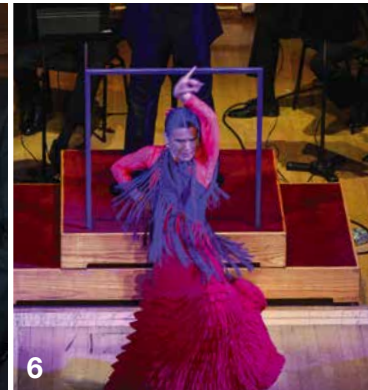


# THE SCORE

News, moves, and events in the orchestra industry



Music lovers traditionally look forward to the start of the orchestra season, often an evening featuring a concerto with star soloist, a popular favorite such as Beethoven's Ninth Symphony, and a glittery parade of gowns and tuxedos. This fall also saw a notable variety of alternative approaches taken by orchestras to opening night. In Ohio, the (1) **Westerville Symphony** aimed to "bring in a more relaxed environment," said Executive Director Sean Brewster, by encouraging people to tweet comments using their phones. A Twitter feed from audience members could be seen on a large screen to the side of the orchestra during a program featuring twelve-year-old pianist Gavin George, a native of Granville, performing Rachmaninoff's Piano Concerto. The (2) **Philadelphia Orchestra** went the *Fantasia* route for its opening concert at the Kimmel Center, which marked the 75th anniversary of the famous 1940 Disney film featuring Leopold Stokowski leading the Philadelphia Orchestra. Music Director Yannick Nézet-Séguin led the concert, which featured Stokowski's arrangements of Dukas's *The Sorcerer's Apprentice*, Bach's Toccata and Fugue in D minor, Beethoven's "Pastoral" Symphony, and Tchaikovsky's *The Nutcracker* against the backdrop of images from *Frozen*, *Star Wars*, and *The Wizard of Oz*; also included were a costume parade for children and a photo station. The **Seattle Symphony** rolled out a new piano competition during the first week of its fall season. Winner Kevin Ahfat received \$10,000 and a performance on the orchestra's September 19 season-opening concert. Kentucky's **Louisville Orchestra** and Music Director Teddy Abrams opened the season with a staged production of Bernstein's sprawling *Mass*, with a cast that included baritone Jubilant Sykes, the University of Louisville Collegiate Chorale, Louisville Chamber Choir, Louisville Male High School Marching Band, and Highland Hills Middle School Boys Choir. California's (4) **Santa Barbara Symphony** teamed up with dancers from State Street Ballet and singers from the Santa Barbara Choral Society for its opening concert of Orff's *Carmina Burana*, Beethoven's *Leonore Overture No. 3*, and Bernstein's *Chichester Psalms*, led by Music Director Nir Kabaretti and Santa Barbara Choral Society Artistic Director JoAnne Wasserman. San Francisco's (5) **Philharmonia Baroque Orchestra** marked Music Director Nicholas McGegan's 30th anniversary leading the orchestra by performing a newly discovered work by Alessandro Scarlatti: *La Gloria di Primavera (The Glory of Spring)*. In Iowa, the **Des Moines Symphony** and Music Director Joseph Giunta opened the season with a world premiere: Peter Hamlin's *Symphony On A Stick*, a piece celebrating the Iowa State Fair, accompanied by cinematography of the Fair projected above the orchestra. The (6) **Chicago Sinfonietta** opened its season with flamenco dancers from the Clinard Dance Company and tap dancer Cartier Williams, who joined the orchestra and Music Director Mei-Ann Chen for works by Roberto Sierra, Stravinsky, Borodin, and Rimsky-Korsakov. In Texas, the (7) **River Oaks Chamber Orchestra** opened its eleventh season by performing the first of eleven 2015-16 world premieres: Rick Robinson's *Gitcha Groove On!* Robinson is ROCO's Music Alive: New Partnerships Composer-in-Residence this season. (Shown left to right: concertmaster/conductor Andrés Cárdenes, oboist/ROCO founder Alecia Lawyer, and Robinson.)



Kyle Wiley Pickett leads the Topeka Symphony Orchestra in “Orchestra on the Oregon Trail” in Alcove Spring Historic Park, Kansas.

Tom Parker

## “Orchestra on the Oregon Trail”

It was billed as the biggest event to take place at Alcove Spring—a stop along the Oregon Trail in Marshall County, Kansas—since the westward expansion in the mid-nineteenth century. In early September, the Topeka Symphony Orchestra headed to a meadow in Alcove Spring Historic Park, where 1,550 people braved 99-degree heat to hear Kyle Wiley Pickett lead the orchestra in music by John Williams and John Philip Sousa, as well as Grofé’s *Grand Canyon Suite* and Copland’s *Rodeo*. The concert capped a day that included botany hikes and guided history tours, as well as performances by country, folk, and jazz musicians and a cowboy poet. At the end of the concert, a line of horsemen—riders with the Kansas Division of the National Pony Express Association—stood on a bluff overlooking the concert site.

