

Conference 2016

The League of American Orchestras' 71st National Conference, "The Richness of Difference," attracted positive attention as well as extensive press coverage for its urgent focus on diversity and inclusion. Held from June 9 to 11 in Baltimore and hosted by the Baltimore Symphony Orchestra, the Conference drew nearly 1,000 stakeholders—orchestra managers, musicians, staff, trustees, and volunteers—from across the country. This was the first League Conference to take place in Baltimore, and the first to focus on diversity.



League President and CEO Jesse Rosen at the 2016 Conference in Baltimore

The Conference opened with celebratory performances by the Baltimore Youth Symphony Orchestra and members of the BSO's OrchKids program, which provides free music education for Baltimore youth. League President and CEO Jesse Rosen provided context with his introductory remarks on "The Richness of Difference," and Earl Lewis, president of The Andrew W. Mellon Foundation, delivered the opening keynote address. A panel discussion on diversity initiatives followed, with Lewis, BSO Music Director Marin Alsop, ArtsPlace in America Executive Director Jamie Bennett, and Phoenix Symphony Principal Clarinet Alex Laing. Sessions throughout the Conference explored diversity and inclusion at orchestras, along with such topics as music education, fundraising, emerging subscription models, new music, electronic media strategy, and building a healthy organizational culture. In "Taking Out the Guesswork: Using Research to Build Arts Audiences," based on a new guide from the Wallace Foundation, marketing expert Bob Harlow demonstrated how research is helping arts groups. Intensive, two-day Pre-



Richard Lippenz

Conference seminars focused on donor development, education and community engagement, and training for new executive directors.

Association of California Symphony Orchestras Executive Director Kris Sinclair, who retires this year after 31 years at the group's helm, received the Gold Baton, the League's highest honor. Five orchestra players were awarded the new Ford Musician Awards for Excellence in Community Service: Penny Anderson Brill, viola, Pittsburgh Symphony Orchestra; Sharon Orme, bass clarinet, Detroit Symphony Orchestra; Jeff Paul, principal oboe, South Dakota Symphony Orchestra; Brian Precht, percussion, Baltimore Symphony Orchestra; and Beth Vandervennet, cello, Oakland Symphony. (See page 48 for complete coverage of these musicians.)

Musical, social, and networking events included a Baltimore Symphony Orchestra concert led by Music Director Marin Alsop featuring music by Thomas Adès and Ravel, and Copland's *Appalachian Spring* performed with its Martha Graham choreography by young dancers from the Baltimore School of the Arts. Alsop led a conducting masterclass on June 11.

The closing luncheon focused on identifying key actions orchestras can take, individually and collectively, to help our institutions and art form better reflect of the diversity and dynamism of 21st-century America. Speakers included Marin Alsop; Jamie Bennett; Dr. Monique Chism, deputy assistant secretary for policy and programs, U.S. Department of Education; The Honorable U.S. Representative Elijah Cummings (Maryland District 7); Alex Laing, principal clarinet, Phoenix Symphony; DeRay Mckesson, activist, educator, organizer; Anne Parsons, president and CEO, Detroit Symphony Orchestra; and Gayle S. Rose, board chairman, Memphis Symphony Orchestra.



The Conference's closing luncheon featured a discussion of actions orchestras can take to better reflect the diversity of 21st-century America. From left: Gayle S. Rose, Anne Parsons, Alex Laing, Marin Alsop, Monique Chism, DeRay Mckesson, and Jamie Bennett.

Richard Lippenz

Conference Resources

Check out the videos, presentations, toolkits, transcripts, and additional resources from the League's 2016 Conference at the post-Conference web page, americanorchestras.org/conferences-meetings/conference-2016.html.

Carnegie's New Kids

Carnegie Hall's Youth Orchestra of the United States of America (NYO-USA), established in 2013, now has a younger sibling called NYO2. The goal of the new program: "attracting talented young musicians from communities underserved by and underrepresented in the classical orchestral field." The new youth orchestra was recruited via a comprehensive audition process that took into account the varied backgrounds and geographical circumstances of the musicians. Comprising 78 musicians aged 14 to 17, from 27 states and Puerto Rico, NYO2 convened for the first time last June for two weeks of training, mentoring, and performance at the State University of New York-Purchase. The youngsters then headed to Philadelphia for events that included a July 2 side-by-side concert with the Philadelphia Orchestra (above) led by Giancarlo Guerrero and a performance at the city's 23rd Street Armory in collaboration with NYO-USA and musicians from Philadelphia-area youth orchestras.



