

Utah-Haiti Connections

In March, a group of Utah Symphony musicians, plus Music Director Thierry Fischer, traveled to Haiti to participate in the weeklong National Orchestra Institute. It is the second year of the project, which took place in Cap Haitien, in northern Haiti. Musicians raised funds to pay their own expenses, and the initiative is a partnership with a nonprofit called Building Leaders Using Music Education (BLUME Haiti). The first NOI in March 2017—which concluded with performances by Haitian musicians of movements from Beethoven's *Symphony No. 5*, Schubert's "Unfinished" Symphony, Bizet's *Carmen*, and Grieg's *Peer Gynt*—got a "wildly positive" response from students, wrote Utah Symphony violinist Yuki MacQueen

recently in *MusicalAmerica.com*. MacQueen's in-depth *Musical America* report noted that many of the Haitian students are themselves teachers at their own schools, and that their instruments are "woefully substandard." During breaks from sectionals, MacQueen wrote, "students would spontaneously break out into jam sessions of pieces from the Suzuki violin method, Haitian folk songs, or even pop music."

The Utah Symphony group brought along luthier John Paul Lucas and bow maker Evan Orman to teach all-important instrument repair skills. Scott Harrison, executive director of the Los Angeles Chamber Orchestra, flew down to teach a music management seminar. At the Utah Symphony musicians' Facebook page, photos from the institute documented that many daytime rehearsals and coachings were held outdoors—indoor lighting and electricity can be scarce commodities in Haiti. The week concluded with an orchestra of 95 student musicians performing Tchaikovsky's *Symphony No. 5*, which reportedly received a foot-stomping standing ovation.



In March, a group of musicians from the Utah Symphony and Music Director Thierry Fischer worked with 95 student musicians in Haiti during the second weeklong National Orchestra Institute. Pictured above with musicians are Fischer (in white shirt) with Assistant Conductor Pierre Leroy (in blue shirt).



Utah Symphony cellist Andrew Larson works with a student at the 2018 National Orchestra Institute in Haiti.



Luthier John Paul Lucas teaches the art of string-instrument repair to a student at the 2018 National Orchestra Institute in Haiti.

All photos this page: Colby Bryson and Alec Lyons / Utah Symphony Musicians Facebook page



Yassine el Mansouri

Kendrick Lamar performs with the National Symphony Orchestra at the Kennedy Center, led by NSO Pops Conductor Steven Reineke, October 2015.

Rapper Kendrick Lamar Wins Pulitzer Prize in Music

In April, rapper Kendrick Lamar won the Pulitzer Prize in Music for his 2017 album *DAMN.*, becoming the first non-classical or non-jazz artist to win the category since it was established in 1943. Lamar was the unanimous choice of a five-person jury: critic and Columbia University journalism professor David Hajdu; composer David Lang; Paul Cremo, director of the Metropolitan Opera's commissioning program; Farah Jasmine Griffin, a professor of English and African-American studies at Columbia University; and violinist Regina Carter. The announcement sparked fierce debates and a flurry of post-Pulitzer media coverage that included a *Billboard* interview with Pulitzer Prize Administrator Dana Canedy—who oversees the process but does not vote—explaining how the jury came to its decision. The two other finalists were *Quartet* by Michael Gilbertson and *Sound from the Bench* by composer Ted Hearne, who described Lamar as “one of the greatest living American composers.” Last year's Pulitzer Prize in Music went to Du Yun for her opera *Angel's Bone*. That first music Pulitzer, in 1943? To William Schuman for *Secular Cantata No. 2: A Free Song*.

Diversity Matters: Annapolis Symphony to Launch Academy

This fall in Maryland, keep an eye out for the Annapolis Symphony Orchestra's new education initiative for middle-school and high-school students in Anne Arundel County. ASO Executive Director Patrick Nugent says that the new Annapolis Symphony Academy aims to create a creating more diverse pool of orchestra musicians by “promoting accessibility to classical music to all who seek it in any demographic, cultural, or social sphere.” The orchestra plans for half the academy's students to be African-American or Hispanic-Latino, with an estimated 20 students in the first year. The academy will include private lessons as well as ensemble coachings, master classes, performance opportunities, and access to Annapolis Symphony Orchestra rehearsals. Scholarships and tuition waivers are available for qualifying students. ASO Concertmaster Netanel Draiblate is the program's director and founder, and he will head the academy's faculty, which will include Annapolis Symphony string players and other musicians.