## Supporting Women Composers

Andreia Pinto-Correia and Xi Wang were selected this fall to receive orchestral commissions of \$15,000 each as part of the League of American Orchestras’ Women Composers Readings and Commissions program, administered with the American Composers Orchestra and EarShot and supported by the Virginia B. Toulmin Foundation. Adjudicators for the awards were conductor Joana Carneiro and composers Melinda Wagner and Chen Yi. Partner orchestras to premiere the works will be announced at a later date. This is the second year of the Women Composers Readings and Commissions program. The 2015 program included readings with orchestras; career development workshops; and mentoring opportunities with contemporary composers.

## Reimagining the Orchestra Subscription Model

This fall, the League released “Reimagining the Orchestra Subscription Model,” a major new study by the Oliver Wyman management consultancy that analyzes trends in orchestra subscriptions and offers strategies for engaging subscribers and meeting revenue needs. The study is based on the largest sales data set from orchestras to date and is the first industry-wide, longitudinal study of ten years of data to focus on revenues and sales trends. The findings have galvanized attention not only at orchestras but throughout the performing arts. *Symphony* reported on the research in its fall issue, and now a webinar by “Reimagining the Orchestra Subscription Model” author Namita Desai is available free of charge at [americanorchestras.org](http://americanorchestras.org). The complete study can be downloaded for free from the League website, and an interactive version optimized for iOS devices is available at the Oliver Wyman Ideas section of the online Apple Store.

## MUSICAL CHAIRS

**MARIN ALSOP** will step down as music director of California’s Cabrillo Festival of Contemporary Music at the end of her 25th season with the festival this summer.

North Dakota’s Minot Symphony Orchestra has appointed **EFRAÍN AMAYA** music director.

**KENNETH BEAN** has been named associate conductor of the Philadelphia Youth Orchestra.

The Houston Symphony has appointed **CARLOS ANDRÉS BOTERO** to the newly created post of musical ambassador/assistant conductor.

**BENJAMIN CADWALLADER** has been appointed executive director of the Vermont Symphony Orchestra



Cadwallader

At the Portland (Me.) Symphony Orchestra, **HARPER LEE COLLINS** has been elected board president.

**BRUCE COPPOCK** has retired as president and managing director of the Saint Paul Chamber Orchestra. **JON LIMBACHER** has succeeded him in the role, and **KYU-YOUNG KIM** has been promoted to artistic director.

The Raleigh-based North Carolina Symphony Society has named **DON DAVIS** chair.

**YANIV DINUR** has been appointed assistant conductor of the Milwaukee Symphony Orchestra.

The Chicago Symphony Orchestra has named **RANDY ELLIOT** artistic administrator.

**JULIANNE FISH** has been named vice president and chief operating officer at the Columbus (Ohio) Symphony Orchestra.

The New Jersey Symphony Orchestra has appointed **JEREMY FRIEDLAND** major gift officer.

At the Toronto Symphony Orchestra, **ADRIAN FUNG** has been named to the newly created post of vice president, innovation.

**MIRGA GRAZINYTE-TYLA** has been promoted to associate conductor at the Los Angeles Philharmonic.

Three musician appointments have been announced by the Charleston (S.C.) Symphony: **ZAC HAMMOND**, principal oboe; **ANTONIO MARTI**, principal trumpet; and **JOSHUA BAKER**, principal bassoon.

**SCOTT HARRISON** has been named executive director of the Los Angeles Chamber Orchestra.



Harrison

Arts Consulting Group has appointed **RONDA HELTON** associate vice president, based in the firm’s Nashville office.

**EMILY HINDES** has been named operations manager at the Georgia Symphony Orchestra in Marietta, Ga.

The Chicago Symphony Orchestra has appointed **STEFÁN RAGNAR HÖSKULDSSON** principal flute, effective May 30, 2016. **ERINA YASHIMA** begins in February as the CSO’s Sir Georg Solti Conducting Apprentice.

Spartanburg (S.C.) Philharmonic Music Director **SARAH IOANNIDES** will step down from that post at the end of the 2016–17 season.

**ALISON JOHNSTON** has been named executive vice president and chief operating officer at the Phoenix Symphony.

Cybele Codish



Young men at the Illinois Youth Center Chicago listen to members of the Chicago Symphony Orchestra Brass during a program in September 2014.