WFF/figg

New Jersey Symphony Taps Gabriel van Aalst as President and CEO



Fred Stucker
Gabriel van Aalst

The New Jersey Symphony Orchestra has appointed Gabriel van Aalst president and CEO, effective in October 2016. He succeeds Susan Stucker, who had led the orchestra on an interim basis since September 2015. Van Aalst goes to New Jersey from London, where he served as chief executive of the chamber orchestra Academy of St. Martin in the Fields. Prior to that position van Aalst was orchestra manager of the Sydney-based Australian Chamber Orchestra, and before entering the orchestra field he spent four years as associate producer for the Australian theatrical company Andrew McKinnon Presentations. Van Aalst plays piano and violin and was principal second violin in the Sydney Youth Orchestra.

Firebird in Flight

With its giant puppets and South African dance moves, this *Firebird* was a far cry from Igor Stravinsky's groundbreaking 1910 ballet with Sergei Diaghilev's Ballets Russes, premiered in Paris. This summer at the Mann Center, the Philadelphia Orchestra debuted a new live-orchestra version dubbed "Firebird: Reimagined," with South African a cappella ensemble Ladysmith Black Mambazo, choreography by Jay Pather, and puppetry and dance designed and directed by Janni Younge. Among the innovations were new arrangements of the Russian folksongs "The Larch Tree" and "The Vain Suitor"—quoted in the Stravinsky score—by Mann Center Artistic Director Nolan Williams, performed by the singers of Ladysmith Black Mambazo. Cristian Măcelaru led the premiere, with the orchestra onstage along with the dancers and puppeteers. Later in the summer, "Firebird: Reimagined" was performed by the National Symphony Orchestra at Wolf Trap, the Chicago Symphony Orchestra at Ravinia, and the Los Angeles Philharmonic at the Hollywood Bowl.



Jordan August

This summer's "Firebird: Reimagined" world premiere featured new choreography by Jay Pather and giant puppets designed by Janni Younge. Cristian Măcelaru led the Philadelphia Orchestra premiere at the Mann Center.

MUSICAL CHAIRS

SHRUTI ADHAR has been named executive director of The Knights, an orchestral collective based in Brooklyn, N.Y.

The Louisville (Ky.) Orchestra has appointed **LESLIE ANTONIEL** director of development.

STEFANA ATLAS has joined Columbia Artists Management as an artist manager and senior vice president.

At the Cape Symphony (Hyannis, Mass.), **ROBERT J. BARKER** has been elected chair of the Board of Trustees.

Florida's Orlando Philharmonic has named **CHRISTOPHER BARTON** executive director.



Barton

The New York Philharmonic has appointed **MICHAEL BECKERMAN** Leonard Bernstein Scholar-in-Residence for 2016-17.

JAMES BLACHLY has been appointed music director of the Johnstown (Pa.) Symphony Orchestra.

The Fort Worth (Tex.) Symphony Orchestra has appointed **DANIEL BLACK** associate conductor.

At the Winston-Salem (N.C.) Symphony, **ART BLOOM** has been named chief operating officer, **KENT WALLACE-MEGGS** chief philanthropy officer, and **E. ANDREAS NASSER** resource coordinator.

California's Marin Symphony has appointed **TOD BRODY** executive director.

PATRICK CHAMBERLAIN has been appointed director of artistic planning at the New Jersey Symphony Orchestra.

Music Publisher Boosey & Hawkes has named **CAROL ANN CHEUNG** manager of marketing and public relations.

WESLEY COLLINS has been named principal viola in the Cleveland Orchestra; he succeeds **ROBERT VERNON**, who has retired from the post following a 40-year tenure.

North Carolina's Greensboro Symphony Orchestra has appointed **DANIEL CRUPI** to the newly created post of chief operating officer.

The San Francisco Symphony has named **DEREK DEAN** chief operating officer. **ROBIN FREEMAN** has been named director of public relations.



Dean

ARAM DEMIRJIAN has been appointed music director of the Knoxville (Tenn.) Symphony Orchestra.

At the Wichita (Kans.) Symphony Orchestra, **NICOLE C. DIBBEN** has been named director of development and **ELLEN JOHNSON MOSLEY** coordinator of education.

The Annapolis (Md.) Symphony Orchestra has appointed **ROBERT DILUTIS** principal clarinet.

ZAC EVANS has been named education and outreach coordinator at the Marietta-based Georgia Symphony Orchestra.

