

## Philadelphia Orchestra Expands Community Focus

There was plenty of buzz before, during, and after the Philadelphia Orchestra's free pop-up concert at the Kimmel Center on April 7. In the lobby before the concert, members of the public had the chance to lead the orchestra's string sections, with Lowell Hoyt (in photo at right) selected to conduct the full orchestra onstage. The orchestra also announced HEAR, a new set of community-focused initiatives in Health, Education, Access, and Research. *Health:* The orchestra is partnering with Broad Street Ministry and Temple University to pair orchestra musicians with music therapists and clients at Broad Street Ministry. *Education:* A partnership with Eastman Music Company will help provide instruments to aspiring musicians, and the orchestra is expanding its work with the School District of Philadelphia and the All-City Orchestra. *Access:* The orchestra will strengthen existing programs and add new ones, to include PlayINs, Sound All Around, school and family concerts, and TeenTix. *Research:* The orchestra will study the Broad Street Ministry pilot program's impact, in partnership with Temple University. President Allison Vulgamore said, "HEAR will expand the orchestra's reach on and off the stage, and utilize our talents and resources in support of the social compact we share with all Philadelphians."



During the Philadelphia Orchestra's PopUP concert on April 7, sixteen-year-old Lowell Hoyt conducts "The Toreadors" from Bizet's *Carmen*, as Yannick Nézet-Séguin (right) looks on.

Jessica Griffin / Philadelphia Orchestra



Left to right at announcement of new partnership: Memphis Symphony interim CEO Jennifer Bradner; Brett Egan, president of DeVos Institute of Arts Management; Shelby County Mayor Mark Luttrell; M. David Rudd, president of the University of Memphis; John Chiego, director of the University of Memphis Rudi E. Scheidt School of Music; and (speaking) Memphis Symphony Board President Gayle S. Rose

## Memphis Symphony Heads to School

On May 5, the Memphis Symphony Orchestra announced a partnership that will move its base of operations to the University of Memphis, while still maintaining a presence at the Cannon Center for the Performing Arts, its current performance venue. The orchestra is rebranded as the Memphis Symphony Orchestra in Residence at the University of Memphis, and its headquarters will move this fall to Newport Hall on the U of M campus. Memphis Symphony musicians will complement faculty at the U of M School of Music, with guest conductors and soloists offering master classes for U of M students. Another component of the collaboration—the Institute for the Arts, Social Enterprise and Entrepreneurism—will involve the orchestra and university working with community partners to make arts and culture a catalyst for social change. From a financial stand-

point, Board President Gayle S. Rose called the partnership "a game-changer for the MSO," following several difficult post-recession years that entailed musician and staff cutbacks. U of M President M. David Rudd predicted the collaboration will "become a model for future relationships between professional symphonies and universities." Robert Moody will lead his inaugural concert as principal conductor on October 1 at the Cannon Center for the Performing Arts.

# Silk Road Screenings

How can music change the world?

Yo-Yo Ma's now sixteen-year-old musical collective, the Silk Road Ensemble, aims to find out. In a new documentary, *The Music of Strangers*, Oscar-winning director Morgan Neville (*20 Feet from Stardom*) looks back at Silk Road's efforts to cross-pollinate culture and tradition through music. The film features Yo-Yo Ma, Syrian clarinetist Kinan Azmeh, Iranian kamancheh (Persian spiked fiddle) virtuoso Keyhan Kalhor, and Chinese pipa player Wu Man. *The Music of Strangers* had its world premiere at the Toronto International Film Festival in September 2015 and began screening at U.S. theaters in June, with showings on HBO later in 2016.



Cellist Yo-Yo Ma, founder of the Silk Road Ensemble

Courtesy of Participant Media

## East Texas Milestone

The East Texas Symphony Orchestra was recognized for its contributions to the community at a ceremony in downtown Tyler on March 16, when it received a stone plaque at the city's Half Mile of History, exactly 80 years after the orchestra's first concert on March 16, 1936. The Half Mile of History is a permanent, outdoor, half-mile loop in downtown Tyler featuring plaques commemorating significant people, places, or events in Tyler and Smith counties. Originally known as the Tyler Symphony Orchestra, today the orchestra, led by Music Director Richard Lee, performs at the University of Texas at Tyler as well as the smaller Liberty Hall.