Todd Rosenberg

## Prison Songs

For the past five years, the Chicago Symphony Orchestra has been getting rave reviews from a different kind of audience: incarcerated and at-risk youth at Illinois correctional facilities and youth centers. In September, Riccardo Muti and CSO musicians made their seventh such visit, to the Illinois Youth Center in Warrenville, with CSO Principal Percussion Cynthia Yeh, Principal Tuba Gene Pokorny, and flutist Jennifer Gunn, as well as soprano Laura Wilde and baritone Anthony Clark Evans. They performed Mozart and Puccini, talked about music, and gave lessons on how to blow into a tuba mouthpiece. The program is part of the CSO's Negaunee Music Institute, which also has coordinated programs at Cook County Juvenile Temporary Center and the Illinois Youth Center-Chicago. In spring 2016, a "Music in Prisons" residency is planned with Illinois Youth Center-Chicago and the Chicago Child Care Society. In September, Muti was honored at an event hosted by the Juvenile Justice Initiative, which recognized his commitment to the program.



Gustavo Dudamel tries out a virtual-reality headset from the Los Angeles Philharmonic's VAN Beethoven.

## Ludwig's Van

Residents of Los Angeles spend a lot of time in their cars, and for five weeks this fall the Los Angeles Philharmonic joined the fray with VAN Beethoven. The customized yellow van parked at locations like Museum Row, MacArthur Park, and the LA County Fair, where visitors could step inside, put on Oculus virtual-reality headsets, and experience Music Director Gustavo Dudamel in 3D leading the LA Phil in the famous opening of Beethoven's Fifth Symphony. Footage was recorded at Disney Concert Hall with cameras and binaural audio recorders placed among the musicians. The experiment was timed to coincide with an "Immortal Beethoven" festival at Disney Hall, featuring two complete Beethoven symphony cycles performed by the LA Phil and the Simón Bolívar Symphony Orchestra of Venezuela.



VAN Beethoven parked outside Disney Concert Hall in Los Angeles.

Kelle Ramsey

## MUSICAL CHAIRS

The Rochester (N.Y.) Philharmonic Orchestra has appointed **AHRIM KIM** principal cello.

**DENNIS KIM** has been named concertmaster of the Buffalo Philharmonic Orchestra.

New Jersey's Livingston Symphony Orchestra has appointed **ANTHONY LaGRUTH** music director.



Dennis Kim

The Indianapolis Symphony Orchestra has named **VINCE LEE** associate conductor, and **AUSTIN HUNTINGTON** principal cello.

**JULIE ANN LINK** has been appointed principal bassoon in the Midland-Odesa (Tex.) Symphony.

The Detroit Symphony Orchestra has appointed **DANIELLE MANLEY** director of advancement for institutional support.

**DEVIN McGRANAHAN** has been elected chair of the Pittsburgh Symphony Orchestra Board of Trustees to succeed **RICHARD P. SIMMONS**, who had held the post since 1989.

Connecticut's Stamford Symphony has announced the election of **ALAN McINTYRE** as board chair.

**THOMAS J. McKINNEY** has been named vice president of development at the Tucson Symphony Orchestra.

The Savannah (Ga.) Philharmonic has appointed **CHRISTOPHER MERKLE** director of artistic operations.

At the Cincinnati Chamber Orchestra, **WES NEEDHAM** has been elected board president, and **LeANNE ANKLAN** promoted to general manager.

**CAROLYN NISHON** has been promoted to executive director at the Portland (Maine) Symphony Orchestra.

At the Fort Worth (Tex.) Symphony Orchestra, **MOLLY NORCROSS** has been named principal horn, and **KEITH WILLIAMS** principal percussion.



Nishon

The New Philharmonia Orchestra (Newton, Mass.) has appointed **FRANCISCO NOYA** conductor and artistic advisor.

**PATRICK J. NUGENT** has been appointed executive director and chief development officer at the Annapolis (Md.) Symphony Orchestra.

Two appointments have been announced at the New World Symphony in Miami Beach: **MAUREEN O'BRIEN**, senior vice president for development; and **JT KANE**, director of visiting faculty and orchestra manager.

**REBECCA OWEN** has been named vice president of development at the Fort Worth (Tex.) Symphony Orchestra.

The Toronto Symphony Orchestra has announced the appointment of **JORDAN PAL** as RBC Affiliate Composer.

The Fort Wayne (Ind.) Philharmonic has appointed **JAMES W. PALERMO** managing director.

**VINAY PARAMESWARAN** has been promoted to associate conductor at the Nashville Symphony.

Southern California's New West Symphony has named **ALYSSA PARK** concertmaster.

The Queensland Symphony Orchestra in Australia has announced the appointment of **ALONDRA DE LA**

## MUSICAL CHAIRS

**PARRA** as music director, effective in 2017.

**JOSEPH PETERS** has been named principal oboe in the Minnesota Orchestra.

Georgia's Symphony Orchestra Augusta has appointed **CARRA PURVIS** director of development

The Frederick (Md.) Symphony Orchestra has named **GLENN QUADER** music director.

**AGNIESZKA RAKHMATULLAEV** has been appointed executive director of the South Bend (Ind.) Symphony Orchestra.

The Orchestra of St. Luke's in New York City has named **JAMES ROE** president and executive director.