Michigan's Saginaw Bay Symphony Orchestra has named **FOUAD FAKHOURI** music director.

New York City's InterSchool Orchestras of New York has appointed **KAREN GEER** executive director.

The Philadelphia Youth Orchestra has named **KEVIN GIFFORD** development director.

Orchestra Benefits For Victims of Tragic Events

It was a tough summer for residents of Orlando, Florida, following the June 12 mass shooting at the Pulse nightclub. But orchestras did their part to help, with Orlando Philharmonic Music Director Eric Jacobsen joining performers from more than 50 local arts groups on June 28 for a benefit concert. Proceeds went to those affected by the tragedy. Performers included the Orlando Ballet, Bach Festival Society of Winter Park, Orlando Shakespeare Theater, and the Orlando Gay Chorus. A second benefit, "One Voice Orlando: A Celebration in Song" on September 11, was organized by Opera Orlando, with the Orlando Philharmonic donating its music library's services and collection of music and the rehearsal space; several musicians from the Orlando Philharmonic performed. The event benefitted Orlando health and human-services agencies. Elsewhere, the New York Philharmonic, San Francisco Symphony, and Philadelphia Orchestra were among orchestras dedicating performances to Pulse shooting victims. At the University of Michigan in Ann Arbor, a "Requiem for Orlando" organized by the School of Music featured Mozart's Requiem, with students, faculty, and alumni joined by musicians from the Michigan Philharmonic and from Michigan's Ann Arbor, Dearborn, and Rochester symphonies.

In Baton Rouge, Louisiana this August, historic flooding meant

In Orlando, the lawn outside the Dr. Phillips Center for the Performing Arts, home of the Orlando Philharmonic, was the site of a June 13 vigil following the Pulse nightclub shooting.



J.M. Giordano

that some musicians of the Baton Rouge Symphony Orchestra lost homes, vehicles, and musical instruments. The orchestra launched a GoFundMe campaign to help musicians with food and shelter as well as to help pay for replacing instruments. On September 8 in New Orleans, the Louisiana Philharmonic Orchestra and New Orleans Opera gave a benefit concert for schools, arts organizations, and artists hit by recent floods. Louisiana Philharmonic President Matthew Eckenhoff said, "We feel for our colleagues in the Baton Rouge Symphony Orchestra and for the Baton Rouge arts community as a whole, knowing all too well how it feels to lose not only homes and possessions, but the instruments we need to create our art. This concert, performed by LPO musicians donating their services, is the least we can do to repay their generosity and help them regain what was lost."



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P R E S E N T S



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Music Director,
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Michael Krajewski

Principal Pops Conductor,
Atlanta Symphony Orchestra, Houston Symphony, Jacksonville Symphony Orchestra

Music Director,
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Stuart Chafetz

Conductor, Symphony/Pops



Steven Reineke

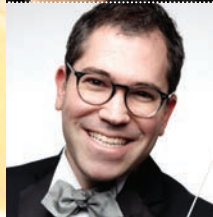
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Principal Pops Conductor,
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singer/pianist



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League Names Sarah Kelly Vice President for Development

Sarah E. Kelly, a fundraising professional with more than 25 years of experience, has been appointed vice president for development at the League of American Orchestras. Kelly, who took up duties in early summer, has worked as a senior staff member or consultant with a variety of nonprofit organizations, most recently as vice president for advancement at West Virginia's Wheeling Jesuit University. Prior to that she served as director of development at the National University of Ireland, Galway, and upon her return to the United States she became NUI Galway's stateside fundraising representative and spokesperson. She also provided fundraising counsel to a range of Irish institutions establishing a presence in the U.S., including the Druid Theatre Company, All Hallows College, and Abbey Theatre. Before starting her own consultancy, Kelly was director of development at the Lower East Side Tenement Museum in New York City. Kelly holds a bachelor's degree in philosophy from Purchase College in New York State.



Sarah E. Kelly

"Bach Around the Clock" Rocks Toledo



Toledo Symphony

From sunrise August 13 to sunrise August 14, it was Bach, Bach, and more Bach. Music of Johann Sebastian Bach, to be precise. Dubbed "Bach Around the Clock," the event was described by Ohio's Toledo Symphony Orchestra as the city's first 24-hour marathon event and presented in partnership with the Toledo Museum of Art. Eighteen performances took place in

eleven indoor and outdoor locations across the museum's campus, and included the Mass in B minor in the museum's Peristyle, as well as a Bach Breakfast, Coffee Cantata, and a BACHyard Barbecue. Nearly 400 all-day tickets were sold, with some free events, and an estimated 2,200 people attended throughout the day. Pictured (at left): a Toledo Symphony cellist performs the Cello Suite No. 1.