## In Utah, "75 and Counting"

To celebrate its 75th anniversary during the 2015-16 season, the Utah Symphony elected to go local: 75 special events and performances throughout the Salt Lake City metropolitan area. Among the "75 and Counting" events were appearances in hospitals and care centers, a Beat Beethoven 5K run, cooking classes, a ski day with Music Director Thierry Fischer at Deer Valley Resort, and a performance of the national anthem at a Utah Jazz basketball game. Masterworks Series performances featured collaborations with Utah Opera, Ballet West, Utah Shakespeare Festival, Mormon Tabernacle Choir, and the Madeleine Choir School. In early April, the orchestra released *Dawn to Dust*, a recording featuring live performances of commissioned works by Augusta Read Thomas, Nico Muhly, and Andrew Norman. The celebrations weren't only local: in April, the orchestra performed at Carnegie Hall for the first time in more than 40 years.



Utah Symphony musicians perform at a Utah Jazz basketball game, among the orchestra's 75 special anniversary events throughout Salt Lake City in 2015-16.

## MUSICAL CHAIRS

The Atlantic Classical Orchestra, on Florida's east coast, has announced the appointment of **DAVID AMADO** as music director, effective July 1, 2016.

**MATTHEW AUBIN** has been appointed music director of the Jackson (Mich.) Symphony Orchestra effective in the 2017-18 season, when **STEPHEN OSMOND** steps down after 40 years.

**MEI-ANN CHEN** has concluded her tenure as music director of the Memphis Symphony Orchestra.

The Charlotte (N.C.) Symphony Orchestra has named **MARY DEISSLER** president and CEO.

**GUILLERMO FIGUEROA** will assume the principal conductor post at New Mexico's Santa Fe Symphony and Chorale in the 2016-17 season.

Ann Arbor's University Musical Society of the University of Michigan has announced that **KENNETH C. FISCHER** will retire June 30, 2017, following a 30-year tenure.



Figueroa

The Baltimore Symphony Orchestra has promoted **NICHOLAS HERSH** to associate conductor.

**THOMAS HONG** steps down as music director of the Mansfield (Ohio) Symphony Orchestra on June 25, 2016.

Idaho's Sun Valley Summer Symphony has appointed **JENNY KRUEGER** executive director.

**CHARLES LATSHAW** has been named music director of the Grand Junction (Colo.) Symphony Orchestra, effective with the 2016-17 season.

The Los Angeles Philharmonic has announced that **SUSANNA MÄLKKI** will become principal guest conductor in the 2017-18 season.

Arts Consulting Group has appointed **PETER MRACZ** associate vice president in the firm's Chicago office.

**GEMMA NEW** has been appointed music director of Ontario's Hamilton Philharmonic Orchestra.

**JOSE-LUIS NOVO** has concluded his tenure as music director of the Binghamton (N.Y.) Philharmonic.

The John F. Kennedy Center in Washington, D.C. has named **RACHELLE ROE** public relations director for its classical-music affiliates, including the National Symphony Orchestra. **PATRICIA O'KELLY** has stepped down as the NSO's managing director of media relations following a 40-year tenure.

**CLINTON SMITH** has stepped down as artistic director and principal conductor of the St. Cloud (Minn.) Symphony Orchestra.

The Florida Orchestra has appointed **GRACE SIPUSIC** chief development officer.

**EMILY C. SOCKS** has been named director of advancement at the Maryland Symphony Orchestra (Hagerstown, Md.).

The Louisville Youth Orchestra has appointed **DEANNA THAM** music director, effective July 1, 2016.

Los Angeles Chamber Orchestra Principal Oboe **ALLAN VOGEL** has retired from the orchestra; he had held the principal post since 1974.



Tham

**ALASTAIR WILLIS** has stepped down as music director of the Illinois Symphony Orchestra (Springfield and Bloomington, Ill.).

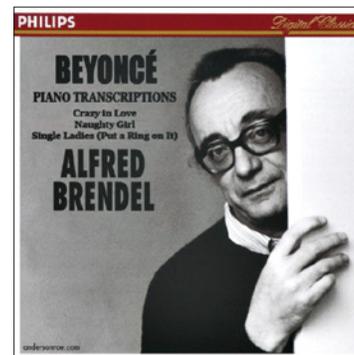
# Fooling Around



DSC

Who says orchestras have no sense of humor? On April 1, the Detroit Symphony Orchestra announced that its musicians were ditching tuxes and gowns in favor of bib overalls by the Detroit-based Carhartt firm (left). Other April Fool's Day spoofs included an April 1 story in Cleveland's *Plain Dealer* reporting that Richard Waugh, a Cleveland Orchestra violist who stands 6 feet 8 inches tall, had been drafted to play for the Cleveland Cavaliers pro-basketball team. The University of Michigan announced

