session, Yo-Yo Ma advocated for the central value of culture during a period of sweeping social upheaval—and urged orchestras to help find new ways ahead. Ma also received the Gold Baton, the League’s highest honor, given annually for distinguished service to America’s orchestras.

The League gave the Ford Musician Awards for Excellence in Community Service to Jeffrey Barker, associate principal flute, Seattle Symphony; John R. Beck, principal percussionist, Winston-Salem Symphony; Jody Chaffee, community engagement director, flute, Firelands Symphony Orchestra; Erin Hannigan, principal oboe, Dallas Symphony Orchestra; and Juan R. Ramírez Hernández, violin, Atlanta Symphony Orchestra.

Innovative thinking and essential information about highly specific topics were offered at sessions including *Crisis Communications for Orchestras*, *Tactics for Building and Sustaining a Diverse Board*, *Project Inclusion: Leadership Pipelines on Stage and in Management*, *Trends in Arts Grantmaking*, and *The Post-Tax Reform Philanthropic Landscape*.

Music occupied pride of place at the Conference. Led by Music Director Riccardo Muti, the Chicago Symphony Orchestra performed works of Shostakovich and Prokofiev, with Yo-Yo Ma the soloist in Shostakovich’s Cello Concerto No. 2. A perfect Midwestern summer night was the backdrop when the Grant Park Orchestra and Chorus, led by Principal Conductor Carlos Kalmar, performed works by Sean Shepherd, Haydn, and Walton in Millennium Park. At the closing session, Music Director Mei-Ann Chen conducted Chicago Sinfonietta’s Project Inclusion Ensemble, a talent development program for musicians, conductors, and administrators of color, in scores by Jennifer Higdon and Vivian Fung.

For more on the 2018 Conference, including highlights, videos, and handouts, visit americanorchestras.org/postconference18.



Dan Riest

League of American Orchestras President and CEO Jesse Rosen at the League’s 2018 Conference

Bernstein Birthday Bash

For a single day in August, hundreds of music organizations around the world celebrated what would have been Leonard Bernstein's 100th birthday, August 25. In Massachusetts, where Bernstein was born, Governor Charles D. Baker issued a proclamation declaring August 25 Leonard Bernstein Day, and the state's House and Senate issued a joint resolution commemorating the Tanglewood Music Center and celebrating Bernstein's one hundredth birthday. And in perhaps the ultimate modern-day popular tribute, he got his own Google doodle.



Chris Lee

Boston Symphony Orchestra Music Director Andris Nelsons leads the orchestra at Tanglewood, August 25, 2018.

Midori, baritone Thomas Hampson, soprano Nadine Sierra, and many others, hosted by Audra McDonald. Conductors included Boston Symphony Orchestra Music Director Andris Nelsons, Boston Pops Conductor Keith Lockhart, Boston Pops Conductor Laureate John Williams, and San Francisco Symphony Music Director Michael Tilson Thomas. The program's first half focused on Bernstein as composer, while the second half spotlighted Mahler and Copland works associated with him, as well as a new piece by John Williams written to commemorate the occasion.

All three Bernstein children—Jamie Bernstein, Alexander Bernstein, and Nina Bernstein Simmons—were in attendance. Hollywood director Steven Spielberg was there, and so was actor Bradley Cooper, who earlier this year was announced as the star of one of two upcoming Lenny biopics.

Tanglewood—where Bernstein was a member of the Tanglewood Music Center's first class in 1940, and conducted his final concert, in 1990—pulled out all the stops for its Bernstein Centennial Celebration. Musicians included cellist Yo-Yo Ma, violinist



Michael Blanchard

Backstage at Tanglewood on August 25, 2018 (left to right): Boston Pops Conductor Keith Lockhart; Bernstein's children, Alexander Bernstein, Jamie Bernstein, and Nina Bernstein Simmons; Boston Symphony Orchestra Music Director Andris Nelsons; composer and Boston Pops Laureate Conductor John Williams; director Steven Spielberg; actor Bradley Cooper; and Boston Symphony Orchestra Managing Director Mark Volpe

