

Bridging a Border

The United States/Mexico Youth Philharmonic Orchestra, comprising musicians from El Paso Symphony Youth Orchestras and Mexico's Orquesta Sinfónica Azteca Ciudad Juárez, debuted January 28 at El Paso's Plaza Theatre (right). Led by EPSYO Music Director James O. Welsch, the program of Verdi, Gershwin, and Mexican composer Samuel Zyman was repeated the next day at the Teatro Victor Hugo Rascón Banda in Juárez. A few weeks later, EPSYO's parent organization, the El Paso Symphony Orchestra, looked south with a pair of "Copland in Mexico" concerts (*Rodeo* and *El Salón México*, Silvestre Revueltas's *Sensemayá* and his score to *Redes* performed to a screening of that 1935 Mexican film), as part of "Music Unwound," an educational project with the University of Texas-El Paso and a local high school. Produced by Joseph Horowitz for a consortium of orchestras, with support from the National Endowment for the Humanities, "Music Unwound" will be reprised next season at the Las Vegas Philharmonic and South Dakota Symphony Orchestra.



El Paso Symphony Youth Orchestras



Vern Evans

West to East: Deborah Borda to Head New York Philharmonic

Deborah Borda has been named president and chief executive officer of the New York Philharmonic, to begin on September 15, 2017. She succeeds Matthew VanBesien, who has held the orchestra's chief administrative post since 2012. She has served as president and CEO of the Los Angeles Philharmonic since 2000, having previously served in the same capacity at the New York Philharmonic during the 1990s. New York Philharmonic Senior Vice President and Chief Operating Officer Bill Thomas will become executive director on May 1, 2017. At the LA Phil, Executive Director Gail Samuel has assumed the role of acting president and CEO while LA Phil Board Chairman Jay Rasulo leads a search committee for Borda's permanent replacement. Commenting on the move, Borda said, "This is a homecoming for me as a native New Yorker, but, more than that, it is a key transitional moment filled with opportunity to make a difference for one of the great musical organizations of the world—the New York Philharmonic. I sincerely wish to express my deepest thanks and admiration for Gustavo Dudamel and the Los Angeles Philharmonic 'family,' who have been courageous and loving partners over 17 years."

Syrian-American clarinetist and composer Kinan Azmeh, one of the performers at the Seattle Symphony's "Music Beyond Borders" concert in February



Courtesy Classical Movements

Seattle Welcome

Overflow crowds turned out for Seattle Symphony's free "Music Beyond Borders: Voices from the Seven" concert in February, which was arranged immediately following President Donald Trump's executive order halting refugee admissions and temporarily barring people from travel to the U.S. from Iran, Iraq, Libya, Somalia, Sudan, Syria, and Yemen. At the Seattle Symphony's Facebook page, an additional 1.5 million people watched a live stream of the concert, which featured music by Iraqi-born Rahim AlHaj and two Iranian-born composers, Gity Razaz and Alireza Motevaseli, among others. (Iraq was later dropped from the list of banned countries.) Seattle Symphony President and CEO Simon Woods called inclusivity a "core value" of the orchestra, noting, "We hope that we can bring our community together to celebrate the freedom of expression and open exchange of ideas which the arts have always stood for, especially in times of division and conflict."