a new policy banning cell phones in its concert hall and installing pay phones. In New York City, Columbia University's Miller Theatre announced a reality television series, *Desperate Measures*, in which composers vie to be the next big name in new music, featuring Speed Composing and "composer confessionals." On April 1, *Classics Today* reviewed a new recording of The Who's *Tommy* featuring the Berlin Philharmonic and the City of Birmingham Symphony Orchestra, with Ben Heppner and Roger Daltrey "morphed into a single vocal entity for 'Pinball Wizard.'" And finally, a new "recording" of Beyoncé piano transcriptions demonstrated (right) that even Alfred Brendel wasn't immune.



Westwater Arts

The Fort Collins Symphony's March 5 concert featured images by community members including this one of the Colorado Rockies.

## Community Lens

Pairing orchestra performances with images—moving or still—is a popular concert format, and the Fort Collins Symphony in Colorado gave this idea a local twist for its March 5 concert. Community members were invited to submit photos featuring the natural beauty and culture of northern Colorado, with winning shots shown during the orchestra's performances of Richard Meyer's *A Fiddler's Fancy* and Calvin Custer's *Central Coach Special*. As Music Director Wes Kinney led the orchestra, the ten winning photographers' images were shown in a display created by multimedia artist Nicholas Bardonny. During the performance, the audience voted for their favorite three images, which were framed and presented to the photographers at the orchestra's May concert.



El Sistema Lehigh Valley

## El Sistema Goes to Summer Camp

This summer, students from El Sistema programs across the U.S. will head to Colorado and New York to participate in two youth-orchestra camps in the inaugural National Take a Stand Festival. An initiative of the Los Angeles Philharmonic, the Longy School of Music, and Bard College, Take a Stand offers young musicians the opportunity to learn from exceptional artists and become part of a national community of musicians from underrepresented populations. Working with the musicians will be master teachers, conductors, and El Sistema faculty. At the conclusion of the first music camp (Aspen Music Festival and School, June 24-29), students will give a concert led by Robert Spano, music director of the Atlanta Symphony Orchestra and the Aspen Music Festival and School. At the second camp (Bard College, Annandale-on-Hudson, New York, August 16-20), students will give a performance led by Leon Botstein, president of Bard College and music director of the American Symphony Orchestra. Cellist Jonathan Colon and bassist Kiana Gonzalez (in photo), from Pennsylvania's El Sistema Lehigh Valley program, are among the musicians heading to the Bard festival in August.



Bill Foster

## Knoxville Knockout

Big Ears, the eclectic music festival first held in 2009 in Knoxville, Tennessee, has hosted everyone from Radiohead’s Jonny Greenwood to the Dirty Projectors, but this year the star attraction was a symphony orchestra. Before a packed house at the Tennessee Theatre on March 31, Steven Schick and the Knoxville Symphony Orchestra (pictured above) performed John Luther Adams’s Pulitzer-winning *Become Ocean*, Bryce Dessner’s *Lacrimae*, and Philip Glass’s *Naqoyqatsi* with cellist Maya Beiser, with all three composers in attendance. Adams, the festival’s 2016 artist in residence, participated in a free public discussion with Schick at a Knoxville pub, and Adams’s large-scale percussion piece *Inuksuit* was performed by the contemporary-music ensemble Nief-Norf outside the Ijams Nature Center. It was the second year the Knoxville Symphony appeared at Big Ears; in 2015 they performed music by Max Richter: *Vivaldi Recomposed* and excerpts from *The Leftovers* TV series.