Trombone-Palooza

In June, New York Philharmonic Principal Trombone Joseph Alessi led hundreds of trombones at Lincoln Center's Josie Robertson Plaza (right) during an attempt to break the world record of 369 trombones in a mass gathering. Musicians performed arrangements of "One Hand, One Heart" from *West Side Story* and "The Pilgrim's Hymn" from *Tannhäuser*. In addition to members of the Philharmonic's trombone section, performers included Tom "Bones" Malone, former trombonist in the Blues Brothers band and former leader of the *Saturday Night Live* band; Philadelphia Orchestra bass trombone Blair Bollinger; Metropolitan Opera Orchestra trombonist Steve Norrell; jazz trombonist Wycliffe Gordon; and Canadian Brass trombonist Achilles Liarmakopoulos. The rain didn't seem to particularly bother anyone, and with 370 trombones wailing away, they just managed to crack that world record. On a blazingly hot day in August, even more people crowded around the Lincoln Center fountain for the world premiere of David Lang's *the public domain*, conceived for a choir of 1,000 amateur singers from the NYC metro area and presented by the Mostly Mozart Festival in celebration of its 50th year.



Chris Lee

MUSICAL CHAIRS

GARY HANSON has been appointed interim CEO at the Toronto Symphony Orchestra.

The Lexington (Ky.) Philharmonic has named **TRISH ROBERTS HATLER** advancement manager, **SARAH THRALL** general and personnel manager, **VINCE DOMINGUEZ** marketing and communications manager, and **JOHN THOMPSON** marketing and development associate manager.

WILLIAM D. HESS has been elected president of the New Orleans-based Louisiana Philharmonic Orchestra. He succeeds **HUGH W. LONG**, who was elected a life trustee of the orchestra after fifteen years as president.

The American Youth Symphony in Los Angeles has appointed **CARLOS IZCARAY** music director and **JUAN FELIPE MOLANO** resident conductor.



Philip Hoeban

Ohio's Toledo Symphony has named **SARA JOBIN** resident conductor for the 2016-17 and 2017-18 seasons.

Izcaray

JEFFREY KAHANE has been appointed music director of the annual Sarasota Music Festival, a program of Florida's Sarasota Orchestra.

The Adrian (Mich.) Symphony Orchestra has appointed **BRUCE KIESLING** music director.

ALEX KLEIN has returned to the Chicago Symphony Orchestra as principal oboe following a twelve-year hiatus.

Eastman School of Music and the Rochester-based Gateways Music Festival have named **LEE KOONCE** to the newly created post of president and artistic director.

The Savannah (Ga.) Philharmonic has appointed **MITCHELL KRIEGER** executive director.

MEREDITH KIMBALL LAING has been appointed director of communications at the Raleigh-based North Carolina Symphony.

Kentucky's Paducah Symphony Orchestra has appointed **GINA LEEPER** development director.

The Charlotte (N.C.) Symphony Orchestra has named **CHRISTOPHER JAMES LEES** assistant conductor.

GABRIEL LEFKOWITZ has been appointed concertmaster, and **JULIA NOONE** assistant concertmaster, at the Louisville Orchestra.

Michigan's Grand Rapids Symphony has appointed **MARCELO LEHNINGER** music director.



Lehninger

The Flint (Mich.) Institute of Music, parent organization of the Flint Symphony Orchestra and Flint School of Music, has named **RODNEY LONTINE** president and CEO.

The Association of California Symphony Orchestras has appointed **MITCH MENCHACA** executive director. He succeeds **KRIS SINCLAIR**, who held the post for 31 years.

WOJCIECH MILEWSKI has been named music director of the Summerville (S.C.) Orchestra.

The Cleveland Orchestra has appointed **ABBY MITCHELL** chief development officer.

JESSICA MOREL has been named assistant conductor of the Winston-Salem (N.C.) Symphony.

MUSICAL CHAIRS

California's Pacific Symphony has named **JOSEPH MORRIS** principal clarinet.

SARA A. MURPHY has been elected board chair at Worcester (Mass.) Youth Orchestras.

The St. Louis Symphony has appointed **GEMMA NEW** resident conductor.

At the New York Philharmonic, **JULIE OH** has been promoted to vice president, marketing and customer experience.



