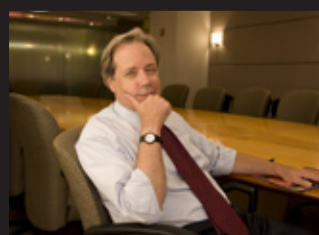
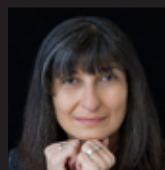
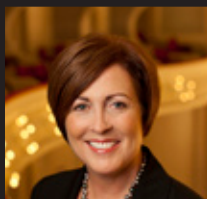


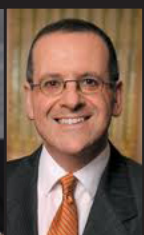
MOVERS & SHAKERS

december 2013

30 Key Influencers in the Performing Arts

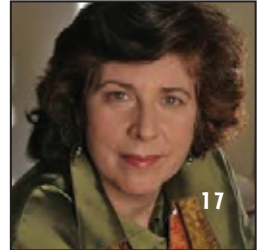


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SPECIAL REPORT**



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Introduction



In last year's [Rising Stars Special Report](#), we singled out "30 under 40"—30 individuals on their way to the top of the performing arts business. This year's stars—the Movers & Shakers—are already there. Sure, they have power by virtue of their lofty positions, but they have used it in innovative, insightful ways that have kept their organizations, and our business, healthy.

Take, for example, [Marc Scorca](#), who has run OPERA America for more than two decades; his determination to build the Opera Center in (and move his organization to) Manhattan was a brilliant stroke; with its rehearsal studios, communal café, and performance spaces, it is rapidly becoming a headquarters for the entire field. Or [Jane Moss](#), who has been at Lincoln Center since 1992, not only creating new programming, but tweaking the likes of the Mostly Mozart and Great Performers series, keeping them fresh and vital.

Then there's [Helga Rabl-Stadler](#), who has kept the Salzburg Festival on an even keel through the years, despite bumps in the road such as personality clashes between a certain conductor and a certain intendant. Speaking of intendants, [Stéphane Lissner](#) seems to be on everyone's wish list; now that he's gotten La Scala back on its feet after years of turmoil, he's headed off to run the Paris Opera.

Not all the names will be so familiar: the Metropolitan Museum of Art's General Manager of Concerts and Lectures [Limor Tomer](#) has "shaken" the Met's music offerings to their roots and beyond, substituting the likes of Alarm Will Sound for old standbys like the Beaux Arts Trio. As director of Cal Performances, [Matías Tarnopolsky](#), former VP of artistic planning at the New York Philharmonic, manages six venues on a \$12 million budget and brings in such stars as Valery Gergiev and the Mariinsky Orchestra, not just to perform concerts but to give masterclasses to University of California at Berkeley students.

Our Movers & Shakers are arranged alphabetically, except for what we call the "[Magnificent Seven](#)" whose names and accomplishments are so familiar as to need no introduction. But all of the people in these pages are heroes—for their time, their effort, and, most of all, their passion for the arts.

Regards,

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Movers 2013 & Shakers

They Speak. We Listen.

These are trend setters and influencers who are impacting the performing arts in important and lasting ways. Most have substantial power by virtue of their positions; all wield it wisely and innovatively. Some are unafraid to let the world know of their accomplishments, others prefer to work under the radar. Either way, they are the Movers and Shakers.



BRENT ASSINK

Executive Director
San Francisco Symphony

Many of the initiatives Brent Assink has set in motion during his nearly 14 years leading the [San Francisco Symphony](#) have been picked up by others in the field: [Keeping Score](#), the award-winning radio, TV, DVD, and interactive web site series hosted by Music Director Michael Tilson Thomas that has introduced millions to classical music; the launch of the ensemble's own label, [SFS Media](#), in 2001, which accounts for seven of the orchestra's 11 Grammys; the revitalization of [Adventures in Music](#), now part of the San Francisco public school curriculum for grades one through five; [sfkids.com](#), a web site devoted specifically to the younger crowd; and much more.

Especially with the economic expansion prompting major development in downtown San Francisco, Assink is channeling much of his energy into capturing a larger audience. "There's more residential construction than since the 1906 earthquake," he says.

"So what's happening is young, highly educated professionals are moving into the city, and the question facing our orchestra in this particular environment is, how do we become a part of their lives?"