High Notes for Kidznotes

Who were those people rappelling down the fifteen-story Capital Bank Plaza Building in downtown Raleigh, North Carolina one sunny Saturday in June? They were part of a daylong public block party that was also a fundraiser for Kidznotes, an El Sistema-inspired music-education program that provides pre-K through 12th-grade students in Durham and Raleigh with instrumental instruction, choir, music theory, orchestra, and band. For the rappelling event, dubbed #NewHeights, more than 60 people asked friends, colleagues, and corporate sponsors to support their physical efforts—to raise enough money to add 50 new kindergarten students in 2019.



Kidznotes cellist Marcus Gee and his father rappel down the Capital Bank Plaza Building in Raleigh, North Carolina to raise funds for the music-education program.

MUSICAL CHAIRS

Four new Diversity Fellows have been named at the University of Cincinnati College-Conservatory of Music and Cincinnati Symphony Orchestra. They are double bassist **CAMELLIA AFTAHI** and violinists **YAN IZQUIERDO**, **ARMAN NASRINPAY**, and **ALEXIS SHAMBLEY**.

EMILY BARNHILL is the new senior director of development at the Virginia Symphony Orchestra.

ALICIA BENOIST is the new vice president of development at the Orchestra of St. Luke's in New York City.

Vermont's Marlboro Music School and Festival has named pianist and educator **JONATHAN BISS** co-artistic director with Mitsuko Uchida, Marlboro's current artistic director.

DANIEL BLACK is the Florida Orchestra's new assistant conductor.

The Omaha Symphony in Nebraska has named **JENNIFER BOOMGAARDEN** president and CEO. At the South Dakota Symphony Orchestra, where Boomgaarden was previously executive director, **DAVID HYSLOP** is serving as interim executive director.

The Northeastern Pennsylvania Philharmonic, based in Scranton, has named **MÉLISSE BRUNET** interim music director and conductor, effective with the 2018-19 season.



Brunet

DARKO BUTORAC is the new music director of the Asheville Symphony Orchestra in North Carolina.

DAVID CHAMBERS has been named the San Francisco Symphony's chief revenue and advancement officer.

The Johnstown Symphony Orchestra in Pennsylvania has appointed **MAUREEN CONLON-GUTIERREZ** concertmaster.



Conlon-Gutierrez

The Buffalo Philharmonic has appointed **TODD CRAVEN** assistant conductor.

KIMBERLY DIMOND is the new executive director of Indiana's Carmel Symphony Orchestra.

The New Jersey Symphony Orchestra has named **JOSÉ LUIS DOMÍNGUEZ** artistic director of the NJSO Youth Orchestras.

Michigan's Interlochen Arts Academy Orchestra has named **LESLIE B. DUNNER** conductor.

The Boston Symphony Orchestra has hired **SUE ELLIOTT** to the new position of director of the Tanglewood Learning Institute, set to open in 2019.

TODD ELLISON will become music director and principal conductor of the Philly Pops in July 2019.

GONZALO FARIAS is the new assistant conductor of the Virginia Symphony Orchestra.



Farias

The American Composers Orchestra has named **AIDEN FELTKAMP** to the newly created role of emerging composers and diversity director.

The Minnesota Orchestra has named **AKIKO FUJIMOTO** associate conductor. Fujimoto has served as the orchestra's assistant conductor since 2017.

Oregon's Rogue Valley Symphony has appointed **JOELLE GRAVES** executive director.

MUSICAL CHAIRS

The Charleston Symphony Orchestra has appointed **KELLEN GRAY** assistant conductor.



Gray

The Boston Philharmonic Orchestra has named **STACY BAUERLEIN HANDLER** director of development and marketing.

The Oakland Symphony in California has appointed **MIEKO HATANO** executive director.

The Santa Barbara Symphony has named **BLAINE INAFUKU** director of artistic administration.

North Carolina's Winston-Salem Symphony has named **MARY BETH JOHNSON** chief philanthropy and patron engagement officer. **J. TRAVIS CREED** has been promoted from artistic operations director to general manager.