Financial Front

As of January, musicians of the **Chautauqua Symphony Orchestra** have a new contract providing a 12.12 percent increase in compensation over four years, and keeping the orchestra at its current size of 74 musicians. The Chautauqua Symphony's summer season at the Chautauqua Institution in western New York begins in June. The **Detroit Symphony Orchestra** musicians and management reached early agreement on a new three-year agreement that goes into effect on September 1. The pact includes 2 percent salary increases in the second and third years of the contract, plus a stipend during nonworking summer weeks. At the **Indianapolis Chamber Orchestra**, musicians have a new two-year contract with 2 percent raises each year and increased rehearsal time for some programs. Two orchestras in Florida announced new five-year musicians' contracts. The **Jacksonville Symphony Orchestra's** new contract includes 37 percent salary raises, an increase in musicians from 53 to 60, and an increase in season length from 35 to 40 weeks. The **Naples Philharmonic's** new agreement raises musician pay by 3 percent in the first contract year, 5 percent in the second, 4 percent in the third, and 3 percent in the fourth and fifth years. It also calls for the addition of at least two more musicians to the ensemble. At **Orchestra Iowa**, based in Cedar Rapids, musicians have a new agreement that runs through June 30, 2019 and provides a 7.2 percent increase in minimum base pay over three years. In March, California's **Pacific Symphony** announced a new contract for musicians that provides a wage increase of 10.4 percent over five years as well as service guarantees. The **St. Louis Symphony Orchestra** announced a new five-year contract seven months before the expiration of the current contract. The new agreement, running through August 28, 2022, includes pay increases averaging 2.8 percent per year, increases in minimum scale pay, and a .5 percent increase in pension contribution rate that will begin in year three of the contract.

MUSICAL CHAIRS

KATHERINE BALCH has been named to a three-year term as Young American Composer-in-Residence at the California Symphony in Walnut Creek, effective August 1, 2017.

The Georgia Symphony Orchestra, based in Cobb County northwest of Atlanta, has appointed **SHERI BRANTE** development director

THEODORE J. BRUTTOMESSO JR. has been appointed capital campaign manager at the Hartford (Conn.) Symphony Orchestra.

The Boston Symphony Orchestra has announced the appointment of **JAMES BURTON** as BSO choral director and conductor of the BSO-affiliated Tanglewood Festival Chorus.



Burton

CONNER GRAY COVINGTON has been named assistant conductor of the Utah Symphony, effective in September 2017.

The Indianapolis Symphony Orchestra has appointed **KRISTIN CUTLER** director of communications.

California's Santa Rosa Symphony has named **NATHAN DUCKWORTH** development associate and **ANN HUTCHINSON** marketing associate.

KEITH ELDER has been named vice president and general manager at Colorado's Aspen Music Festival and School.

The East Texas Symphony Orchestra, based in Tyler, has appointed **VANESSA GARDNER** executive director.



Gardner

STACY GARROP has been named composer-in-residence with the Champaign-Urbana (Ill.) Symphony Orchestra, a new post at the orchestra created through Music Alive, a program of the League of American Orchestras and New Music USA.

Indiana's Muncie Symphony Orchestra has appointed **NOELLE TRETICK GOSLING** concertmaster.

NATALIE HELM has been named principal cello in the Sarasota (Fla.) Orchestra.

Indiana's Carmel Symphony Orchestra has appointed **MARC HUBER** development director.

The Cliburn, presenter of the quadrennial Van Cliburn International Piano Competition in Fort Worth, Texas, has announced the election of **JEFF KING** to succeed **CARLA KEMP THOMPSON** as chairman of the Board of Directors in September 2017.

Ohio's Cleveland Pops Orchestra has announced two staff appointments: **LYNN KRAUSE**, chief development officer; and **MICHAEL DUNIEC**, director of social media and executive assistant to the president/CEO.

SUSAN LAPE has been named executive director of Chicago Youth Symphony Orchestras. **BRIAN BAXTER** has been promoted from director of operations to the newly created post of chief operating officer.



Lape

The Houston Symphony has named **JIMMY LÓPEZ** composer-in-residence for the 2017-18 and 2018-19 seasons.

CHRISTOPHER MARTIN has been appointed principal trumpet at the New York Philharmonic, where he holds the Paula Levin Chair.

Handel and Haydn in Egypt, via Monteverdi

Boston's Handel and Haydn Society made a splashy visit to New York City in April when it performed Monteverdi's *Vespers of 1610* at the Metropolitan Museum of Art's Temple of Dendur, led by Artistic Director Harry Christophers. The performance represented H+H's first return to New York since 1996, and featured seventeen orchestra members, plus solo singers and a 22-voice choir in the 90-minute, thirteen-movement work that encompasses sonatas, psalms, hymns, Gregorian chant, and a full Magnificat. This August, the 202-year-old ensemble will travel again to perform Purcell's *The Fairy Queen* at Tanglewood, the summer home of the Boston Symphony Orchestra, for the first time since 1991. That's all in addition to its regular Boston concerts, lectures at local libraries, community centers, and museums, plus an education program that reaches more than 10,000 children.