He also is sensitive to the Bay Area's ethnic communities, launching such programs as the Día de los Muertos (Day of the Dead) community concert and celebration, the Chinese New Year Concert, as well as Community of Music Makers, a program for amateur musicians.

Assink, 56, runs an institution with a budget of \$72 million that, like most of its major-league peers, has posted deficits for the past four years; it also weathered an 18-day strike last season. But he says there has never been talk of compromising the artistic product: "The orchestra here is generally seen as playing better than ever before, and that has been reflective of the way in which we've been attentive to making ourselves irresistible." —DR

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JENNY BILFIELD

President and CEO

Washington Performing Arts Society

Photo Credit: Aaron Bernstein

Ideas about how to freshen up the 48-year-old [Washington Performing Arts Society](#) have swirled in Jenny Bilfield's brain since she took over as president and CEO last April. She's already successfully raising money for a new Innovation Fund, by which artists on the Society's concert series can develop projects of their choice. She plans to increase collaborations with the Smithsonian Institution and Library of Congress, tying their exhibits to the Society's concerts, such as the January WPAS performance by singer-songwriter [Rosanne Cash](#) during her residency at the Library.

She also hopes to connect WPAS programming to its educational activities. The 2013-14 opening concert, for instance, features Wynton Marsalis as both composer and conductor of *Abyssinian: A Gospel Celebration*, along with the Jazz at Lincoln Center Orchestra, Chorale Le Chateau, and members of the

[WPAS Children of the Gospel Choir](#). "This was a chance to say to our audience that this amazing musician thinks the children are good enough to perform with these professionals," says Bilfield.

In the same vein, Bilfield plans to hire an urban arts curator to seek out amateur grass-roots ensembles and team them up with WPAS performers.

Before moving to the nation's capital to run WPAS, Bilfield, 48, was artistic and executive director of [Stanford Live](#), the presenting organization at Stanford University. During her seven seasons there, she transformed what had been a university concert series known as "Lively Arts at Stanford" to "Stanford Live," a full-blown arts presenter serving both the campus and the region. She also presided over the planning, construction, and opening of the new Bing Concert Hall. —DR

DAVID FOSTER

President and CEO

Opus 3 Artists



As a corporate name and logo, [Opus 3 Artists](#) is the baby among classical music's three powerhouse artist management firms. (IMG Artists and CAMI are the other two.) It sprang to life less than a decade ago, in November 2006.

But the company's name reflects a long and distinguished lineage. Opus 1 was the legendary impresario Sol Hurok's firm, S. Hurok Presents, whose clients included the likes of the Bolshoi Ballet, Van Cliburn, and Marian Anderson. Opus 2 was the company that picked up the pieces of Hurok's empire after his death in 1974: ICM Artists, the classical music division of International Creative Management, a huge Los Angeles-based entertainment and literary talent firm. Opus 3 is the brainchild of David Foster, former

President and CEO of ICM Artists [who purchased the division](#) with a group of investors and renamed it Opus 3 Artists.

With Foster at the helm, Opus 3 has grown to a roster of nearly 300 artists, ensembles, tours, and attractions, and a staff of approximately 60 operating out of its New York headquarters on Park Avenue South, plus offices in Los Angeles and Berlin. The aesthetic reach is wide. Artists include pianists Daniel Barenboim and Jeremy Denk, violinists Gidon Kremer and Jennifer Koh, conductors Christoph Eschenbach and Marin Alsop, the Brooklyn Rider string quartet, Chanticleer, singers Ian Bostridge and Stephanie Blythe.

Foster, 67, has a broad vision of what the classical music industry can become. Full of enthusiasm for the field, he comes up

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with fresh ideas that stretch beyond merely finding gigs for his own artists. One of his most successful projects was [Spring for Music](#), the widely praised annual showcase that brings a half-dozen top-quality orchestras from across the U.S. to perform unusual repertoire in Carnegie Hall for \$25 a ticket.

"It was David's idea," says an associate. "He recognized that there were orchestras around the country that were doing great work but were under-represented [in New York]." With its inexpensive ticket cost (thanks to support from the Mellon Foundation), Spring for Music drew large crowds. And worthy ensembles like the Oregon and Albany symphonies benefitted

from the exposure, both to New York music circles and to audiences back home. Unfortunately, the spring of 2014 will be the project's swan song, unless new financial backing can be found.