JACOB JOYCE is the new associate conductor of the Indianapolis Symphony Orchestra.

ANDREA KALYN has been named the next president of the Boston-based New England Conservatory, effective in January 2019.



Kalyn

California's Pacific Symphony has appointed **DENNIS KIM** concertmaster.

ANDREW KIPE is the new director of concert and ensemble operations for the Peabody Institute of the Johns Hopkins University.

The Wisconsin Youth Symphony Orchestra, based in Madison, has named **KYLE KNOX** music director of the WYOSO and conductor of the Youth Orchestra.

The Los Angeles Philharmonic has appointed **PHILIP KOESTER** vice president of marketing and communications.

JULIAN KUERTI is the new music director of Michigan's Kalamazoo Symphony Orchestra. **JUN-CHING LIN** has been named the orchestra's concertmaster.

Florida's Charlotte Symphony Orchestra has appointed **BRIAN LACZKO** executive director.

The Naples Philharmonic in Florida has appointed **EMERSON MILLAR** co-concertmaster, with Glenn Basham.



Millar

NICHOLAS R. MOWRY has been appointed principal viola of the Lake Forest Symphony in Illinois.

Virginia's Richmond Symphony has appointed **DANIEL MYSSYK** to the new position of assistant conductor. **CHIA-HSUAN LIN** will remain an additional two years as associate conductor.

ALASDAIR NEALE has been named music director of the New Haven Symphony Orchestra, effective May 2019.



Neale

The Pioneer Valley Symphony Orchestra in Massachusetts has named **TIANHUI NG** music director. **GREGORY W. BROWN** is serving as interim chorus director.

GIANANDREA NOSEDA, music director of the National Symphony Orchestra in Washington, D.C., will add the post of general music director at Switzerland's Zurich Opera beginning in 2021-22.

Indiana's Evansville Philharmonic Orchestra has appointed **BRIAN ONDERDONK** assistant orchestra conductor and **RYAN KNIGHT** assistant choral conductor.

Minnesota Orchestra's South Africa Tour

To mark the centenary of anti-apartheid leader Nelson Mandela (1918-2013), the Minnesota Orchestra embarked on "Music for Mandela," a five-city tour of South Africa this summer. A highlight of the tour—described as the first undertaken by a professional U.S. symphony orchestra to that country—was South African composer Bongani Ndodana-Breen's *Harmonia Ubuntu*, commissioned in tribute to Mandela by Classical Movements, the tour management company. In Soweto, where Mandela once lived, *Harmonia Ubuntu* was performed at Regina Mundi, a church that "was the heart of the people's resistance against the apartheid regime," as Ndodana-Breen explained in the Minneapolis *Star Tribune*. Beyond performances in Cape Town, Durban,



William T. Armstrong

Left to right: soprano Goitsewang Lehobye, Minnesota Orchestra Music Director Osmo Vänskä, and composer Bongani Ndodana-Breen after the orchestra's performance of *Harmonia Ubuntu* at Regina Mundi Church in Soweto, South Africa.

Pretoria, Johannesburg, and Soweto, the August 8-19 tour included a residency with the South African National Youth Orchestra and educational activities and exchanges with the KwaZulu-Natal Youth Wind Band and the Cape Town Youth Philharmonic, among others. The tour was presented in partnership with Classical Movements.

The tour was subtitled "Bringing the World Together Through Music," and League of American Orchestras President and CEO Jesse Rosen commented that, following the orchestra's groundbreaking Cuba tour in 2015, "It speaks very well of the Minnesota Orchestra that it is, for the second time now, using touring as a way to put a stake in the ground, to say we have a special role to play in the wider world."