Roe

**VANESSA ROSE** has been appointed executive director of the International Contemporary Ensemble.

Mississippi's Gulf Coast Symphony Orchestra has named **PETER RUBARDT** music director.

At the Springfield (Mass.) Symphony Orchestra, **PETER T. SALERNO** has been appointed executive director, and **SUSAN BEAUDRY** director of development.

**CHRISTIAN SCHÖRNICH** has been named chief operating officer of the Pittsburgh Symphony Orchestra.

The Kansas City (Mo.) Symphony has announced the appointment of **JASON SEBER** as assistant conductor, effective next season.

San Francisco's Philharmonia Baroque Orchestra has appointed **ELIZABETH SHRIBMAN** general manager, **NOELLE MOSS** director of development, and **DIANNE PROVENZANO** director of marketing and communications.

The Nashville Symphony has named **GABRIELLA SMITH** fellow for its Composer Lab and Workshop.

**DAVID SNEAD** has been named president and CEO of Boston's Handel and Haydn Society.

The San Francisco Symphony has appointed **MATTHEW SPIVEY** director of artistic planning.

**MARI-ANN TASHJIAN SULLIVAN** has been appointed director of development at the Rhode Island Philharmonic Orchestra and Music School in Providence.

Canada's Vancouver Symphony Orchestra has appointed **KELLY TWEEDALE** president.

The Florida Orchestra, based in the Tampa Bay area, has named **JOHN T. UPTON** principal oboe.

**ROLAND VALLIERE** has been appointed president and CEO of the Cape Symphony and Conservatory, based in Hyannis, Mass.



Valliere

The Oregon Symphony has named **STEVE WENIG** vice president and general manager, and **ELLEN BUSSING** vice president for development.

The Board of Directors of California's Santa Rosa Symphony has elected **SARA WOODFIELD** president.

**ERIC WYRICK**, a violinist in New York City's Orpheus Chamber Orchestra, has been named artistic coordinator of the self-governing ensemble.

The New Jersey Symphony Orchestra has appointed **XIAN ZHANG** music director, effective in September 2016.

## On the Financial Front

The **Sacramento Philharmonic** started its 2015-16 season with a bang: a 60 percent increase in subscriptions since the 2012-13 season. This followed the cancellation of the company's 2014-15 season, and its re-emergence last spring under the umbrella of the new Sacramento Region Performing Arts Alliance, which also presents the Sacramento Opera. Also announcing positive ticket news was the **Kansas City Symphony**, whose ticket sales for 2014-15 rose to \$2.8 million in subscription revenue and \$2 million in single-ticket revenue. The **Nashville Symphony** reported ticket sales totaling \$9 million in 2014-15, exceeding the previous season by more than \$250,000. For the 2014-15 season, the **Tacoma Symphony Orchestra** reports a 33.7 percent increase in ticket revenue. The **Florida Orchestra**, Boston's **Handel & Haydn Society**, and the **Minnesota Orchestra** all reported balanced budgets for fiscal 2015.

This fall brought multiple announcements about new musicians contracts. The **Binghamton Philharmonic** (New York) reached a two-year agreement with the musicians, following the cancellation of the first 2015-16 concert during negotiations. The previous contract had expired on May 21. Under the new contract, wages are frozen at \$85 per service, and musicians will be reimbursed 33¢ per mile for travel, a key issue during negotiations. The contract creates an ongoing committee that includes musicians and management to discuss the orchestra's long-term future. The **California Symphony**, based in Walnut Creek, has a new three-year contract with its musicians, calling for a wage freeze in 2015-16, a 1.4 percent increase in 2016-17, and no increase in 2017-18. The **Chicago Symphony Orchestra** has a new three-year musicians contract that provides for annual salary increases of 1 percent in 2015-16, 2 percent in 2016-17, and 2 percent in 2017-18, with a rise of 4.3 percent in pension benefits and no changes to healthcare. The **Dallas Symphony Orchestra** announced a new two-year contract with musicians that calls for a 3 percent annual increase in base wages in the 2015-16 and 2016-17 seasons. The **Memphis Symphony Orchestra's** new two-year contract with musicians calls for annual raises in 2015-16 to \$22,813 for 29 weeks, up from \$18,880 for 24 weeks, as well as a new provision for community engagement by musicians. At the **Philadelphia Orchestra**, a new one-year contract with musicians calls for a 3 percent increase in the minimum base salary, and increasing the size of the ensemble to 96 musicians, up from 95. New York's **Rochester Philharmonic Orchestra** has a two-year extension to its current four-agreement with musicians. It includes a salary freeze in 2015-16, a 2.6 percent increase in 2016-17, and flat wages in 2017-18; contracted weeks will increase to 38 weeks in 2016-17 and to 38.5 or 39 weeks in 2017-18. The **Saint Paul Chamber Orchestra** has a new musicians contract through June 30, 2018. Musicians making less than \$80,000 per year will receive a \$4,000 raise in the first year and \$2,000 in the second, with higher-paid players receiving a raise in the second year; the guaranteed minimum salary will go up to \$66,000 in 2018, and the ensemble size will remain at 28 musicians. At press time, contract negotiations were ongoing at the **Fort Worth Symphony** and the **Hartford Symphony Orchestra**.