New

MARTHA PLACERES has been named youth orchestra conductor at the Topeka Symphony in Kansas.

The Queensland Symphony Orchestra (North Brisbane, Australia) has appointed **DAVID PRATT** chief executive.

California's Long Beach Symphony has named **ECKART PREU** music director, effective with the 2017-18 season.

WILLIAM RHOADS has been appointed executive director of the Chamber Orchestra of Philadelphia.

The Baltimore Symphony Orchestra has named **TONYA MCBRIDE ROBLES** vice president and general manager. **RAQUEL WHITING GILMER** has been appointed executive director of OrchKids, the BSO's school-based education program.

ROBERT F. SMITH has been elected chairman of Carnegie Hall.



Smith

Saratoga Performing Arts Center has appointed **ELIZABETH SOBOL** president and CEO, effective October 1, 2016.

The Amarillo (Tex.) Symphony Board of Directors has elected **LAURA STREET** president.

Chicago's Grant Park Orchestral Association has appointed **FAREINE SUAREZ** marketing manager and **HILARY MERCER** education and community engagement manager.

ZAK VASSAR has been named president and CEO of the Toledo Symphony in Ohio.

The Georgia Symphony Orchestra has named **TIMOTHY VERVILLE** music director.

KENSHO WATANABE has been named to a two-year term as assistant conductor of the Philadelphia Orchestra.



Watanabe

Chicago Youth Symphony Orchestras has announced the appointment of **PHAREZ WHITTED** as director of a new jazz orchestra that debuts this fall.

JAN WILSON has been named executive director of the Conductors Guild.

California's Santa Cruz Symphony has appointed **DOROTHY WISE** executive director. **CORDELIA NEFF** has been named director of administration, education and development, and **JD De LEON** director of marketing and communications.

S. SHADE ZAJAC has been named music director of the Genesee Symphony Orchestra in upstate New York.

The Minnesota Orchestra has appointed **GABRIEL CAMPOS ZAMORA** principal clarinet.



Olivia Lathrey

Sing Her Name

On July 13, a large audience turned out for "Sing Her Name," a concert at New York City's Cooper Union held on the one-year anniversary of the death of Sandra Bland, a 28-year-old black woman found hanged in a jail cell in Waller County, Texas, after being arrested in a traffic stop. Hosted by WQXR classical radio host Terrance McKnight and organized by the nonprofit group The Dream Unfinished, "Sing Her Name" was meant to increase awareness of violence against black women. It featured music by female composers, including Florence Price, Margaret Bonds, and Ethyl Smyth, with Dream Unfinished's co-artistic directors James Blachly and John McLaughlin Williams as conductors. Performers included vocalist Helga Davis (pictured above, with Blachly leading the Dream Unfinished Orchestra and Choir) in Courtney Bryan's *Yet Unheard*, set to poetry by Sharan Strange honoring Sandra Bland. Also performing were violinist Kelly Hall-Tompkins, pianist Michelle Cann, harpist Ashley Jackson, soprano Marliisa Hudson, and baritone Dashon Burton. The keynote speaker was Kimberlé W. Crenshaw, co-founder of African American Policy Forum; other speakers included Gina Belafonte, Farah Griffin, Ashley Jackson, Agunda Okeyo, and Farah Tanis.

Shanghai-New York Connection

As part of the New York Philharmonic's Global Academy Fellowship Program, four musicians from the Shanghai Orchestra Academy traveled to New York City in June, where they received individual lessons and performed alongside Philharmonic musicians in Beethoven's Symphony No. 3 at the Philharmonic's Concerts in the Parks. The two-year fellowship program, launched in 2014 as a joint endeavor of the Philharmonic and Shanghai Symphony Orchestra, is designed to address the need for advanced, post-graduate orchestral training in China. In July, the Philharmonic traveled to Shanghai for a second performance residency there, which included a Young People's Concert, a Very Young Composers workshop and performance, and a free outdoor concert by the New York Philharmonic Principal Brass Quintet. Previous participants in the New York Philharmonic's Global Academy Fellowship Program have come from Music Academy of the West in California and the Shepherd School of Music at Rice University in Texas.

Shanghai Orchestra Academy bassoonist Hui Zhang, 24, in New York at a June 2016 rehearsal at David Geffen Hall, with New York Philharmonic Principal Bassoon Judith LeClair in background.