Krishna Thiagarajan: Seattle Symphony's New President and CEO

The Seattle Symphony has appointed Krishna Thiagarajan president and CEO. He succeeds Simon Woods, who became CEO of the Los Angeles Philharmonic in January. Thiagarajan was most recently chief executive of the Royal Scottish National Orchestra, where accomplishments included increasing the number of performances, raising average attendance figures, and growth in earned and contributed income. Previously, Thiagarajan served as executive director of the New York-based Orpheus Chamber Orchestra, where he was responsible for increasing audiences, including sold-out performances at Carnegie Hall; commissioning new work; touring the orchestra to Japan, Colombia, and Europe; and overseeing Orpheus's first self-produced recording. Prior to that, Thiagarajan was president of New Jersey's Symphony in C and senior director of artistic operations for the Rochester (NY) Philharmonic Orchestra. Born in Germany, Thiagarajan trained as a pianist and performed widely. He graduated from Indiana University with bachelor's and master's degrees in music, and received a doctorate from the University of Maryland, College Park, studying with pianists Santiago Rodriguez and André Watts.



Lucy Gellman

Philly Pops at 40

This year is a special one for the Philly Pops: it's turning 40. During the orchestra's annual Fourth of July performances, Philadelphia Mayor Jim Kenney honored the organization's contributions to the community through its education programs and concert series saluting the military, veterans, and first responders. At each concert in 2018-19, the orchestra is performing music with ties to the Pops' legacy and showcasing artists and songs with Philadelphia roots. In September, *Hamilton's* Leslie Odom, Jr., who grew up in Philadelphia, performed with the Pops at the Kimmel Center, led by Music Director Michael Krajewski. Other Philadelphians in the coming season include jazz educator and performer Terell Stafford and Principal Guest Conductor David Charles Abell, who has Philadelphia roots of his own.



Bechrach Photography

The Philly Pops' July 3 concert in front of Independence Hall showcased music and artists connected with the Pops' history or with Philadelphia roots.

Dallas Symphony Taps Fabio Luisi as Music Director

Fabio Luisi has been appointed music director of the Dallas Symphony Orchestra. He will serve as music director designate in the 2019-20 season, assuming the title of music director in the 2020-21 season. Luisi succeeds Jaap van Zweden, who ended his Dallas tenure in May 2018 to become music director of the New York Philharmonic.

Perhaps best known in the U.S. for his time as principal conductor of the Metropolitan Opera and guest engagements with leading American orchestras, Luisi currently holds positions as principal conductor of



Barbara Luisi

Fabio Luisi

the Danish National Symphony Orchestra, general music director of the Zurich Opera, and music director of Maggio Musicale Fiorentino. Previous posts include artistic leadership roles at the Vienna Symphony Orchestra, Staatskapelle Dresden, MDR Symphony Orchestra Leipzig, and Orchestre de la Suisse Romande. In 2020-21, Luisi will conduct the DSO for seven weeks, expanding his time in Dallas during his five-year contract. Under Luisi's supervision, the DSO will launch a ten-year program to commission 20 new works; the project will yield at least ten new works by female composers. The DSO plans international tours as well as an annual opera-in-concert during Luisi's tenure.



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carnegiehall.org/NationalYouthEnsembles

MUSICAL CHAIRS

GARY A. PADMORE is the New York Philharmonic's new director of education and community engagement.

ECKART PREU has been named music director of Maine's Portland Symphony, effective in 2019-20. His final season as music director of Washington's Spokane Symphony will be 2018-19. He also holds positions as music director of the Long Beach Symphony Orchestra in California and the Cincinnati Chamber Orchestra.



Preu

Donna Julia Photography

SIMON RIVARD has been named resident conductor of the Toronto Symphony Orchestra and conductor of the Toronto Symphony Youth Orchestra. **EMILIE LEBEL** has been appointed to a two-year residency as affiliate composer at the Toronto Symphony Orchestra.

The University of Cincinnati's Conservatory of Music has named **STANLEY ROMANSTEIN** dean.

LEA SLUSHER is the San Diego Symphony's new vice president for artistic administration and audience development. **GERARD McBURNEY** joins the orchestra as creative consultant.

The Pierre Monteux School and Music Festival in Maine has named **MARC THAYER** executive director, following the retirement this summer of Ron Schwizer.