MUSICAL CHAIRS

TANYA BANNISTER is the new president of Concert Artists Guild, the New York-based arts management organization for early-career classical musicians.

Florida's Jacksonville Symphony has appointed **COURTNEY BRYAN** composer in residence for the 2018-19 season.



Bryan

CHARLES BONTRAGER is the new music director of the Civic Orchestra of Tucson. Music Director **HERSCHEL KRELOFF** will step down after leading the orchestra for 38 years.

The Cleveland Institute of Music has appointed **TAMMIE BELTON** director of human resources.

YU-AN CHANG has been named assistant conductor of the Boston Symphony Orchestra. The orchestra has named **BLAISE DÉJARDIN** principal cellist.



Chang

New Jersey's Wharton Institute of the Performing Arts has appointed **HELEN CHA-PYO** artistic director of the Wharton Institute and conductor of the New Jersey Youth Symphony.

JOHN DEVLIN is the new music director for the Hawaii Youth Symphony.

Canada's Vancouver Symphony Orchestra has appointed **ANGELA ELSTER** vice president of the orchestra's school of music and community programs.



Cha-Pyo

The Minnesota Orchestra has appointed **KATHRYN GREENBANK** associate principal oboe, effective in September.

The Detroit Symphony Orchestra has appointed trumpeter **MICHAEL GAUSE** and flutist **ADAM SADBERRY** as its 2018-19 African-American Orchestra Fellows.

LORIBETH GREGORY-BECK is the Santa Barbara Symphony's new director of education and community engagement.

The Pittsburgh Symphony Orchestra has appointed **EARL LEE** associate conductor, and music director of the Pittsburgh Youth Symphony Orchestra, effective in September.



Devlin

The Charlotte Symphony in North Carolina has named **CHRISTOPHER JAMES LEES** resident conductor.

DEBRA NAGY has been named principal oboe of Boston's Handel and Haydn Society.

The Atlanta Symphony Orchestra has appointed **GRACE SIPUSIC** vice president of development and **SAMEED AFGHANI** as general manager.

JULIE SORENSEN is the new artistic director of the Idaho State-Civic Symphony.



Nagy

The InterSchool Orchestras of New York has named **DAVID WECHSLER** director of education.

The Windsor Symphony Orchestra in Canada has appointed **DANIEL WILEY** assistant conductor.

CALEB YOUNG will become associate conductor of Indiana's Fort Wayne Philharmonic in September.

Long-Distance Partners

Many orchestral training programs for musicians regularly collaborate with local orchestras and other groups in their hometowns. But two new partnerships are forging long-distance relationships. The **New York Youth Symphony** and Michigan's **Interlochen Center for the Arts** have launched a program for young musicians from across the social and economic spectrum, with scholarships for musicians from underserved communities and a co-commissioning and programming initiative for orchestral composers. Each year NYYS awards need-based fellowships to five of its musicians, and Interlochen will match the fellowships, with the five fellows invited to attend Interlochen Arts Camp with financial support. In addition, Interlochen and the orchestra will award \$3,000 to one of the three winners of the New York Youth Symphony's annual competition for composers between ages 18 and 30. The winner will receive a commission to write a new orchestral work to be performed by NYYS at Carnegie Hall and by Interlochen's World Youth Symphony Orchestra at Interlochen Arts Camp. This summer, California's **Music Academy of the West** and the **London Symphony Orchestra** start a partnership program. During the program, principal musicians from the LSO will teach and mentor Academy fellows in Santa Barbara, and twelve fellows will spend ten days in London performing and receiving audition training with the LSO. The LSO will travel to California in 2019 and 2021 to perform side by side with Music Academy of the West fellows.



Double-bassists Diego Martinez and Alice Kazal, musicians in Interlochen's 2017 World Youth Symphony Orchestra.