## Survey Says...

The League's Knowledge Center completed the Youth Orchestra Survey and the Education and Community Engagement Survey in November 2015—a big thank-you to all the orchestras that took the time to respond! The Youth Orchestra and Education and Community Engagement survey reports were recently sent to survey participants by email. Filling out surveys may seem tedious, but the aggregated information in the reports helps orchestras to understand field-wide trends, gauge benchmarks, and see how they and their peers are doing. League surveys provide the facts orchestras need to tackle the challenges they face. The League does not permit the sharing of privileged information about individual orchestras; full survey information is available only to participating orchestras. Contact Tse Wei Kok, interim research & data manager, at [twk@americanorchestras.org](mailto:twk@americanorchestras.org) or 646-822-4019, with questions about Knowledge Center surveys.



National Symphony Orchestra Principal Pops Conductor Steven Reineke leads the NSO and rapper Kendrick Lamar at the Kennedy Center, October 19, 2015.

Yassine el Mansouri

## Rap Remixed at the National Symphony

Tickets sold out in just minutes after the Kennedy Center for the Performing Arts announced in late September that rapper Kendrick Lamar would perform with the National Symphony Orchestra this fall. For the October 19 show, NSO Principal Pops Conductor Steven Reineke led an orchestral version of Lamar's 2015 critically praised album *To Pimp a Butterfly*, featuring the NSO Pops and Lamar's own band. The orchestral remix was not the NSO's first time with a rapper; in 2013, the orchestra joined Nas to perform that artist's 1994 *Illmatic* album. In a pre-concert interview at Washington, D.C. broadcaster WTOP, Reineke said, "A few years ago I realized there's one genre of music that's very important in American culture that we have never worked with ... and that is hip-hop." Lamar's *To Pimp a Butterfly* addresses issues including depression, racism, and celebrity culture.

## Atlanta Symphony Taps Barlament as Executive Director

The Atlanta Symphony Orchestra has named Jennifer Barlament executive director following an international search. She takes up duties this January, succeeding Terry Neal, who had led the ASO administration on an interim basis since October 2014. Barlament goes to Atlanta from the Cleveland Orchestra, where she was general manager. Before assuming that post in 2013 she spent four years as executive director of Michigan's Kalamazoo Symphony Orchestra and seven as general manager of the Omaha Symphony in Nebraska. In 2013 the League of American Orchestras awarded Barlament its Helen M. Thompson Award for outstanding early-career work as an executive director. Barlament is a clarinetist by training, with a bachelor's degree in music from Emory University and a master's from the Eastman School of Music, where she founded the New Eastman Symphony.



Jennifer Barlament

Roger Mastroianni

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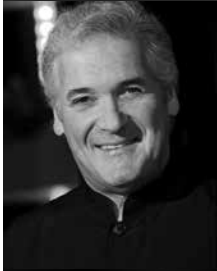


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**Fever Pitch**

Who says you can't do both sports and music? On August 31, Marie-Hélène Bernard, the St. Louis Symphony Orchestra's president and CEO (below), threw the ceremonial first pitch at the St. Louis Cardinals game at Busch Stadium against the Washington Nationals. Bernard was in good company. Earlier that month, Kirk Gustafson, music director of Colorado's **Grand Junction Symphony Orchestra**, threw the first pitch at the Grand Junction Rockies game at Stocker Stadium. That appearance took place during a day of orchestra activities at the stadium, which included a free concert following the baseball game. Michael Francis, the **Florida Orchestra's** new music director, threw the first pitch at the Tampa Bay Rays game at Tropicana Field on September 17 against the Baltimore Orioles. On September 29, Yannick Nézet-Séguin took time out of his fall schedule as music director of the **Philadelphia Orchestra** to throw the first pitch at the Philadelphia Phillies'



Sil Azvedo



baseball game at Citizens Bank Park against the New York Mets. In football, on October 1 the **Pittsburgh Symphony Orchestra** and guest conductor Jeff Tyzik performed during halftime at the Pittsburgh Steelers game at Heinz Field. The orchestra performed Tyzik's composition *Whitewater*, to accompany a film about running back Jerome Bettis, newly inducted into the Pro Football Hall of Fame. In Ohio, the **Canton Symphony Orchestra** partnered with the Pro Football Hall of Fame for an October 15 concert at Umstadt Performing Arts Hall of football-themed movie music, narrated by Lynn Swann, a former wide receiver for the Steelers. Later this winter, the **San Francisco Symphony** will join festivities for Super Bowl 50, February 7 at Levi's Stadium in Santa Clara, California. Joshua Gersen will lead SFS concerts on February 3 and 4 hosted by NFL Hall of Fame running back Marcus Allen.