TROY WEBDELL is the new director of the Fort Wayne Philharmonic Youth Orchestras.



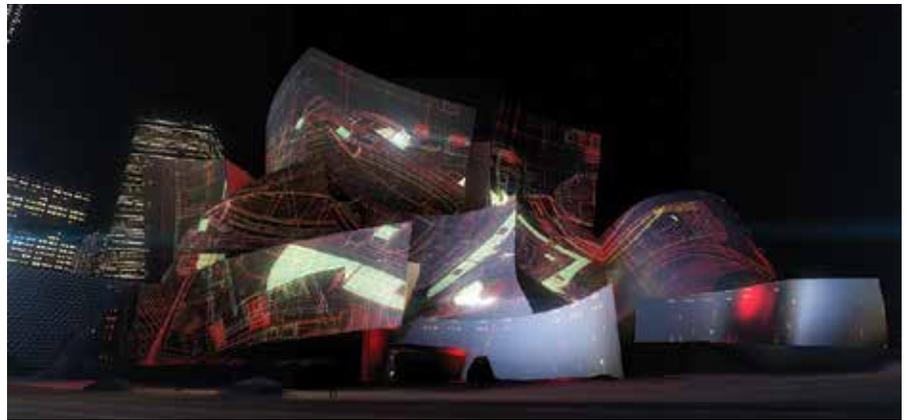
Webdell

DIANE WITTRY has been named music director of the Garden State Philharmonic in Toms River, New Jersey. She will remain as music director of Pennsylvania's Allentown Symphony Orchestra.

LISA WONG is the Cleveland Orchestra's new director of choruses.

RANDY WONG, the Hawaii Youth Symphony's executive director since 2012, has been promoted to president of the Honolulu-based group.

LA Phil at 100



The Los Angeles Philharmonic opened its centennial year by lighting the exterior of Walt Disney Concert Hall with an art installation.

It was pretty hard to miss the start of the Los Angeles Philharmonic's 100th-anniversary season in September. Projected onto the outside of Walt Disney Concert Hall for a week beginning on opening night was Refik Anadol's "WDCH Dreams" light installation, created using data points from images, audio, and video from the orchestra's archives. Inside the hall, centenary celebrations will include an impressive 54 world premieres during the 2018-19 season. In September, a daylong eight-mile street party temporarily closed streets from Disney Concert Hall to the Hollywood Bowl. More than a thousand musicians, artists, and dancers performed at six hubs and along the route itself, and the day concluded with a free Hollywood Bowl concert featuring the Los Angeles Philharmonic, Katy Perry, Herbie Hancock, Kali Uchis, and Youth Orchestra Los Angeles (YOLA). Throughout the anniversary season, most of the orchestra's former music directors will return to lead concerts, and the centennial year will mark a major expansion of the Youth Orchestra Los Angeles program, created by Music Director Gustavo Dudamel. The season concludes with—you guessed it—Mahler's "Symphony of a Thousand."

League Speaks Up in Global Protected-Species Discussions

The League of American Orchestras is an official participant as delegates from around the globe gather to reshape policies that control how musical instruments may cross international borders under the terms of the Convention on International Trade in Endangered Species (CITES). Working with worldwide music organizations and conservation leaders, the League is at the table this year in meetings in Geneva, Switzerland, and Sochi, Russia to ensure that rules related to rosewood, ivory, and other materials in orchestral instruments address urgent conservation concerns while also supporting international cultural activity by travelling musicians. The League provides essential assistance to orchestras as they navigate the permit requirements for international tours, and has been meeting regularly with the U.S. Fish and Wildlife Service to advance recommendations that will streamline the complicated permit process. Partnering with the National Association of Music Merchants, U.S. and international musicians' unions, and woodwind, violin, and bowmakers, the League is seeking policy improvements as the terms of the treaty are negotiated in Sri Lanka in May 2019. For more information, visit the Endangered Species Material pages at americanorchestras.org/.



League of American Orchestras Vice President for Advocacy Heather Noonan speaks up on rules concerning international travel with musical instruments at a CITES meeting in Geneva in July 2018.