Chris Lee

Contract News

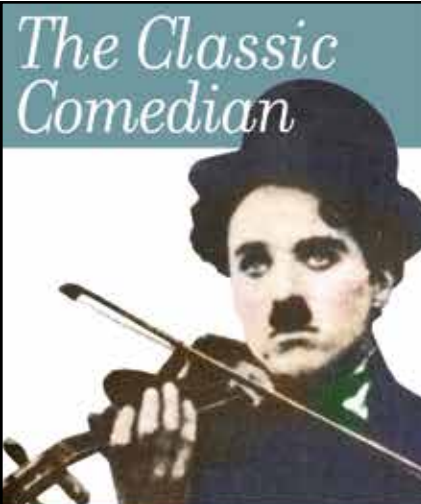
Among several orchestras with recently signed musician contracts is the **Kansas City Symphony**, where over the four years of the new contract musicians will receive a 19.7 wage increase, along with improved healthcare and long-term disability insurance. The contract was ratified more than a year before the current contract's expiration in June 2017. At the **Baltimore Symphony Orchestra**, musicians and management negotiated a one-year contract extension in June that includes a 1.33 percent pay increase effective September 12, and a 2.63 percent increase beginning May 1, 2017. The **Buffalo Philharmonic** has a new contract with musicians that goes through 2022 and includes a wage increase of 12.6 percent over the six years. The **Delaware Symphony Orchestra** has a new musicians' contract through August 2019, with annual pay increases of 5 percent. The **Grand Rapids Symphony** announced a new collective bargaining agreement through August 2020 that includes pay increases, restores retirement-plan contributions, and makes no changes to health insurance. The musicians of the **Indianapolis Symphony Orchestra** have a new contract that includes a 9.3 percent pay increase and boosts the number of musicians from 74 to 76. The contract runs through 2019-20 and was signed fourteen months before the current contract's expiration. The **Kalamazoo Symphony Orchestra** musicians have

ratified a collective bargaining agreement that includes a rehearsal schedule of one evening rehearsal per day instead of two rehearsals; financial terms were not disclosed. Musicians and management of the **Nashville Symphony** announced a new contract that provides a 4.5 percent base salary increase in the 2016-17 season and two increases totaling 5.3 percent in 2017-18. Under a three-year contract extension at the **Oregon Symphony** retroactive to September 2015, musicians will receive cost-of-living pay increases, following a pay freeze in 2014-15; musicians continue to receive full family healthcare coverage and pension contributions of 5 percent per year. The **San Diego Symphony's** new contract for musicians includes an annual wage increase from \$70,000 to \$80,000 through the end of the contract in June 2021.

At press time, contract negotiations between musicians and management of the **Fort Worth Symphony** had come to a halt, and musicians went on strike on September 8. Contract talks had been underway for more than a year. At the **Philadelphia Orchestra**, the musicians' one-year contract expired on September 12, and management and musicians were in ongoing talks while performances continued. At the **Pittsburgh Symphony Orchestra**, contract talks were underway at press time, with an agreement to continue performances past the September 18 contract expiration.

New and Improved: Orchestra Statistical Report

The League has been collecting data from orchestras since 1946. Its Orchestra Statistical Report (OSR) is the largest orchestra data set in the U.S., and the financial and operational data it captures is widely used by participating orchestras to inform strategy, management, and case-making. Beginning with fiscal year 2015, OSR data is being collected on the League's behalf by DataArts (formerly the Cultural Data Project) and integrated with its flagship service, the Cultural Data Profile (CDP). The CDP is used by thousands of cultural nonprofits, and orchestras that already use it will find that their OSR is half complete. The new survey is shorter than the old OSR—and quicker and easier to complete. Survey participants will continue to receive the League's detailed OSR benchmarking report, and will also gain access to business intelligence tools from DataArts. The deadline to complete the survey is October 31. For more information, visit americanorchestras.org/OSR.



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The Britt Festival's world premiere of Michael Gordon's *Natural History* on the rim of Crater Lake, Oregon, July 2016

Jim Teece

Sounds of Crater Lake

One of this summer's more visually dramatic world premieres took place on July 29 along the rim of Crater Lake, Oregon: Michael Gordon's *Natural History*, commissioned and presented by Oregon's Britt Festival. Music Director Teddy Abrams led the Britt Festival Orchestra, a 70-voice choir, 30 brass and percussion players, and fifteen members of the local Klamath Tribes, who sang and played a third-generation powwow drum. Crater Lake is the ancestral homeland of the Klamath Tribal people. Describing the piece, Gordon said, "The idea is to draw out the natural sounds in and around Crater Lake and connect the natural sonic environment to the orchestra." Gordon's piece was one of many orchestral performances this year marking the centennial of the National Park Service.