**Fashion Forward**

Maybe it's those hot Texas summers, but a move is afoot to rethink stage attire for orchestra musicians in Dallas and San Antonio. Kevin Yu, a businessman and avocational violinist based in Dallas, had long complained that performing in standard concert attire was unbearably hot, so he went to work designing a stretchy, breathable tuxedo shirt based on athletic wear. Yu gave prototypes of the shirt—dubbed the Gershwin Tuxedo Shirt—to professional musicians such as Nathan Olson, co-concertmaster of the Dallas Symphony (above), for feedback. He then opened an online store, Core-gami, which promptly sold out and has generated media coverage. Meanwhile, the San Antonio Symphony partnered with a local women's apparel boutique, Niche, which created a collection of outfits—also designed to be more comfortable to play in—and donated them to the orchestra's female musicians. Musicians received the new clothing on November 12 at a party at Niche's San Antonio store, and debuted them



Courtesy San Antonio Symphony

onstage at the Tobin Center two days later. Pictured above: San Antonio Symphony Assistant Conductor Akiko Fujimoto tries on her new Niche outfit.

## Outdoors in Owensboro

Talk about connecting with your neighborhood. On September 19, the Owensboro Symphony Orchestra in Kentucky held a gala alfresco event on Second Street in the heart of Owensboro. Presented by the town's Bella Ragazza Boutique, the dinner-and-fashion evening raised funds to support the orchestra and celebrate the start of its fiftieth season. Owensboro Symphony keyboard player Diane Earle performed, and dancing in the street was encouraged, to music by the Owensboro Symphony's 2nd Street Big Band.



The Owensboro Symphony's second annual White on Second event brought festively attired crowds to the town's streets this fall.

Brandon Genrod

At *Beethoven + Coldplay*, FUSE@PSO Creative Director Steve Hackman conducts the Pittsburgh Symphony Orchestra and vocalists Malia Civetz, Will Post, and Ben Jones, October 6, 2015.



## Coldplay Fusion

How about a mash-up of the "Eroica" Symphony and Coldplay's "A Rush of Blood to the Head," "Mylo Xyloto," and "Viva la Vida"? That was the theme of *Beethoven + Coldplay*, the Pittsburgh Symphony Orchestra's FUSE@PSO concert at Heinz Hall this fall. The mixed-genre series, conceived by Steve Hackman, launched in June with a program featuring Hackman's own mash-up of Brahms's First Symphony and Radiohead's *OK Computer*. Aimed at younger concertgoers, FUSE@PSO is both musical and social; June's event began with preconcert drinks, appetizers, and board games at Heinz Hall Summer Garden. Leading up to October's *Beethoven + Coldplay* concert, the PSO ran a competition for local students: contestants uploaded cover versions or mash-ups of a Coldplay song, and winners had the chance to perform their song at Heinz Hall during the Fuse concert pre-party. This winter, the series continues with *Copland + Bon Iver* and *Stravinsky's "Firebird" Remixed*.

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## Taking Action on Diversity

The theme of the League's 2016 Conference in Baltimore (June 9-11) is "The Richness of Difference"—and an important precursor to the Conference took place on December 2 and 3, 2015 in New York City, when the League co-hosted a convening with the Andrew W. Mellon Foundation. Some 50 leaders from across the country gathered to consider strategies to increase participation of musicians from underrepresented communities at American orchestras,



At the December convening on increasing diversity in orchestras: from left, Jesse Rosen, president and CEO, League of American Orchestras; Liz Alsina, program associate, Arts and Cultural Heritage at the Mellon Foundation; Ken Cole, vice president, Learning and Leadership Development, League of American Orchestras; Susan Feder, program officer, Arts and Cultural Heritage at the Mellon Foundation.

the orchestral world. Attendees included a diverse representation of professional musicians and administrators from professional and youth orchestras, community music schools, conservatories, and El Sistema-inspired programs, as well as community engagement experts. They identified current gaps in services necessary to increase the number of competitive musicians from underrepresented communities and how the field might best strengthen efforts across the continuum of professional musician pathways, both as individual organizations and collectively. The Conference will be a critical venue to broaden these discussions.