#MeToo and Classical Music

New allegations of sexual harassment in the classical music field generated headlines this summer. In a July *Washington Post* article, Anne Midgette and Peggy McGlone reported on their six-month investigation in which more than 50 musicians described widespread harassment and sexual assault. The article detailed descriptions by multiple female instrumentalists and vocalists of sexual harassment by William Preucil, the Cleveland Orchestra's longtime concertmaster, as well as other figures in classical music. The Cleveland Orchestra placed Preucil on paid suspension in July, after opening its own inquiry, and Preucil has resigned from the Cleveland Institute of Music, where he was on faculty. In September, the Cleveland Orchestra also suspended Massimo La Rosa, its principal trombone, on unspecified charges. In the wake of the *Post* article, stage director and artist manager Bernard Uzan resigned as co-director of Florida Grand Opera's young artist studio, and Daniele Gatti was dismissed as principal conductor of the Concertgebouw Orchestra in Amsterdam.

In September, the New York Philharmonic placed Liang Wang, its principal oboe, and Matthew Muckey, associate principal trumpet, on unpaid leave after a five-month internal investigation into sexual harassment. Wang and Muckey both deny the charges. Katherine Needleman, principal oboe of the Baltimore Symphony Orchestra, has filed a complaint against the orchestra with the U.S. Equal Employment Opportunity Commission, following the orchestra's independent review of her allegations of harassment and retaliation beginning in 2005 by concertmaster Jonathan Carney. Carney denies the charges. The investigation, as reported in the *Washington Post*, concluded that the orchestra did not have a hostile work environment, but recommended sensitivity training for Carney and anti-harassment training for all employees. In the U.K., the Incorporated Society of Musicians and the Musicians' Union released a Code of Practice "to tackle and prevent bullying, harassment, and discrimination in the music sector."

The League of American Orchestras encourages its members to follow best practices in preventing sexual harassment and in responding to claims, and has posted resources on how to do so at americanorchestras.org/shprevention.

Fellowship Program Takes Flight

This summer saw the launch of the latest program designed to increase diversity in American orchestras: the Los Angeles Orchestra Fellowship program. The first musician fellows have been chosen for the two-year postgraduate program, which is a partnership of Inner City Youth Orchestra of Los Angeles (ICYOLA), Los Angeles Chamber Orchestra (LACO), and USC Thornton School of Music. Beginning their fellowships this season are violinists Sydney Adedamola and Ayrton Pisco, violist Bradley Parrimore, and cellist Juan-Salvador Carrasco. They will receive performance and rehearsal experience; compensation, benefits, and housing; and support to prepare them for auditions in professional American orchestras through intensive mock auditions run by

LACO. They will perform and rehearse as part of ICYOLA, USC Thornton Symphony, and in LACO's string sections. In addition, the Fellows will perform as a string quartet throughout Los Angeles, especially in underserved communities. They will work with mentors who include LACO Concertmaster Margaret Batjer and other LACO principal and section musicians, and receive weekly lessons with USC Thornton faculty, including Batjer, violinist Bing Wang, violist Karen Dreyfus, and cellist Ralph Kirshbaum. In turn, the Fellows will mentor, teach, and guide young ICYOLA musicians.

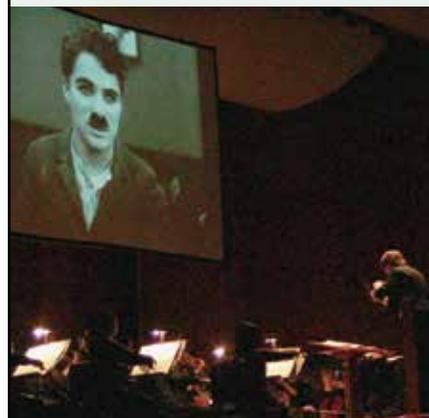


Los Angeles Orchestra Fellows (left to right) Ayrton Pisco, Sydney Adedamola, Bradley Parrimore, and Juan-Salvador Carrasco

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Abigail R. Collins

Participants at the League's 2018 Essentials of Orchestra Management seminar in Los Angeles.