In a short, bare-bones [video on YouTube](#), Foster talks about star quality.

"You can tell star quality when you encounter it," he says, looking like an amiable grandfather with his white hair, glasses, and round face, "but it's very hard to define. It's only after you spend a lot of time with things that don't have star quality that you immediately recognize it. The problem is that it's very, very rare. We—I—keep hoping to find it." —WD



JONATHAN FRIEND

Artistic Administrator
Metropolitan Opera

Opera's behind-the-scenes world can be a mysterious place. And many who do the heavy lifting behind those glamorous walls—whether moving scenery or working the phones to find a last-minute replacement for an ailing soprano—prefer to keep a low profile.

Among them is Jonathan Friend, artistic administrator at the [Metropolitan Opera](#) and, as such, one of the key players in the business. Born in London, Friend arrived at the Metropolitan in 1981 after posts with the English National Opera and English National Opera North. The Met's artistic administrator since 1984, he is the man who has scouted and hired thousands of singers and conductors to fill out the company's performance roster over the years.

Insiders report that Music Director James Levine has great trust in Friend in all matters artistic—certainly one reason for his longevity. Others say he is meticulously organized, with an "excellent memory, which is key in casting, especially for late cancellations."

Among other talent-seeking missions, Friend served on the jury of Plácido Domingo's [Operalia](#) competition in Verona, Italy, last summer. But he also can be found talking up the Met's current season to 21-to-45-year-olds at wine and cheese events for its

[Young Associates Program](#). He reassures nervous young singers at the finals of the Met's annual regional auditions.

The Met schedule is punishing: 26 productions a year, seven performances a week for a total season of more than 200 performances—that's a lot of singers to hire.

But Friend is able to laugh at the often insanely chaotic opera world. "He has a great sense of humor, which you just have to have," said one colleague who has handled more than his share of chasing after artists to fill last-minute cancellations.

Friend faced a perfect storm of cancellations in spring 2006 when he had to find five replacement conductors for Levine, who had been sidelined with a torn rotator cuff. Philippe Auguin agreed to take over the Met's *Lohengrin*, even though he was scheduled to conduct *Walküre* in Italy, where an orchestral strike was looming.

"[Auguin] was faced with either doing *Walküre* with two pianos," Friend told *New York* magazine "or *Lohengrin* at the Met with an orchestra."

He found another replacement, for *Parsifal*, in Peter Schneider, who had planned to take off the holidays with his family. When Friend convinced the conductor's wife that New York was the ideal place for holiday shopping, Schneider became available. —WD

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ROLAND GEYER

Intendant

Theater an der Wien

Photo Credit: Lukas Beck

When Roland Geyer arrived at the [Theater an der Wien](#) in 2004, opera audiences in Vienna mostly shuffled between two institutions: the Staatsoper and the Volksoper. The small house along the Naschmarkt was chiefly used for musicals, save for the occasional operatic fare. Now, only two years later, under the direction of the Vienna native, the theater has been transformed into a full-fledged, stagione opera company boasting some of the finest productions in town.

Geyer has filled a musical gap in one of the world's leading cultural capitals by mounting baroque and modern works with cutting-edge stage directors, performers, and composers. The programs have ranged from the world premiere of Lera Auerbach's *Gogol* to a Claus Guth staging of Handel's *Messiah*. The current season, despite [slight cutbacks in public funding](#), is as diverse as most intendants today could hope for, including the recent world premiere of Iain Bell's *A Harlot's Progress*, starring Diana Damrau; the ballet *Die Kameliendame*, by choreographer John Neumeier; as well as a Robert Carsen production of Rameau's *Platée*, to be conducted by William Christie.

Geyer added another dimension last year by reviving the [Kammeroper Wien](#) under the theater's auspices, selecting an

ensemble of seven young singers for world premieres, new productions, and portrait concerts. The intendant draws upon his experience as director of the [Jeunesse Musicale Austria](#) from 1987 to 1996, which came to international attention for its creation of seven 20th-century music festivals and, together with Manfred Honeck, the Wiener Jeunesse Orchestra.

In his subsequent position as music intendant to the city of Vienna, Geyer founded the [OsterKlang-Festival](#), which became one of city's most important attractions, and revived the summer festival KlangBogen, which has been integrated into the Theater an der Wien's season since 2007.