Harry Christophers leads the Handel and Haydn Society in Monteverdi's *Vespers of 1610* at the Metropolitan Museum of Art, April 2017.

Courtesy: Handel and Haydn Society



Chester Lane

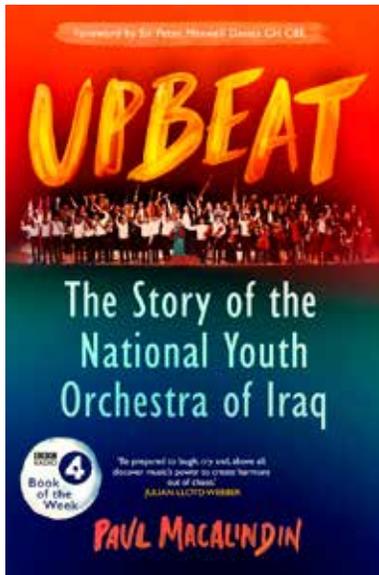
After a Four-Decade Tenure, Chester Lane Steps Down from *Symphony*

In March, *Symphony* senior editor Chester Lane stepped down following a nearly 40-year tenure at the League of American Orchestras. The League's longest-tenured staff member, Lane joined the magazine—then known as *Symphony News* and published bimonthly—in December 1979, when the League was headquartered in

Northern Virginia. Beginning with the February/March 1980 issue, his writing appeared in 210 successive issues of the magazine: unsigned news reports, columns, and scores of bylined features including profiles of orchestras, musical artists, and administrators, as well as articles on such topics as repertoire, programming, education, community engagement, patron relations, and League training activities and services. He was recognized with an ASCAP Deems Taylor Award in 2002 for his article “Music Close to Home: The Vital Role of Community Orchestras in America,” which appeared in *Symphony*'s November/December 2001 issue. Lane will continue to write for the magazine on a freelance basis, and plans to pursue writing opportunities and personal projects in the classical music field. “Chester Lane is known and admired by all our colleagues, and has been a faithful and eloquent storyteller for orchestras for more than 35 years,” said League President and CEO Jesse Rosen. “We look forward to celebrating his magnificent tenure with the League at our national Conference this June.”

Protect Your Orchestra from Data Breaches

Three orchestras recently suffered data breaches. For guidance on how to protect your orchestra, consider an IT audit, talk to your IT and risk-management consultants, and read overviews from the [Center for Nonprofit Risk Management](#) and the [Better Business Bureau](#). Both offer basic guidance and links to other helpful resources. If you have questions, please contact James McCain at the League's Knowledge Center at jmccain@americanorchestras.org or 646 822 4071.



Reading List

Upbeat: The Story of the National Youth Orchestra of Iraq by Paul MacAlindin. Dufour Editions, 318 pages, \$32. A Scottish conductor recounts his efforts to build and sustain a youth orchestra—overcoming deficits in local training and instrument quality, balancing the needs of Arabs and Kurds—in one of the most politically fraught environments imaginable. The National Youth Orchestra of Iraq debuted in

2009, and during its five-year lifespan had significant success, artistic and educational, in Britain, Germany, France, and the Kurdish city of Erbil. A planned U.S. tour in early 2014 was frustrated by bureaucracy, Iraqi politics, and U.S. security concerns, and the orchestra disbanded that year. As MacAlindin writes near the end of the book, “It says rather too much about me, and social entrepreneurs in general, that I never really gave up until the perfect storm ... brought us down.” That the NYOI story is ultimately “upbeat” can be found in the moving testimonials from alumni, and in the dedication, camaraderie, and joy documented in many of the book’s photographs.