It's Essential

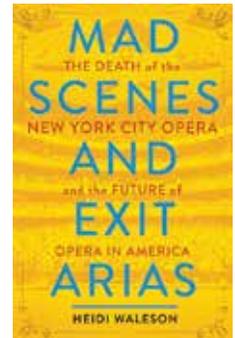
Thirty-four orchestra executives, administrators, musicians, students, and career changers from across the country participated in the League of American Orchestras' Essentials of Orchestra Management program in Los Angeles, July 16–26. The ten-day immersive seminar, taking place on the campus of the University of Southern California, develops the careers of orchestra managers, providing an in-depth overview of orchestra administration and offering participants the opportunity to learn from a faculty of orchestra executives, musicians, and leadership experts. The seminar was led by Essentials Director Simon Woods, chief executive officer of the Los Angeles Philharmonic, and Associate Director Scott Faulkner, bassist at the Reno Philharmonic and former executive director of the Reno Chamber Orchestra, along with other distinguished faculty. Topics in the newly updated curriculum included diversity, education and community engagement, audience building, finance and sustainability, operations, advocacy, governance, and negotiations and collective bargaining. Essentials is presented by the League of American Orchestras in association with the USC Arts Leadership Program. Find out more at <https://americanorchestras.org/essentials>.

Urgent Concerns About New U.S. Tax Rules

Orchestras are joining other nonprofit organizations to speak up in opposition to an unprecedented federal tax on expenses at nonprofits. The tax reform provisions signed into law last December include a new requirement for nonprofits to pay Unrelated Business Income Tax (UBIT) equal to 21 percent of the value of commuting and parking benefits provided to employees. Since many orchestras offer parking and transportation benefits for staff and musicians, the costs of this new tax on nonprofits could be considerable. The League of American Orchestras has partnered with the broader nonprofit sector in meetings with officials at the U.S. Treasury Department, contributed to a *Politico* article on this topic, and has filed comments on behalf of orchestras to Treasury and Internal Revenue Service leaders requesting a delay in implementation and immediate action to clarify the many outstanding questions about the new rules. While no guidance has been issued by the IRS to clarify which benefits are subject to the tax and how to value certain benefits, the new requirements took effect on January 1, 2018. For more information, visit the Visa, Tax, and Travel pages at americanorchestras.org/.

Books in Brief

When New York City Opera filed for bankruptcy in 2013, the curtain fell on one of the country's foremost arts organizations, with a storied 70-year history, its own orchestra, a permanent home at Lincoln Center, and a reputation for emerging talent and unusual repertoire. In the new ***Mad Scenes and Exit Arias: The Death of the New York City Opera and the Future of Opera in America*** (Metropolitan Books/Henry Holt and Company, 304 pp.), author Heidi Waleson charts the rise and fall of City Opera—and examines what that means for the performing arts today. The book draws on extensive research and reporting about “The People’s Opera,” from its first season in 1944 to the years under directors Julius Rudel, Beverly Sills, Christopher Keene, Paul Kellogg, and George Steel. Waleson provides details about what led to the company’s financial and managerial crises



and the role of its contentious board of directors, with commentary from insiders. Waleson also follows City Opera through its reemergence in 2016 as a smaller, itinerant company. Throughout the book are incisive discussions of the wider cultural and economic changes that affected this opera company—particularly relevant for orchestras and other performing arts organizations. Waleson is the *Wall Street Journal's* opera critic and a longtime contributor to *Symphony*.

Briefly noted: David Schiff's ***Carter***, a critical overview of composer Elliott Carter's life and work, has been published by Oxford University Press. Jack Sullivan—a regular contributor to *Symphony* and author of books including *Hitchcock's Music* and *New World Symphonies*—has published ***New Orleans Remix*** (University Press of Mississippi, 193 pp.), chronicling the music scene in New Orleans.