Theater an der Wien recently reported an attendance rate of 94% in the main house, 84% at the Kammeroper, and a rise in subscriptions. The 2014-15 season looks forward to the Austrian premiere of Olga Neuwirth's *Lulu* and HK Grubers's *Geschichten aus dem Wiener Wald* in a co-production with the Bregenzer Festspiele. Despite rumors last year that Geyer would leave Vienna for Bregenz—as well as unsupported claims that he was applying to lead the Salzburg Festival—his contract runs through 2018. "I am proud of our artistic family," he recently told the [Kurier](#). As well he should be. —RS

Photo Credit: Edward Webb-arena Pal

JOHN GILHOOLY

Director, Wigmore Hall

Chairman, Royal Philharmonic Society



When Irish-born John Gilhooly became artistic and executive director of the [Wigmore Hall](#) in early 2005, aged 32, it made him the youngest leader of any of the world's great concert halls. He had been executive director since January 2001, and was passed over for the hot seat when longstanding director William Lyne

retired in 2003. Gilhooly played a blinder in the background during Paul Kildea's tenure as director, and was the obvious choice following [Kildea's shock resignation](#) after just two years.

Gilhooly has overseen the hall's artistic, financial, and administrative transformation over the past 13 years. His tenure as

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artistic director has seen record box office returns and the highest-ever membership levels, as well as a doubling of overall revenue including fundraising.

The fruits of his labors are borne out in the 2006 refurbishment of the hall, the acquisition of a 250-year lease for the venue, and the expansion of programming in both traditional and new directions. He has also built the largest chamber music and song series in the world and introduced an ambitious new-music and commissioning scheme. Plus, he established the highly regarded CD label Wigmore Hall Live In, named *Gramophone's* Record Label of the Year 2011.

His accomplishments have not gone unnoticed: At the top of his trophy list is the OBE (Officer of the Most Excellent Order of the British Empire) for his services to music, awarded to him last June by Her Majesty Queen Elizabeth II. He has for three years been

chairman of the [Royal Philharmonic Society](#), one of the oldest music societies in the world. He holds an honorary fellowship from the Royal Academy of Music and is an honorary member of the Royal College of Music.

True to his roots, Gilhooly is a patron of [Irish Heritage](#), a performing arts group, and the [Cavatina Chamber Music Trust](#). He is also "Music Ambassador" for the London Mayor's Fund for Young Musicians and a trustee of The Opera Group. Small wonder that he has twice been named one of *Time Out London's* "Top 100 Opinion Makers," and is a presence on *Evening Standard's* "Most Influential" list.

His background seems to have had the ideal ingredients for his current post: A native of Limerick, which boasts a strong chamber music and opera tradition, he read history and political science at University College, Dublin (class of '94), and studied voice (a tenor) at the Dublin City College of Music and the Leinster School of Music. —KC



DAVID GOCKLEY

General Director
San Francisco Opera

Trained in composing, conducting, and voice, David Gockley has spent seven years as general director of the [San Francisco Opera](#), making his mark as an innovator who champions new music and wants to make opera for all. Under his leadership, the company has presented six world and two West Coast premieres and also managed to pack in a new production of *The Ring*. His quest to broaden and diversify audiences began in his first months in the job, when, in May 2006, he took opera to the center of the community with a free outdoor simulcast (the first in the company's history) of *Madama Butterfly*. The following year, SFO moved its al fresco telecasts to the AT&T Park baseball stadium, where, using the scoreboard as a screen, it has continued its free simulcasts ever since. To date, the events have drawn a collective 200,000 fans, most nights filling the 27,000-seat stadium to capacity.

Gockley ushered in another first for SFO in 2008, presenting a series of four operas in movie theaters across the country, adding a further 12 titles since. He launched radio partnerships that returned

regular broadcasts to the national and international radio airwaves for the first time in 25 years.

While the Met Opera may have beat him to the punch with its HD broadcasts, the War Memorial Opera House's multimillion-dollar Koret-Taube Media Suite represents the first permanent

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high-definition broadcast-standard video production facility installed in any American opera house. The suite enables the company to produce and transmit live HD simulcasts to various Bay Area venues, as well as provide close-up shots in high-definition video for patrons in balcony seats.

Gockley is carving out new space for offices, a costume shop, a chamber-size theater, an education center, and public archives in the adjacent War Memorial Veterans Building, scheduled to open in fall 2015 under the rubric of the Wilsey Opera Center. Backstage equipment is also being modernized.