Essential Learning Curve

Thirty-one early-career professionals delved into the world of orchestra management this July at the League of American Orchestras' *Essentials of Orchestra Management* program in Los Angeles. Hosted by USC Thornton School of Music, the ten-day residential program, presented in association with the University of Southern California Arts Leadership Program, offered a 360-degree immersion into the complexities of orchestra management, with an intensive curriculum, network building, and innovative leaders as faculty. Topics included the evolving work of orchestras, programming, community engagement, fiscal health, governance, and technology. Among the highlights, Thomas Wilkins, principal conductor of the Hollywood Bowl Orchestra, moderated an "Orchestras in the 21st Century" discussion among Deborah Borda, president and CEO, Los Angeles Philharmonic; Deborah F. Rutter, president, the John F. Kennedy Center for the Performing Arts; and Simon Woods, president and CEO, Seattle Symphony. *Essentials of Orchestra Management* was made possible by generous grants from The Andrew W. Mellon Foundation, The Hearst Foundation, Inc., the National Endowment for the Arts, and Wells Fargo Foundation. *Essentials* was sponsored by the Association of California Symphony Orchestras. For more on *Essentials*, visit americanorchestras.org.



USC/Daniel Anderson

Faculty at the League's 2016 *Essentials of Orchestra Management* program included Karen Lewis Alexander, vice president for development at the Chicago Symphony Orchestra, shown here leading an *Essentials* seminar.



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New Perspectives on Orchestra Diversity

Two pioneering new studies on diversity at U.S. orchestras were published this fall by the League of American Orchestras. *Forty Years of Fellowships: A Study of Orchestras' Efforts to Include African American and Latino Musicians*, commissioned by the League with research and analysis by Nick Rabkin and Monica Hairston O'Connell, is an in-depth, longitudinal examination of orchestras' efforts to diversify their musician ranks with fellowships for African American and Latino musicians. The report presents program and impact data about diversity fellowships from 1976 to the present day, and explores the perspectives of program alumni. *Racial/Ethnic and Gender Diversity in the Orchestra Field*, commissioned by the League with research and data analysis by Dr. James Doerer, reports on workforce gender and ethnic diversity at orchestras among musicians, conductors, staff, executives, and board members. Read or download the reports free of charge at americanorchestras.org.

French Immersion

Each year since the Juilliard Historical Performance Program was established in 2009, conductor William Christie and a group of musicians from the French Baroque ensemble Les Arts Florissants have served extended residencies at the school. This August, a group of eight alumni and current students from the two-year graduate-level program headed to southwestern France to perform side-by-side with members of Les Arts Florissants and work with Christie. Their residency coincided with the "Dans les Jardins de William Christie" festival, which is held annually on the magnificent grounds surrounding Christie's restored 17th-century house in Thiré. Juilliard musicians performed with LAF musicians in the festival's opening weekend main concert, as well as in a late-night concert conducted by Les Arts Florissants Associate Music Director Paul Agnew; two late-night concerts led by Robert Mealy, director of the Juilliard Historical Performance Program; and informal "promenades musicales" throughout the week. Juilliard students shown above in front of the estate's "Miroir d'eau" outdoor stage (left to right): flutist Joseph Monticello, violist Nayeon Kim, oboist Caroline Ross, and bassoonist Benjamin Matus.

SHIFT Ahead

SHIFT: A Festival of American Orchestras debuts this season with concerts at Washington, D.C.'s Kennedy Center by the Boulder Philharmonic (March 28), North Carolina Symphony (March 29), Atlanta Symphony Orchestra (March 31), and The Knights (April 1). Looking ahead, the Kennedy Center and the festival's co-presenter, Washington Performing Arts, have announced the orchestras selected for the second SHIFT festival in April 2018: the Fort Worth Symphony Orchestra, Albany (N.Y.) Symphony Orchestra, Indianapolis Symphony Orchestra, and National Symphony Orchestra. Supported by The Andrew W. Mellon Foundation in cooperation with the League of American Orchestras, SHIFT celebrates "the vitality, identity, and extraordinary artistry of orchestras and chamber orchestras by creating an immersive festival experience in the nation's capital." SHIFT encompasses Kennedy Center concerts, mini-residencies, symposia, community events, and educational activities by the participating orchestras.