Cross-Country Treks

There are orchestras that return year after year to perform at Carnegie Hall. And then there are those special occasions when orchestras that have never performed in the hall make debuts there—or return there for the first time in many years. This winter and spring, there were three such events. In February, the **Louisiana Philharmonic** made its Carnegie debut, led by Music Director Carlos Miguel Prieto. It was the orchestra's first return to New York City since 2005, when it performed a joint concert with the New York Philharmonic at Lincoln Center to benefit LPO musicians affected by Hurricane Katrina. This February's concert featured Philip Glass's *Days and Nights in Rocinha* and Silvestre Rivueltas's *La noche de los Mayas* Suite. The orchestra also performed Glass's *Concerto Fantasy for Two Timpanists and Orchestra*, showcasing soloists Jim Atwood and Paul Yancich, who played nine timpani between them. On the same weekend in April, Michigan's **Grand Rapids Symphony** returned to perform in Carnegie Hall for the first time in nearly thirteen years, followed the next night by California's **Pacific Symphony**, making its debut in the hall. Marcelo Lehninger, in his second season as Grand Rapids Symphony's music director, conducted Villa-Lobos's *Chôros No. 10*, performed with the Grand Rapids Symphony Chorus; Ravel's *Bolero*; Villa-Lobos's *Momoprecoce* and De Falla's *Nights in the Gardens of Spain*, both with piano soloist Nelson Freire; and Fauré's *Pavane* in F-sharp minor. The Pacific Symphony, continuing Carnegie Hall's season-long focus on Philip Glass,



Jeff Goldberg / ESTO

featured Music Director Carl St.Clair conducting Glass's *The Passion of Ramakrishna*, together with the Pacific Chorale. Also on the Pacific Symphony program were "Meetings Along the Edge" from *Passages*, a collaborative work by Philip Glass and Ravi Shankar; and Shankar's *Third Sitar Concerto*, featuring Anoushka Shankar, the composer's daughter, as soloist.

Raising Capital in San Antonio

It has been a year of news headlines for the San Antonio Symphony. Starting last summer, the orchestra faced significant financial challenges and changes in board management and oversight. In January, the Symphony Society of San Antonio announced that funding concerns were forcing it to cancel the rest of the season and suspend operations. Four days later, following an outpouring of community support, new board Chairwoman Kathleen Weir Vale announced a reversal, and the 2017-18 season continued in abbreviated form. The orchestra began an aggressive fundraising campaign, and San Antonio Mayor Ron Nirenberg and county leaders became actively involved as well, obtaining support such as challenge grants. This spring, the orchestra announced that it had raised well over \$6 million. The orchestra says it expects to balance the budget by the end of its fiscal year, in August. Fittingly, the 2018-19 season, announced in April, will feature September screenings of the 1977 *Star Wars: A New Hope*, with the orchestra performing the John Williams score. And some of the concerts that were canceled in 2017-18—for example, Dvořák's *Symphony No. 8*, and a guest appearance by pianist and conductor Jeffrey Kahane—have been rescheduled.

Michelle Miller Burns: Minnesota Orchestra's Next President and CEO

The Minnesota Orchestra has appointed Michelle Miller Burns president and CEO, effective September 1. She succeeds Kevin Smith, who will retire on August 31. Burns goes to Minnesota from the Dallas Symphony Orchestra, where she is executive vice president for institutional advancement and chief operating officer. She previously served as the Dallas Symphony's vice president of development and interim president and CEO. In the latter role, she successfully oversaw the orchestra's ratification of a new three-year contract with its musicians, achieved a contributed revenue goal of \$24 million, and ended the 2016-17 season with a balanced budget. Burns was born in Iowa, grew up in the Chicago area, and played violin in the Chicago Youth Symphony Orchestra. She holds a bachelor of music in arts administration from Northwestern University, where she studied violin performance. She is a graduate of the League of American Orchestras' Orchestra Management Fellowship Program, and completed the Chicago Management Institute program at the University of Chicago's business school. Her orchestral career began in the administration of the Chicago Symphony Orchestra, where she held multiple positions over fifteen years. Burns's initial contract with the Minnesota Orchestra is for five years.