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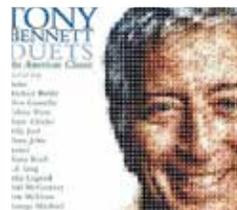


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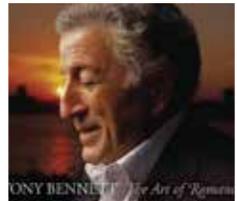
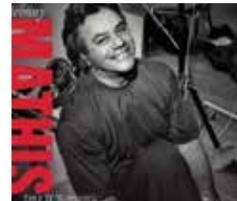
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George Walker (June 27, 1922 – August 23, 2018)

The Pulitzer Prize-winning composer, pianist, and educator George Walker, whose life marked many firsts for an African American classical musician, died on August 23 at age 96. Born in Washington, D.C., he was a gifted pianist who began performing in his early teens, and by age 18 he had completed his bachelor's degree in music from Oberlin



George Walker at the piano with music for his *Piano Sonata No. 2*, composed in 1956.

College. He was the first black pianist to play at New York City's Town Hall and the first African American graduate of the Curtis Institute of Music, where he studied piano and composition. The original goal was to be a concert pianist—but his race, he felt, hindered his career in the U.S., and he turned to composition. In 1956, Walker became the first African American to receive a doctor of musical arts from the Eastman School of Music. In 1996, he won the Pulitzer

Prize for Music for his *Lilacs for Voice and Orchestra*, set to Walt Whitman's lament for Abraham Lincoln and premiered by the Boston Symphony Orchestra. His works include sonatas, quartets, and numerous chamber works, one of the best known being his 1946 *Lyric for Strings*. His works for orchestra include *Tangents* for Chamber Orchestra, *Poème* for Violin and Orchestra, and a Mass for Soloists, Chorus, and Orchestra. From 1969 to 1992 he was on the faculty of the music department at Rutgers University, and he also taught widely. This fall, the New Jersey Symphony Orchestra performed Walker's *Lyric for Strings* on its opening-weekend program in his memory.

When Harry and Meghan Got Married

One of the most-watched music events of 2018 took place not on a concert stage, but in Windsor Castle. On May 19, Prince Harry of Wales and American actress Meghan Markle were married before 600 invited guests—with an estimated 29.2 million people worldwide tuning in. Presiding over the music was Charlotte (N.C.) Symphony Orchestra Music Director Christopher Warren-Green, who has previously conducted at the weddings of Prince William and Kate Middleton, and Prince Charles and Camilla Parker Bowles. Also making a splash was nineteen-year-old cellist Sheku Kanneh-Mason, who has begun touring as a soloist and appears with the Seattle Symphony in October. He had to postpone his debut with the Los Angeles Chamber Orchestra in May after being invited to perform in the royal wedding. Nevertheless, LACO Executive Director Scott Harrison said, "This kind of visibility on a global stage for classical music is great for all of us."



Britain's Prince Harry and Meghan Markle leave St. George's Chapel at Windsor Castle after their wedding, May 19, 2018.

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New Appointments to League's Board

Four new members have been elected to the League of American Orchestras' Board of Directors. In addition, five individuals have been elected to ex-officio positions on the board. The four new board members are: Alan Mason, member of the Santa Rosa Symphony Board and president of the Board of the Association of California Symphony Orchestras; Jennifer Mondie, violist with the National Symphony Orchestra and chair of the National Symphony Orchestra Committee; Trine Sorensen, member of the San Francisco Symphony Board of Governors and other governing and advisory boards in the performing arts; and Alan D. Valentine, president and CEO of the Nashville Symphony. The new board members were elected to three-year terms by League members at the annual meeting in June. The five individuals elected to ex-officio roles are: Gary Ginstling, National Symphony Orchestra; Sara Mummey, Lafayette Symphony Orchestra; Heather Clarke, Idaho State-Civic Symphony; Megan Balda, Greater Twin Cities Youth Symphonies; and Tiffany Ammerman, Marshall Symphony League. The Board's current officers were reelected, with Helen Shaffer now serving as secretary.