## Red-Letter Evenings

One of this fall's hottest tickets was the Boston Symphony Orchestra's Strauss *Elektra*, with the incendiary Christine Goerke as the avenging title character (below), performed in concert versions at Boston's Symphony Hall and New York's Carnegie Hall. The performances, coming just two months after the BSO's announcement that Andris Nelsons would continue as music director through 2022,



drew rapturous critical reviews and ovations in both cities. Performances with vocalists and choruses have been hallmarks of Nelsons's tenure at the BSO, from Strauss's *Salome* in March 2014 at Symphony Hall, with soprano Gun-Brit Barkmin in the title role, to Mahler's operatically proportioned Symphony No. 8 ("Symphony of a Thousand") at Tanglewood last summer, with the Tanglewood Music Center Orchestra, TMC alumni, Tanglewood Festival Chorus, Boston University Tanglewood Institute Chorus, American Boy Choir, and vocal soloists.



Ken Weider © Capitol Photo Archives

## Sinatra at 100

Celebrations around the country marked what would have been Frank Sinatra's 100th birthday on December 12. Of course, Ol' Blue Eyes is no stranger to orchestras, with ongoing pops shows like vocalist Steve Lippia's multiple Sinatra presentations and "The Rat Pack, Fifty Years of Frank!" Sinatra tributes this fall by orchestras included the Omaha Symphony ("Best of Sinatra with Clint Holmes"), the Pittsburgh Symphony Orchestra ("Sinatra and Beyond with Tony DeSare"), and the New York Philharmonic ("Live from Lincoln Center Presents Sinatra: Voice for a Century").

## Nézet-Séguin Named Musical America's Artist of the Year

Yannick Nézet-Séguin, music director of the Philadelphia Orchestra and of Montreal's Orchestre Métropolitain, and principal conductor of the Rotterdam Philharmonic, has been named Artist of the Year by Musical America. The conductor, pictured at right on the cover of MA's 2016 *International Directory of the Performing Arts*, was honored December 8 at an awards ceremony in Carnegie Hall's Weill Terrace Room, along with Tod Machover, Composer of the Year; violinist Jennifer Koh, Instrumentalist of the Year; tenor Mark Padmore, Vocalist of the Year; and the Boston Modern Orchestra Project, Ensemble of the Year.





## Juilliard Heads East

The Juilliard School isn't just in Manhattan anymore. This fall, the conservatory announced plans for the Tianjin Juilliard School, its first campus in China. In addition to offering a U.S.-accredited master's degree, the Tianjin Juilliard School will offer instrumental lessons for people of all ages and abilities, weekly public performances, and an exhibit space. The school is slated to open in 2018 in a facility designed by Diller Scofidio + Renfro, the team responsible for the expansion of Juilliard's New York home. The Tianjin plans are part of Juilliard's strategy to become accessible to a wider public. Preliminary approval from China's Ministry of Education paves the way for Juilliard and its partners—the Tianjin Conservatory of Music, the Tianjin Binhai New Area CBD Administrative Commission, and the Tianjin Innovative Finance Investment Company (TIFI)—to develop the Tianjin facility.



Observing Beethoven and Mozart manuscripts from the Juilliard Manuscript Collection: Juilliard President Joseph W. Polisi; Peng Liyuan, the First Lady of China; and Juilliard Board Chairman Bruce Kovner



The new National Sawdust concert hall opened with a Terry Riley Festival in October.

Jill Steinberg

## A Concert Hall Grows in Brooklyn

No, it's not a sci-fi film set—it's a former sawdust factory in Williamsburg, Brooklyn. And now it's a center for contemporary music called National Sawdust. The space had its eagerly awaited opening in October with five performances celebrating composer Terry Riley. The 350-seat flexible space, designed by Bureau V and Arup Theatrical Consultants, cost \$16 million to build. The project was spearheaded by former tax attorney and avocational composer/organist Kevin Dolan, who bought the factory in 2012; composer Paola Prestini serves as artistic and executive director. National Sawdust has hosted composers such as Anna Clyne, John Zorn, and Matthew Aucoin, as well as pianist Anne-Marie McDermott, the vocal ensemble Roomful of Teeth, American Contemporary Music Ensemble, and soprano Renée Fleming. This season, the New York Philharmonic is holding several of its "Contact!" new-music series performances there, and it will be one of eight venues for the Philharmonic's 2016 Biennial in June. There's an in-house bar, and soon to arrive are custom-built chairs and a restaurant.

## First of Fifty

New Music for America, a consortium that aims to bring a commissioned work by a major American composer to orchestras in all 50 states, bore its first fruit last fall with the initial performances of Christopher Theofanidis's *Dreamtime Ancestors*. Music Director Steven Karidoyanes led the Plymouth (Mass.) Philharmonic Orchestra in the world premiere on October 3; Theofanidis, at left in photo, spoke from the stage about the genesis of his seventeen-minute tone poem inspired by an Australian aboriginal myth. *Dreamtime Ancestors* was given regional premieres by New Mexico's Las Cruces Symphony on October 18 and by the Mission Chamber Orchestra (San Jose, Calif.) on November 8; a third regional premiere, by the Bentonville-based Arkansas Philharmonic Orchestra, is scheduled for April 16. Chairing the NMFA consortium is Robert Rosoff, formerly executive director of the Glens Falls (N.Y.) Symphony Orchestra and a key figure in Ford Made in America, the commissioning project that led to 50-state performances of works by Joan Tower in 2006 and Joseph Schwantner in 2008.