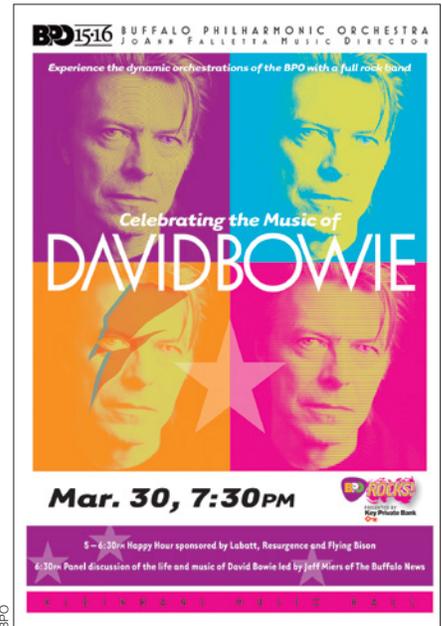
## The Sound of Peace



Music has long been an instrument for promoting peace, and this spring the Indianapolis Chamber Orchestra honored that idea with a commission celebrating some of the most revered peacekeepers of our time. On April 15, the orchestra gave the world premiere of *Peacekeepers* by James Aikman, ICO’s first composer in residence and an Indianapolis native. The multimedia work recognizes nine global peacemakers from the 20th century: Mahatma Gandhi, Nelson Mandela, Yitzhak Rabin, Anwar Sadat, Martin Luther King, Jr., Robert Kennedy, John F. Kennedy, Eleanor Roosevelt, and Jimmy Carter. Music Director Matthew Kraemer led the concert, which featured area ensembles including the Indianapolis Children’s Choir and Encore Performing Arts as well as soloists. Mike Halerz’s accompanying video (in photo) incorporated footage of Robert Kennedy’s remarks in Indianapolis on the evening of Martin Luther King Jr.’s assassination.

## Starman

When David Bowie died in January at age 69, the world was swept up in an outpouring of affection for the rock legend. In the Netherlands, a church rang its bells to the tune of “Space Oddity,” the Lumière light show in Brussels was set to Bowie’s music, and a volunteer orchestra at MIT performed Bowie-inspired music by Philip Glass. Orchestras around the U.S. programmed their own tributes,



BPO

taking on “Life On Mars,” “Changes,” “Let’s Dance,” and “Under Pressure,” among others. The Buffalo Philharmonic, the Colorado Symphony, and the Virginia Symphony performed Bowie hits with Jeans ’n Classics singer Jean Meilleur and his eight-piece rock band. In June, the Atlanta, Houston, and Indianapolis symphonies offer Bowie tributes with Brent Havens, conductor and arranger at Windborne, which pairs rock music with orchestras. Havens directs Bowie concerts at the Pittsburgh and Dallas symphonies in July, and the Florida Orchestra’s Bowie evening in February 2017. The Buffalo Philharmonic’s Bowie show in March was so successful that the orchestra is repeating it in July at a free outdoor concert.

# League Names Five Musicians to Receive Ford Musician Awards for Excellence in Community Service

The League of American Orchestras has selected five exemplary orchestra musicians to receive the Ford Musician Awards for Excellence in Community Service. A new program made possible by Ford Motor Company Fund, the awards celebrate orchestra musicians and the essential work they do in their communities.

The award recipients (from top at right) and their orchestras are:

- Penny Anderson Brill, viola—Pittsburgh Symphony Orchestra’s Music and Wellness Program
- Shannon Orme, bass clarinet—Detroit Symphony Orchestra’s Neighborhood Residency Initiative
- Jeffrey Paul, Principal Oboe—South Dakota Symphony Orchestra’s Lakota Music Project
- Brian Precht, percussion—Baltimore Symphony Orchestra’s OrchKids
- Beth Vandervennet, cello—Oakland Symphony’s Music for Excellence Program

The five orchestra musicians were selected by a panel of industry professionals through a competitive nomination process. The awards include a \$2,500 grant to each musician, as well as an additional \$2,500 grant to their home orchestra to support professional development focused on community service and engagement for its musicians. The awardees and their orchestras receive their awards at the League’s National Conference in Baltimore, June 9-11, 2016. The musicians also participate in a Conference presentation and separate webinar, providing the orchestra field with opportunities to learn from their experience.

Community work is defined as meaningful service through music: education and community engagement programs at schools, hospitals, retirement homes, community and social service centers, places of worship, and wherever people gather for civic, cultural, and social engagement. Those served may include low-income or at-risk populations, homebound elderly, immigrants, veterans, prisoners, and students of all ages, as well as members of the general public who may not otherwise have access to or are not traditionally served by orchestras.

“These five musicians serve as models and mentors to the entire orchestra field,” says Jesse Rosen, the League of American Orchestras’ president and CEO. “Their commitment and dedicated work, whether by inspiring under-served students, bringing comfort in healthcare settings, or bridging cultures through their artistry, is on the leading edge of orchestras’ service to their communities. We are grateful to Ford Motor Company Fund for helping support this vital program and for enabling us to publicly acknowledge and share the important work of these musicians.”

“It is a pleasure to honor these dedicated musicians who bring the joy of music from the stage to the community,” says Yisel Cabrera, community relations manager, Ford Motor Company Fund and Community Services. “Thank you for taking the extra steps to entertain, educate, and lift people’s spirits. Bravo!”