Violin Man

Joshua Bell is one of the most recognized classical musicians in America today. And yet, there is that 2007 performance at a Washington, D.C. Metro stop, where Bell—in jeans and baseball cap—went unrecognized by passersby. The incident spurred *The Man with the Violin*, a 2013 children’s book by Kathy Stinson with illustrations by Dušan Petričić. This February, the book took musical form during Bell’s weeklong residency at the Kennedy Center for the Performing Arts, where the violinist performed the world premiere of Anne Dudley’s *The Man with the Violin: Suite for Violin and Orchestra* in a family concert with the National Symphony Orchestra. (The piece is a co-commission with Canada’s National Arts Centre Orchestra, which will perform it in December, led by Alexander Shelley.) Bell’s Kennedy Center residency included conducting the NSO in Beethoven’s Seventh Symphony, participating in a food-and-music event with the Gourmet Symphony, and performing with Yo-Yo Ma at Bunker Hill Elementary School.



In February, the National Symphony Orchestra premiered *The Man with the Violin*, a musical adaptation of a children’s book about Joshua Bell’s 2007 performance in the Washington, D.C. Metro. Above, Michael Stern leads the NSO, with Bell (left) and journalist Michele Norris as narrator (right), with animated illustrations from the book.

MUSICAL CHAIRS

The Florida Orchestra has appointed **DEREK MOSLOFF** principal viola.

California’s San Diego Symphony has appointed **CHRIS MUÑOZ** to the newly created post of vice president of operations and general manager.

At the San Luis Obispo (Calif.) Symphony, **ABRAHAM PEREZ** has been named music education director.



Perez

DAVID ROBERTSON will step down as music director of the St. Louis Symphony following the expiration of his current contract, which runs through the 2018-19 season.

The Atlanta Symphony Orchestra has named **SAMUEL SCHLOSSER** principal trombone.

KATIE SMITH has been appointed executive director of the Paducah Symphony Orchestra in Kentucky.

Chicago’s Grant Park Music Festival has announced the appointment of **STEPHEN R. SMITH** as board chair.

KRISTINE SPENSIERI has been appointed executive director of the American Classical Orchestra, a period-instrument ensemble in New York City.



Katie Smith

Canada’s Vancouver Symphony Orchestra has announced the appointment of **OTTO TAUSK** as music director, effective July 1, 2018.

MIKE WALTHER has been appointed executive director of Pennsylvania’s Johnstown Symphony Orchestra.

The American Composers Orchestra in New York City has named **EDWARD YIM** president. He succeeds **MICHAEL GELLER**, who stepped down from the post following a 20-year tenure.



Yim

Birthday Trifecta: Glass, Reich, Adams

Is it really possible that three of contemporary music's most renegade, downtown-vibe composers have become its elder statesmen? During the 2016-17 season Philip Glass and Steve Reich each turned 80, and John Adams turned 70. Glass—who has resisted being pigeonholed as a “minimalist”—turned out another symphony, with Dennis Russell Davies leading the Bruckner Linz Orchestra's world premiere of his Symphony No. 11 at Carnegie Hall on the composer's birthday on January 31. Also at Carnegie Hall, an all-Reich birthday celebration in November featured his video opera *Three Tales* with Beryl Korot and the world premiere of *Pulse*, co-commissioned by Carnegie Hall and performed by the International Contemporary Ensemble conducted by David Robertson. Throughout the season, Reich has been curating Carnegie's “Three Generations” series featuring composers of his generation and beyond, including Arvo Pärt, Michael Gordon, David Lang, Julia Wolfe, Nico Muhly, Bryce Dessner, and Terry Riley, among others. The San Francisco Symphony devoted a week to John Adams in September, and Adams was much in evidence throughout the season, curating a weekend at SFS's SoundBox and conducting the Los Angeles Philharmonic in a new staging of one of his best-known works, the opera *Nixon in China*. The St. Louis Symphony, New York Philharmonic, and Chicago Symphony Orchestra were among the many orchestras presenting concerts of Adams's compositions during his birthday month of February.