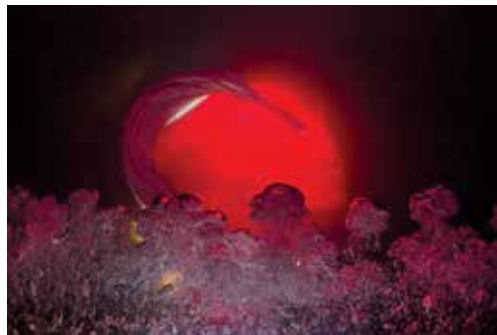


Tacey Martin

Michelle Miller Burns

Berlioz Underwater

A thousand-gallon water tank, five puppeteers in wetsuits, fabrics, feathers, fishing lures, glitter, plastic, bubbles—and Hector Berlioz's wild, hallucinatory *Symphonie fantastique* score, performed onstage by pianist Christopher O'Riley. Yes, it's the return of puppeteer Basil Twist's 1998 plunge into Berlioz's symphony, an underwater ballet choreographed to the music, with the tank onstage behind the piano. It's playing at least through mid-July at the HERE Arts Center in Manhattan, where it debuted twenty years ago with recorded music. This is the show's first New York outing performed



Richard Termine

with live music, the virtuosic Liszt piano transcription performed by O'Riley, seated at a Steinway, not wearing a wetsuit. Berlioz's best-known symphony seems a perfect fit for Twist's surreal blobs of color and fabric and water—*Symphonie fantastique* concerns one man's increasingly unhinged obsession with a woman. (Berlioz was infatuated with actress Harriet Smithson when he wrote it.) Basil Twist is also the creative force behind several other underwater-puppetry adaptations: Stravinsky's *Petrushka* and *Rite of Spring* and de Falla's *Master Peter's Puppet Show*.



Richard Termine

Christopher O'Riley performs Liszt's piano transcription of Berlioz's *Symphonie fantastique* while five underwater puppeteers create Basil Twist's hallucinatory designs.

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Viola Power



Martha Mooke (center) and Born Lau were solo violists in the Chamber Orchestra of Philadelphia's recent "Improvisionaries" concert, led by Music Director Dirk Brossé.

This spring, the Chamber Orchestra of Philadelphia took the humble viola and put it center stage with a program that featured not one but two violists. First, Martha Mooke—a multi-genre composer and violist who has performed with classical ensembles as well as rock musicians David Bowie and Patti Smith—was soloist for the premiere of her own *Invisible Hands* for electric viola and orchestra. The piece was performed twice on the program, led by Music director Dirk Brossé, with Mooke at various points improvising, walking through the orchestra, and adding electronic effects. Then Born Lau, a young violist who won Astral's 2012 National Auditions and holds degrees from the Colburn Conservatory of Music and the Curtis Institute of Music, performed Hummel's *Fantasia* for Viola and Orchestra which included his own improvised cadenza. The orchestra's 2017-18 season, dubbed "Improvisionaries," has been exploring improvisation from the 17th through the 21st centuries, as well as links between jazz and classical music.

Dream Sounds

Since Carnegie Hall's Lullaby Project launched in 2011, more than 800 lullabies have been written and recorded by participants in the program, which pairs pregnant women, new mothers, and family members with musical artists to write and sing personal lullabies for their babies. Now, a new recording, *Hopes and Dreams*, features fifteen lullabies written by parents from across New York City, as performed by Fiona Apple, the Brentano String Quartet, Lawrence Brownlee, Rosanne Cash, Joyce DiDonato, Janice Freeman, Rhiannon Giddens, Angélique Kidjo, Patti LuPone, Natalie Merchant, Dianne Reeves, Gilberto Santa Rosa, Pretty Yende, and Catherine Zeta-Jones. Among the U.S. orchestras that have participated in the Lullaby Project are the Baltimore Symphony Orchestra, Chicago Symphony Orchestra, Oregon Symphony, Portland Symphony Orchestra, Reno Philharmonic, and Seattle Symphony. The program's goal is to support maternal health, aid child development, and strengthen the bond between parent and child.