Alicia Dal Lago



Oxbelle Codish



Jeff Paul



Baltimore Symphony Orchestra



Seano Whitecloud

## Steven Stucky 1949-2016

Steven Stucky, a prolific composer of orchestral, chamber, choral, and vocal works, and a longtime faculty member at Cornell University, died February 14 at his home in Ithaca, New York. The cause was brain cancer. He had composed for at least a dozen prominent U.S. orchestras. Stucky was composer in residence at the Los Angeles Philharmonic for an extraordinary 21 years (1988-2009), and it was that orchestra that commissioned and premiered his Second Concerto for Orchestra, for which Stucky was awarded a Pulitzer Prize in 2005. His oratorio *August 4, 1964*, commemorating a fateful day in the life of President Lyndon B. Johnson, was commissioned by the Dallas Symphony Orchestra, which premiered it in 2008 and brought it to Carnegie Hall for the 2011 Spring for Music festival.

Stucky, who in 2014 became professor emeritus at Cornell University and joined the Juilliard School’s composition faculty, served as teacher or mentor to such composers as Julia Adolphe, David Conte, Melody Eötvös, Hannah Lash, Fang Man, Marc Mellits, Robert Paterson, and Sean Shepherd. Cornell, where Stucky had taught for 34 years, presented an April 18 memorial concert, and the Detroit Symphony Orchestra marked Stucky’s passing with two performances of his 1986 orchestral work *Dreamwaltzes* in May. And on April 20, a free concert at Walt Disney Concert Hall featuring the LA Phil New Music Group and guest artists included Stucky’s *Album Leaves*, *Boston Fancies*, and *Nell’ombra, nella luce*. The event was titled “Radical

Light: A Concert for Steven Stucky,” after his orchestral work *Radical Light*, which the LA Phil had premiered in 2007.



Steven Stucky

Hoebemann Studios

# Crowdsourcing Akron

What does Akron, Ohio, sound like? This spring, the Akron Symphony found out. *Sounds of Akron*, a crowdsourced symphony commissioned from composer Clint Needham, got underway in 2015, when members of the Akron community were invited to submit sound clips from Akron—anything from traffic noise to squeaky sneakers on a court or a favorite local rock band—to the composer via a smartphone app, and geographically “tag” their recordings to create a sound map of Greater Akron. Music Director Christopher Wilkins led the April 16 premiere of *Sounds of Akron* at E.J. Thomas Hall. The project was covered everywhere from the *Akron Beacon Journal* and *ClevelandClassical.com* to *Crain’s Cleveland Business*. *Sounds of Akron* was funded by a \$175,000 grant from the John S. and James L. Knight Foundation, which supported a similar collaborative symphony last November with Tod Machover’s *Symphony in D* for the Detroit Symphony Orchestra.



Jonathan McPhee conducts the combined Lexington Symphony and Symphony New Hampshire, and vocal soloists, in “The Essential Ring, Part I,” April 2016.

# Hojotoho!

Two evenings, two orchestras, two operas from Wagner’s epic *Ring* cycle. This mammoth undertaking happened on April 2 in Lexington, Massachusetts and again on April 3 in Nashua, New Hampshire, when Jonathan McPhee led the Lexington Symphony, Symphony New Hampshire, and vocal soloists in Wagner’s *Das Rheingold* and *Die Walküre*. McPhee, who is music director of both orchestras, dubbed it “The Essential Ring, Part I,” with the two operas boiled down to just over two hours—not the six-plus hours they normally take. The cast included bass-baritone Alfred Walker as *Ring* meddler-in-chief Wotan, mezzo-soprano Joanna Porackova as his wife, Fricka, and soprano Jane Eaglen as Brünnhilde. The cycle continues this fall with the second, final installment: “The Essential Ring, Part II,” with Wagner’s *Siegfried* and *Götterdämmerung*.