The Los Angeles Opera staged a new production of Philip Glass's *Akhnaton* to mark the composer's 80 birthday this season, featuring Anthony Roth Costanzo in the title role and J'Nai Bridges as Nefertiti.

Craig T. Mathew / LA Opera

Advocating for the Arts in Washington, D.C.



In March, hundreds of cultural leaders traveled to Washington, D.C. to meet with members of Congress from both political parties and make the case for federal support for the arts. The League of American Orchestras is a national co-sponsor of Arts Advocacy Day and part of the team that trained the advocates who gathered from across the country. Representatives from League-member orchestras nationwide met with their members of Congress to share their stories about the impact and transformative power of music, and to garner support for issues like arts education policy, the charitable tax deduction, and funding for the National Endowment for the Arts. With the Trump administration's proposal to eliminate the National Endowment for the Arts, the National Endowment for the Humanities, and related programs, the work of arts representatives during Arts Advocacy Day took on new urgency. Left: Congressional Arts Leadership Awardee Sen. Lisa Murkowski (R-AK) spoke to arts advocates before a day spent urging Congress to support the arts during national Arts Advocacy Day in Washington, D.C.



Courtesy Bellevue Youth Symphony Orchestra

At a Bellevue Youth Symphony Orchestra concert in March are dogs from Canine Companions for Independence, with their handlers.

Bellevue Youth Symphony Goes to the Dogs

In the audience at Washington's Bellevue Youth Symphony Orchestra's March 12 concert were some unusual visitors: assistance dogs from the nonprofit Canine Companions for Independence. Audience members were invited to interact briefly with the dogs as part of a desensitization exercise by Canine Companions for Independence, which provides free trained assistance dogs and support to people with disabilities. The concert featured Sibelius's *Finlandia*, Shostakovich's Symphony No. 12, and Haydn's Oboe Concerto with Kieran Matz, the youth orchestra's co-principal oboist. In addition to the BYSO Youth Symphony, BYSO performing ensembles included the entry-level Cadet String Orchestra and Debut String Orchestra; the mid-level Sinfonia and Premiere Orchestra; and the BYSO Percussion Ensemble, Flute Choir, Flute Orchestra, and Philharmonia. The dogs got a good report card: though handlers reported that the percussion ensemble's performance was a bit nerve-racking for the animals, the full orchestra was less stressful, and they lapped up the attention at post-concert gatherings.



Courtesy Bellevue Youth Symphony Orchestra

At the Bellevue Youth Symphony Orchestra's March 12 concert, dogs from Canine Companions for Independence mingled with audience members.



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Ellen M. Ballock

Last fall, musicians from Symphoria introduced residents and visitors of Syracuse, New York to the musical possibilities of three new downtown music-instrument installations. Above: Michael Bull, principal percussionist; Victoria King, operations manager; and Melissa Bassett, operations staff member.

Syracuse Music Corridor

Ever had a hankering to play Papilio bells, Cajon drums, a bell lyre, or Tembos—or even find out what the heck they are? Last fall, residents of Syracuse, New York had a chance to try out these and more, when Symphoria joined with the Connective Corridor and the City of Syracuse to install musical instruments for community use in three outdoor locations. The Connective Corridor is a two-mile route that cost \$47 million and connects Syracuse University with downtown. The permanent music clusters are part of a larger mission to bring music into the community. The durable instruments are ADA-accessible, vandal-resistant, and designed to survive outdoors. Groups of up to four people at a time can play the Papilio bells, tubular suspended pipes that span more than eight feet in a graceful arc. The three music clusters were funded by a \$41,415 grant from the Regional Economic Development

Council. Syracuse Mayor Stephanie Miner said the installations “enhance our streetscape and put music into the hands of more people.” Symphoria, a successor orchestra to the Syracuse Symphony Orchestra, has been in operation since 2012.