Matthew Loden to Head Toronto Symphony

The Toronto Symphony Orchestra has a new chief executive officer. In July, Matthew Loden will head from Philadelphia to Canada to begin his new post, taking the reins from Interim CEO Gary Hanson. Since January, Loden has served as interim co-president at the Philadelphia Orchestra, alongside Ryan Fleur. Loden, 50, joined the Philadelphia Orchestra as executive vice president of institutional advancement in 2012, where he expanded fundraising initiatives, was responsible for strategic direction and business alignment, and oversaw board, philanthropic, communication, and external-relations efforts. Previously, he was vice president and general manager of the Aspen Mu-



Jag Gumbel

Matthew Loden

sic Festival and School, where he led operations and strategic efforts and helped design elements of a \$75-million redevelopment of the campus. He has also been director of admissions for the Shepherd School of Music at Houston's Rice University and artistic director of Young Audiences of Houston. Loden holds degrees in violin performance from Oberlin Conservatory and the Eastman School of Music.

Teaching artist Sarah Elizabeth Charles (at piano) works with Dariys Medina to write her lullaby, "Wildest Dreams," during a Lullaby Project workshop in Carnegie Hall's Resnick Education Wing.

Charlotte Moves

Stravinsky's *Rite of Spring* shocked the world in 1913 when it premiered in Paris. This spring, the Charlotte Symphony Orchestra, Charlotte Ballet, and nearly 60 young dancers brought fresh energy to the work with a newly choreographed version that incorporated themes of migration, fleeing war, and the search for a homeland. The new *Rite* came into being after Charlotte Symphony Music Director Christopher Warren-Green contacted Hope Muir, artistic director of the Charlotte Ballet, two years ago about doing a collaboration. Apart from annual performances of *The Nutcracker*, the orchestra and Charlotte Ballet had not worked together on a project this large since a 1990s collaboration on Orff's *Carmina Burana*. Choreographer for the new *Rite* was Peter Chu, who heads a Las Vegas contemporary-dance company known as chuthis and has choreographed the TV series *So You Think You Can Dance?* Chu worked with the Charlotte Ballet and young dancers from its Reach scholarship program to create the modern take on Stravinsky's work. It's all part of what the orchestra has described as an increased focus on "the notion of the arts as a change agent." For Muir, in her first season as the Charlotte Ballet's artistic director, the collaboration "was a wonderful beginning to what I hope is a continued partnership with Charlotte arts organizations."



Charlotte Ballet dancers and scholarship dance students from Charlotte schools take a bow after the Charlotte Symphony/Charlotte Ballet's new *Rite of Spring*, conducted by Music Director Christopher Warren-Green (center), April 2018.

Mass. Impact

The Boston Symphony Orchestra has released a study showing that the orchestra's performance and operations activities have an annual impact of more than \$261 million on economic activity in Massachusetts. Conducted by Stephen Sheppard, an economics professor at Williams College, the study is based on findings from 2015 to 2017 and covers six different BSO components: the Boston Symphony, the Boston Pops, Tanglewood, the Tanglewood Music Center, the Tanglewood Festival Chorus, and Symphony Hall. The \$261 million represents an inflation-adjusted increase of approximately 40 percent (\$74 million) when compared to a similar independent study completed in 2008, when it was reported that the BSO's economic impact in the region was \$167 million. In addition to his statewide findings, Sheppard analyzed the BSO's impact on the two main regions in which the orchestra operates, showing an impact of \$148 million in Suffolk County, where Boston is located, and \$103 million in Berkshire County, where Tanglewood is located. A significant increase in visitor spending was noted, particularly at Tanglewood, where total visitors increased by 11 percent.