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JOHN O’CONOR  
THOMAS PANDOLFI  
ANTONIO POMPA-BALDI  
ALEXANDER SCHIMPF  
BRYAN WALLICK  
ILYA YAKUSHEV

*Violín*  
KINGA AUGUSTYN  
ILYA KALER  
ALEXANDER SITKOVETSKY  
LIVIA SOHN

*Cello*  
DENISE DJOKIC  
HAI-YE NI

*Guitar*  
ANA VIDOVIC  
FABIO ZANON

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## Meet Cincinnati's New Diversity Fellows

The Cincinnati Symphony Orchestra and the University of Cincinnati College-Conservatory of Music have selected five string musicians for the inaugural class of CSO/CCM Diversity Fellows. They are violist Emilio Carlo, 21; cellist Diana Flores, 26; cellist Blake-Anthony Johnson, 25; violinist Vijeta Sathyaraj, 27; and bassist Maurice Todd, 37. The fellowship program, supported by a \$900,000 grant from The Andrew W. Mellon Foundation, aims to increase diversity in the ranks of American orchestras. "Our fellows represent the future of American orchestras," said CCM Dean Peter Landgren. Trey Devey, president of the CSO, said the program will "provide a truly transformative experience for these exceptional performers at a crucial time in their careers." The fellows will receive full tuition support from CCM, a graduate stipend of \$10,000 per year, a Dean's Excellence Award of \$3,000, and compensation of \$8,000 per season while performing with the CSO. Each fellow will perform the equivalent of five weeks per season, with one week focused on community engagement and educational activities.



Cincinnati Symphony Concertmaster Timothy Lees (left) and CCM Dean Peter Landgren (right) with Diversity Fellows Diana Flores, Emilio Carlo, Vijeta Sathyaraj, Blake-Anthony Johnson, and Maurice Todd

## Music Alive in Action

It's been a busy season for Music Alive, the composer residency program jointly run by the League of American Orchestras and New Music USA. Three-year principal composer residencies are just wrapping up at the Albany Symphony (N.Y.), Dayton Performing Arts Alliance (Ohio), Detroit Symphony Orchestra, Pacific Symphony (Calif.), and Seattle Symphony. Highlights include the composer collective Sleeping Giant's program with the Albany Symphony on March 19, pairing works by each of the collective's six composers with masterpieces from which they drew inspiration. At the Detroit Symphony, Gabriela Lena Frank's collaborative community work *American Anthem* with Detroit-based American House Senior Center received its world premiere on April 27. The Dayton Performing Arts Alliance premiered Stella Sung's opera *The Book Collector* in May with the Dayton Opera, Dayton Philharmonic, and Dayton Ballet. Narong Prangcharoen continues his work with the youth ensembles of the Pacific Symphony, and Trimpin's three-year residency with the Seattle Symphony concluded in December following an eight-week workshop with Path with Art, which uses art to help those recovering from homelessness, addiction, and other trauma. Then there are Music Alive's one-week residencies known as New Partnerships. Missy Mazzoli, Carl Schimmel, Laura Schwendinger, and Jingjing Luo enjoyed successful residencies at the Boulder Philharmonic, Louisiana Philharmonic, Richmond Symphony, and Princeton Symphony, respectively. In July, Annie Gosfield's New Partnerships residency with the Chautauqua Symphony (N.Y.) will include the presentation of her *Almost Truths and Open Deceptions* for the Chautauqua Symphony and a new orchestral work for the Music School Festival Orchestra.



Alecia Lawyer, founder and artistic director of the River Oaks Chamber Orchestra in Texas, speaks with composer Rick Robinson during a pre-concert talk as part of his Music Alive New Partnerships residency. ROCO premiered Robinson's *Getcha Groove On* in September 2015.