Denise Micallelli

# Joseph Scafidi

December 11, 1920 – August 17, 2015

Joseph Scafidi, an orchestra administrator who spent nearly four decades with the San Francisco Symphony and shepherded it through a period of exponential growth, died August 17 at his home in Sonoma, California. He was 94. A San Francisco native, he began working at the orchestra while still a student at San Francisco State College, then rose through the ranks as assistant manager, general manager, and executive director before retiring in 1978. The organization's budget grew from \$200,000 to more than \$4 million during his tenure, and its season from 18 to 52 weeks. Scafidi worked with five music directors at the SFS, and frequently engaged as a guest conductor the man who leads it today, Michael Tilson Thomas. Executive Director Brent Assink noted in a *San Francisco Chronicle* obituary, "Joe's personal warmth and love of music was so pervasive that I believe the Symphony's culture still embodies a part of him to this day." The Joseph and Pauline Scafidi Chair, honoring him and his wife of 61 years, who died in 2011, endows the SFS's English horn position.



Joseph Scafidi in his office at the San Francisco Symphony in 1970



Todd Rosenberg

## Top Brass

The National Brass Ensemble, consisting of players from ten professional orchestras across the U.S., presented a sonically spectacular concert at Chicago's Orchestra Hall on September 20. In performance for the first time together were brass musicians, mostly section principals, from the flagship orchestras of Boston, Chicago, Cleveland, Detroit, Los Angeles, New York, Philadelphia, and San Francisco, as well as the Grant Park Orchestra, San Francisco Opera and Ballet, and Northwestern University (horn professor Gail Williams, a former member of the Chicago Symphony Orchestra and one of two women in the NBE; the other was Philadelphia Orchestra Principal Horn Jennifer Montone). In addition to John Williams's *Music for Brass*, repertoire included arrangements by Timothy Higgins, principal trombone in the San Francisco Symphony and a member of the ensemble, of Gabrieli's *Sacrae symphoniae* and the overtures to Verdi's *La forza del destino* and *Nabucco*. Seen here leading the Verdi is CSO Music Director Riccardo Muti. *Gabrieli*, a hybrid SACD featuring the ensemble in the Williams and Gabrieli works, was released last fall by Oberlin Music and the San Francisco Conservatory of Music.

## Swimming with Finns

Jean Sibelius was born December 8, 1865, and the sesquicentennial of Finland's most famous composer was observed by orchestras far and wide last fall—from concerts by the San Francisco Symphony (the Violin Concerto and *Swan of Tuonela*) to a "Rhythm of Sibelius" celebration at the Orchestra of Southern Utah (*Finlandia*, Symphony No. 6, *Valse Triste*) to an ambitious undertaking of the Symphony No. 5 and selections from *The Tempest* at California's El Camino Youth Symphony. In Buffalo, New York, the 75th anniversary of Kleinhans Music Hall, designed by the Finnish architects Eliel and Eero Saarinen, prompted a wider celebration involving both the Buffalo Philharmonic Orchestra and the city's major art museums. As part of FinnFest USA, the BPO not only performed Sibelius's first and fifth symphonies and Einjuhani Rautavaara's Symphony No. 1, but hosted composer residencies by Jaakko Kuusisto, Sebastian Fagerlund, and Kaija Saariaho. Heard in their U.S. premieres were Kuusisto's Violin Concerto (with soloist Elina Vahala) and Fagerlund's *Isola*.

## Silver Jubilee

This season Susan Deaver marks a quarter century as music director of the North Shore Symphony Orchestra on New York's Long Island. The community ensemble, celebrating its own 55th anniversary in 2015-16, opened a four-concert season November 14 with Dvorák's *Carnival Overture*, Mahler's Symphony No. 1, and violin concertos by Bruch and Prokofiev. Deaver, shown below rehearsing the orchestra in early October, has overseen a number of artistic initiatives since assuming the podium in 1990, including a biennial Young Artist Award for high school musicians and an Artist-in-Residence program that recruits high-caliber professionals to serve as concertmaster and mentor for the orchestra. In addition to local high schools, NSSO concert venues have included the Tilles Center for the Performing Arts at Long Island University.



Victoria Field



Evel Bloch

Violinist Elina Vahala embraces her Finnish compatriot, composer Jaakko Kuusisto, following the October 9 U.S. premiere of Kuusisto's Violin Concerto by the Buffalo Philharmonic led by Music Director JoAnn Falletta.