Marathon Mahleriana

Gustav Mahler and Leonard Bernstein were music directors of the New York Philharmonic—about a half-century apart. Bernstein made performing Mahler's symphonies one of his life passions, and in true over-the-top Lenny fashion this winter the New York Philharmonic presented "Bernstein's Mahler Marathon: The Sony Recordings" at the David Rubenstein Atrium at Lincoln Center. The free thirteen-hour marathon featured Bernstein's recordings of Mahler symphonies with the Philharmonic. During the marathon, Bernstein's marked scores from the Philharmonic's Leon Levy Digital Archives were projected in real time with the music, and music students and fans volunteered to "page turn" the digital scores. Radio and TV host Fred Child served as emcee, and there were readings from Bernstein's writings on Mahler as well as video clips of Bernstein talking about Mahler. A few days before the marathon, the New York Public Library for the Performing Arts at Lincoln Center also presented a "Bernstein/Mahler 'Titan' Training" to prepare audience members for the marathon, and the library hosted *Leonard Bernstein at 100*, a traveling exhibit from the Philharmonic archives including Bernstein's marked scores, scripts, photographs, videos, and the podium he used at summer concerts in the 1940s.

At the New York Philharmonic's thirteen-hour Bernstein/Mahler marathon this winter, the break between Mahler Symphonies No. 5 and 6 included "Maestro Moves" exercises inspired by Leonard Bernstein, led by Evan Leslie of the New York Public Library for the Performing Arts.



Tracking Women Composers

Women composers have long been underrepresented on concert programs. But increased public attention and a slew of recent initiatives suggest that historic imbalance may be shifting. Since 2014, the League of American Orchestras' Women Composers Readings and Commissions program has commissioned ten composers to write pieces for orchestras (see the "At the League" column in this issue for more about the program). In the U.K. this year, London's Trinity Laban Conservatory added a women composers initiative, and the BBC Proms and 44 other U.K. arts groups are collectively advocating for gender parity among composers. In Ireland, an organization called Sounding the Feminists is curating chamber music programs devoted to music by women composers who were "active but hidden as composers over the centuries." Among the women gaining belated recognition is African American composer Florence Price (1887-1953); several U.S. orchestras are performing her works, and the first recording of Price's two violin concertos was released this winter, performed by the Janáček Philharmonic and soloist Er-Gene Kahng, concertmaster of the Arkansas Philharmonic Orchestra. Also appearing with greater frequency on concert programs are works by Clara Schumann, Cecile Chaminade, Ethyl Smith, Lili Boulanger, and Amy Beach.

Music by living women composers is also starting to be performed more frequently. In 2017, all three finalists for the Pulitzer Prize in Music, including winner Du Yun, were women. One challenge has been insufficient resources connecting composers with orchestras and other presenters. In January, *New Music Box* reported that after years of behind-the-scenes work, composer Rob Deemer launched a huge [Women Composers Database](#), created with the help of students at SUNY Fredonia. It's in spreadsheet format, can be accessed by anyone—and includes 3,150 composers. The idea is for conductors, performers, and others to use it to research and create more diverse concert programs. Chamber Music America has a new [Composers Equity Project](#), a database that includes women, gender non-conforming, and minority composers. Meanwhile, the nonprofit [Women's Philharmonic Advocacy](#)—which has been working steadily for years to get more music by women composers performed—has online resources that include a 283-entry list of works by women composers; repertoire suggestions for mostly historic composers, with information about how to obtain music and links to audio files; and orchestral scores by women of African descent.



Composer Florence Price, at the piano in 1941.

Arkansas Educational Television Network

Fargo-Moorhead Symphony Violist Nelson Retires

Fifty-nine years is a long time to play with an orchestra, but all good things must come to an end. In April, Carole Nelson (right), who had played viola in North Dakota's Fargo-Moorhead Symphony Orchestra since she was in high school, retired. She gave her final performances with the orchestra at North Dakota State University's Festival Concert Hall. Nelson, 76, still plays in the Dakota Rose String Quartet, and



David Samsen

she has taught a generation of musicians in the public schools and privately. In fact, Fargo-Moorhead Symphony violinists Jane Linde Capistran and Mary Weisser—colleagues of Nelson who also perform in Dakota Rose String Quartet—stated in the *West Fargo Pioneer* that Nelson had taught both their daughters violin. Executive Director Linda Boyd described Nelson as "absolutely one of the unsung musical heroes of our community. So many of her students went on to accomplish great things."



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