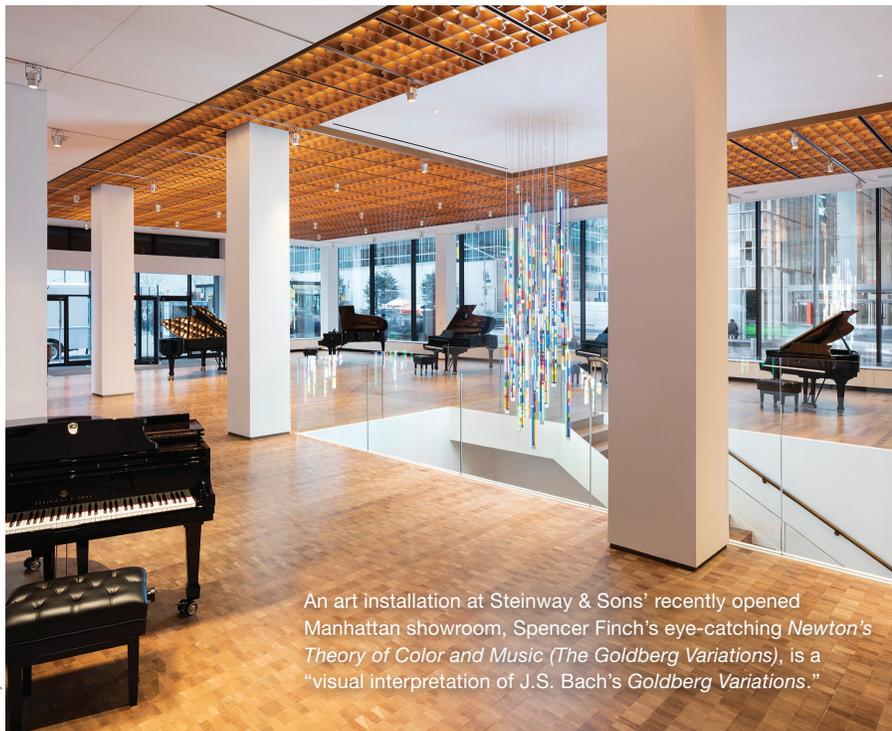
# On a Spree

Every August since 2012, the Montreal Symphony's Classical Spree ("La Virée Classique") has drawn enthusiastic crowds to four action-packed days of cultural events throughout the city. This year's Spree, from August 10 to 13, includes the orchestra's free concert at Olympic Stadium, which last year attracted 45,000 people with an abridged version of Bizet's *Carmen*. This summer, Music Director Kent



MSO Assistant Conductor Dina Gilbert, in dark jacket at right, led this interactive conducting session during Classical Spree 2015.

Nagano leads multiple concerts and interactive sessions with audiences, and there will be three free parks concerts and 30 low-priced 45-minute concerts by OSM and other musicians, plus performances and activities geared toward families. New this summer are projections of films/concerts, street performers, young musicians and singers, and food trucks. The orchestra reports that Classical Spree is an important piece of its effort in developing new audiences. Last summer, 130,000 people attended the festival, with people age 25 to 44 representing 27 percent of audiences.



An art installation at Steinway & Sons' recently opened Manhattan showroom, Spencer Finch's eye-catching *Newton's Theory of Color and Music (The Goldberg Variations)*, is a "visual interpretation of J.S. Bach's *Goldberg Variations*."

## Steinway Moves Downtown

In the minds of many music-lovers, 109 West 57th Street in Manhattan will always mean Steinway & Sons. But after 90 years, the piano manufacturer has moved out of its storied 1925 flagship space, with its ornate marble and handpainted domed ceilings, and into a new home fifteen blocks south. Architect Annabelle Selldorf designed the 40,000-square-foot space, which includes a 74-seat recital hall, live-streaming capabilities, rehearsal and recording studios, and the fabled Steinway & Sons Concert & Artist Piano Bank, where musicians can try out different instruments.

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— Stacy, age 11

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## Noteboom Governance Center Grants to Nine Orchestras

Nine orchestras have been selected by the League of American Orchestras to receive 2015-16 Noteboom Governance Center Grants for Board Development. The grants provide financial support to orchestra boards to strengthen their governance practice. The 2015-16 grant recipients are: Arkansas Symphony Orchestra; Duluth Superior Symphony Orchestra; Flagstaff Symphony Orchestra; Idaho State-Civic Symphony; New West Symphony; Plano Symphony Orchestra; South Bend Symphony Orchestra; Texarkana Symphony Orchestra; and Tucson Symphony Orchestra.

The League of American Orchestras' Noteboom Governance Center was created in recognition of former League Board Chair Lowell Noteboom, honoring his longstanding commitment to improving governance practice in American orchestras. The Center is supported by leadership gifts from Richard and Kay Fredericks Cisek, The Clinton Family Fund, Marcia and John Goldman, and the Sargent Family Foundation. Visit [americanorchestras.org/Noteboom](http://americanorchestras.org/Noteboom) for more information.

## League's Story Bank: Powerful Perspectives

Healthcare providers, parents, musicians, orchestra administrators, and students—their inspiring first-person perspectives help illustrate the vital impact of orchestras on communities. The

League of American Orchestras' Story Bank showcases videos, articles, and infographics featuring these individual voices. Check out the Story Bank's newly posted content and learn first-hand about San Francisco Symphony's innovative SoundBox series,

New Jersey Symphony Orchestra's Autism Community Program, and more. It's a wonderful resource for learning more—and for informing others—about orchestras' innovative education and community engagement work. Find the Story Bank at [americanorchestras.org](http://americanorchestras.org), and don't forget the League's [Public Value Toolkit](#), available to all members at [americanorchestras.org](http://americanorchestras.org). To learn more about the Story Bank, or to share your orchestra's story, contact [publicvalue@americanorchestras.org](mailto:publicvalue@americanorchestras.org).