Brexit Arts Impact Unclear



The United Kingdom's historic "Brexit" vote in June severing ties with the European Union left many in the arts community unsure of possible consequences on the arts. Arts leaders raised concerns about loss of access to EU arts funding and freedom of movement across borders as trade and travel regulations are revised, with added time and paperwork needed for British musicians to obtain visas to work in Europe. For European musicians, the vote could make it more difficult to play with U.K. arts groups. Others in the arts community were more optimistic, noting that Brexit could encourage more investment in the U.K.'s own artists and cultural collaborations among Commonwealth nations.



Jennifer Meleck

Three New League Board Members

The League of American Orchestras has announced the appointments of Lester Abberger, Pratchi Shah, and Nathaniel J. Sutton to the Board of Directors. The three were elected by the membership of the League during its annual meeting in June. Each will serve a three-year term.



Abberger

Lester Abberger, of Tallahassee, Fla., is a managing partner in the investment banking and public affairs firm B.L. Abberger & Co. and a limited partner in Hometown Neighborhoods/Civic Software, a real estate investment, development, and consulting concern. He was a board member of the Tallahassee Symphony Orchestra, and his volunteer activities have included service as a trustee of the National Trust for the Humanities and as chairman of the Museums of Florida History. Abberger is a graduate of Davidson College in Davidson, N.C., and a Knight Fellow at the University of Miami School of Architecture.



Shah

Pratchi Shah, of Chevy Chase, Md., is founder and CEO of Flourish Talent Management Solutions, a firm that works exclusively with the nonprofit and philanthropic sectors in talent strategy development, strategy and culture alignment, training and organizational development, and coaching for executives and emerging leaders. A human-resources professional with more than twenty years of experience, she holds a bachelor's degree in psychology/management from Eckerd College in St. Petersburg, Fla., and an MBA from American University in Washington, D.C.



Sutton

Nathaniel J. Sutton, of New York, N.Y., is a vice chairman of the executive search firm Heidrick & Struggles, where for sixteen years he has worked with corporate and nonprofit organizations. Sutton was formerly vice president and director of corporate communications for Citigroup. He is a former board chair of New York City's Opus 118 Harlem School of Music and a former trustee of the Metropolitan Opera Guild. Sutton holds a bachelor's degree from the City College of New York and is a graduate of the Advanced Management Program of Harvard Business School.

Roman Forum

Lots of orchestras perform in museums and libraries these days. But it's not every orchestra that debuts a commissioned score that directly relates to an exhibit in a setting crammed with masterworks. In June, the Chamber Orchestra of New York gave the world premiere of Salvatore Di Vittorio's *La Villa d'Este a Tivoli*, commissioned by the Morgan Library and Museum in Manhattan and inspired by the museum's exhibition *City of the Soul: Rome and the Romantics*. Di Vittorio's newly composed score is a free transcription based on Liszt's *Fountains of Villa d'Este* for piano. Di Vittorio is Chamber Orchestra of New York's music director; he led his new score and music of Rameau, Respighi, and Mozart at the concert.



Salvatore Di Vittorio, music director of the Chamber Orchestra of New York, with Frances Barulich, curator of music manuscripts and printed music at the Morgan Library and Museum. The Morgan Library invited Di Vittorio to donate the manuscript of his *La Villa d'Este a Tivoli* to its music archive.



Sarah Kelly

League Vice President for Advocacy Heather Noonan with Dan Ashe, director of the U.S. Fish and Wildlife Service, at a Capitol Hill event on new ivory rules this July.

Protecting Elephants and Musical Instruments

On July 6, the Obama Administration put new rules in place that protect endangered African elephants while also protecting musicians and their instruments. Musical instruments crafted decades ago can contain small quantities of African elephant ivory, and remain in use by musicians. Throughout the Administration's consideration of changes to the rule, the League of American Orchestras was a lead partner with other national music organizations in working with the U.S. Fish and Wildlife Service (USFWS) and conservation experts to craft policies that support cultural activity while also advancing conservation needs. At a July 14 reception on Capitol Hill, the League was recognized by conservation leaders, USFWS, and the U.S. State Department for its work pursuing policy solutions. League Vice President for Advocacy Heather Noonan spoke about the positive outcomes in the new ivory regulations, alongside USFWS Director Dan Ashe and a State Department undersecretary. Three musicians from the Annapolis Symphony Orchestra performed at the event. For more on the ivory regulations, visit americanorchestras.org/advocacy-government/travel-with-instruments.html.