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Jean-Marie Côté

Sweet Land of Liberty

South Carolina’s Hilton Head Symphony Orchestra, serving the coastal southern tip of the state, saluted its local Gullah people, descendants of slaves from West Africa, with a pair of February concerts dubbed “Lowcountry Pops—A Gullah Celebration.” Joining the orchestra under Music Director John Morris Russell were the HHSO Chorus, the Savannah Children’s Choir from nearby Georgia, the Hilton Head Dance Theatre (pictured above dancing to Morton Gould’s arrangement of “Revival”), local TV celebrity Natalie Daise, and soprano Kisma Jordan. Daise narrated the traditional Gullah story “The People Could Fly” and “Isaiah an’ de Gatah,” an adaptation of Prokofiev’s *Peter and the Wolf* rendered in the Gullahs’ own creole language. Vocal selections ranged from “Ride on King Jesus” to “My Country ’Tis of Thee.”



Rooting for You

David Bernard, music director of New York's Park Avenue Chamber Symphony, conceived "InsideOut"—concerts performed with audience members seated among the musicians—as a way of “transforming the audience experience in ways that not only surprise and delight concertgoers, but also more solidly monetize the orchestra.” Following the first “InsideOut” concert last season one audience member commented, “When we’re sitting with the orchestra, we’re rooting for you.” Another said, “By being able to see the facial expressions of the musicians, I felt the love and energy they have for their craft.” Building on the success of that sold-out event, Bernard reprised “InsideOut” this February at

the DiMenna Center for Classical Music in Manhattan (above). On the program: Stravinsky's *Firebird* Suite (the first performance of a new scholarly edition from Kalmus) and Haydn's Symphony No. 94 (“Surprise”).

Rogue Valley Symphony: 50 x 5

It's not every day that an orchestra hits the half-century mark—and it's not every orchestra that performs five new works in one season. But that's exactly what the Rogue Valley Symphony in Ashland, Oregon is doing to mark its 50th birthday during the 2017-18 season. The orchestra will perform the world premiere of a commissioned piece by Jonathan Leshnoff, *Rogue Sparks*, as well as two works commissioned from local composers: *Cantus*, by Ilana Cotton, and *How Can You Own The Sky*, by Ethan Gans-Morse. Other new works, co-commissioned with a consortium of orchestras, are *Love Song to the Sun*, a concerto for electric violin by Tracy Silverman, who will perform with the orchestra on electric violin, and a violin concerto by David Ludwig performed by Bella Hristova. Under the direction of Music Director Martin Majkut, the orchestra is also adding one more concert to its Masterworks subscription series for a total of six concerts, each given three performances in the cities of Ashland, Medford, and Grants Pass.



Three of the four 2017 Avery Fisher Career Grant recipients at the Jerome L. Greene Performance Space at WQXR on March 15. Left to right: pianist Haochen Zhang, violinist Stephen Waarts, and violinist Chad Hoopes.

Career Boost

The Avery Fisher Artist Program presented its annual Career Grants this year to the **Dover Quartet**; pianist **Haochen Zhang**, a native of Shanghai now living in Philadelphia; and American violinists **Chad Hoopes** and **Stephen Waarts**. The three soloists performed at New York's Jerome L. Greene Performance Space in the awards ceremony on March 15. The quartet, a Philadelphia-based ensemble then in the midst of a European tour and performing in Salzburg, was honored in absentia.

EarShot's New Free, Online Composer Archive

EarShot, the National Orchestral Composition Discovery Network, has launched the [EarShot Composer Archive](#), a new database of audio excerpts, program notes, and score samples by more than 140 composers whose works have been performed through the EarShot Network. The archive allows orchestra personnel, conductors, and artistic administrators to search easily for new repertoire and composers as they plan their concert seasons. The archive is free and accessible to the public. Founded in 2007, EarShot is a partnership between the League of American Orchestras, American Composers Orchestra, American Composers Forum, and New Music USA. EarShot is the nation's first ongoing, systematic program for identifying emerging orchestral composers, and offers career development in the form of mentorships and counsel, and increases awareness of these composers and access to their music throughout the industry.