Top, audience members at a performance of the New Jersey Symphony Orchestra's Autism Community Program, and, above left, Grand



Rapids Symphony violinist Diane McElfish Helle performs as part of the orchestra's Music for Health Initiative.



# Tony DeSare

*singer/pianist*

*“Two parts young Sinatra to one part Billy Joel, meshed seamlessly.”*

—The New York Times

2016/2017 SYMPHONY APPEARANCES INCLUDE:

- Houston Symphony • Minnesota Orchestra
- Baltimore Symphony Orchestra • Edmonton Symphony Orchestra
- The Philly Pops • The Florida Orchestra • Jacksonville Symphony Orchestra
- Charleston Symphony Orchestra • Oklahoma City Philharmonic
- Ft. Wayne Philharmonic • The Cleveland Pops



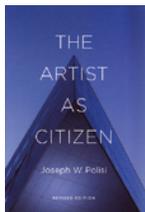
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# BOOKS IN BRIEF

**The Artist as Citizen** by Joseph W. Polisi, with a Foreword by Wynton Marsalis. Amadeus Press, 199 pp./20 photos, \$24.99. Spanning Polisi's 32 years as president of the Juilliard School, this collection of writings updates the 2005 edition. Among the additions are "Why," a convocation address to the 2014 class at Aspen Music School urging them to support the creation of "challenging, as well as comforting, works of art"; and "Music Education in the Twenty-First Century," a speech delivered last November at Beijing's Central Conservatory of Music outlining plans for the Tianjin Juilliard School, which he hopes will launch in September 2018. Polisi's overall thesis, as he writes in his Prologue, is that 21st-century artists "must be not only communicative through their art, but also knowledgeable about the intricacies of their society... so that they can effectively work toward showing the power of the arts."

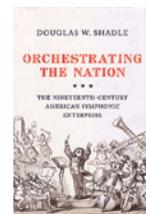


**A Dictionary for the Modern Conductor** by Emily Freeman Brown. Rowman & Littlefield, 419 pages, \$85 (hardcover), \$63.99 (Kindle edition). An unusual blend of glossary, biographical dictionary, and guide to prominent orchestras and musical institutions worldwide, this is a volume that even the most score-literate and well-traveled conductor should find revealing. Its thousands of glossary entries range from the most basic ("adagio," "doppler effect") to such delights as "digitación" (a Spanish term referring to instrumental fingering choices), "in battere" (downbeat), and "Eight O'Clock Pops" (a concert series started by Erich Kunzel with the Cincinnati Pops Orchestra in 1965). Among the seven appendices is an essay called "Six Pieces That Changed Everything" analyzing key works by Beethoven, Debussy, Stravinsky, Copland, Penderecki, and Corigliano. Brown holds a DMA in orchestral



conducting from the Eastman School of Music, and is currently director of orchestral activities and professor of conducting at Bowling Green State University.

**Orchestrating the Nation: The Nineteenth-Century American Symphonic Enterprise** by Douglas W. Shadle. Oxford University Press, 330 pp. \$55 (hardcover), \$52.55 (Kindle edition). Shadle, an assistant professor of musicology at Vanderbilt University, delves deeply into the forgotten history of symphonic composition by Americans born between 1777 and 1874, whose work was largely eclipsed by that of their European contemporaries. He identifies symphonies by 54 composers, highlighting 21 of them—from Charles Ives, Amy Beach, and George Whitefield Chadwick to such obscure but prolific symphonists as George Frederick Bristow (1825-1888) and Asger Hamerik (1843-1923)—in his exhaustively researched text.



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## Know Your Audience

Talk about synergy. Last fall, the Wallace Foundation published *Taking Out the Guesswork: Using Research to Build Arts Audiences*, a free guide that helps arts organizations use market research to forge meaningful connections with different audiences. Based on evidence from ten arts groups across the United States, the book provides detailed guidelines on how to learn more about current and potential audiences, create effective promotional materials, and track the results of audience-building initiatives. This summer, delegates at the League of American Orchestras' Conference in Baltimore get the opportunity to connect with Bob Harlow, the book's author and a market-research expert, at a compelling session drawing on *Taking Out the Guesswork*. For more from the Wallace Foundation—and to download *Taking Out the Guesswork* for free—visit [www.wallacefoundation.org](http://www.wallacefoundation.org).