The Philadelphia-born Gockley, known for his spicy sense of humor, [arrived in San Francisco](#) from [Houston Grand Opera](#),

where he was general director for more than three decades. During his time there, the company won a Tony, two Emmy and two Grammy Awards; established the HGO Studio for promising young singers and the HGO Orchestra; began annual international radio broadcasts and tours; and became America's leading commissioner and producer of new works. By the time Gockley left in 2006, HGO had 35 world premieres and six American premieres to its credit. He also oversaw the creation of the [Wortham Theater Center](#), HGO's home, built entirely with private funds. —KC

DARREN HENLEY

Managing Director
Classic FM




Darren Henley first joined [Classic FM](#), the U.K.'s only national commercial classical music radio station, in 1994. He had previously freelanced for the station as an overnight newsreader, famously crashing on the chief executive's sofa on Sunday nights, then taking the morning train to [the University of] Hull, where he was studying politics. Over time, Henley intensified his work at the station, becoming a program editor, news manager, program manager, managing editor, station manager, and finally managing director in 2006.

When Classic FM first started broadcasting in 1992, it rejected what was then seen as the rather stuffy tone of the BBC's classical network, Radio 3, opting for the more populist style of stations like New York's WNYC and WGMS in Washington, DC. Though purists railed against the tendency to play "bleeding chunks" rather than full works, the approach swiftly won audiences. It was Henley who solidly established the station's profile among serious music circles, forging links with orchestras, broadcasting more live music, and publishing the dedicated (now defunct) monthly magazine, *Classic FM*. He has authored or co-authored more than 20 books about classical music, including the Sunday Times bestselling [Everything You Ever Wanted To Know About Classical Music...But Were Too Afraid To Ask](#) and an official history of the [Royal Liverpool Philharmonic Orchestra](#).

Henley's audio book for children, [The Story of Classical Music](#), was nominated for a Grammy Award in 2005 and he was named Commercial Radio Programmer of the Year at the Arqiva Commercial Radio Awards in 2009. In 2013 he won the Sir Charles Groves Prize for "his outstanding contribution to British music." He is an active participant in industry conferences, where he campaigns for music with a puppy-like zeal tempered by a winning sense of humor. —KC

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KRISTIN LANCINO

Executive Director
IMG Artists

If Kristin Lancino's track record is any indication, [IMG](#) should have no problem keeping its artists happy, healthy, and au courant. Lancino, [named last May as executive director](#), a position in which she will preside over North and South America, is well-respected in more than one sector of the industry. As a vice president at G. Schirmer, starting in 2007, she spearheaded the development of [Schirmer on Demand](#), the first online score library built by an established publisher. The platform, including 500 large works by 20 composers such as Samuel Barber, Elliott Carter, John Corigliano, and Aaron Jay Kernis, was acknowledged by ASCAP with its Arnold Broido Award for publishers in 2009.

Lancino has proven herself a savvy advocate not just for established names such as Terry Riley, Esa-Pekka Salonen, and Tan Dun but helped sign younger figures such Bryce Dessner, Missy Mazzoli, and Nico Muhly. Prior to G. Schirmer, she ran her own consulting firm, developing programs for major institutions and musicians such as the Chamber Music Society of Lincoln Center, the 92nd Street Y, WQXR, James Conlon, and the Emerson String Quartet. The Emerson players have cited her "invaluable help" in setting up their first [Isaac Stern Chamber](#)

[Music Workshop](#) and "the tireless support she has provided for contemporary music."

She also served for 14 years at Carnegie Hall, culminating in a decade as director of artistic planning. Overseeing all programming and commissioning projects, she designed the [Perspectives](#) series for performers such as Daniel Barenboim, Pierre Boulez, and Andras Schiff, and was involved in longterm artistic and budget planning for [Zankel Hall](#) in preparation for its opening in 2003. As Carnegie's director of education from 1986 to 1994, she developed professional training workshops led by international artists such as Boulez, Alfred Brendel, and Marilyn Horne; renewed the tradition of family concerts; and directed the Carnegie Hall/Rockefeller International American Music Competition.

Asked for a comment about his new direct-report, IMG Artists President Jerry Inzerillo responded that Lancino not only possesses "superb strategic instincts and a profound understanding of performing arts management and operations, but is also a supportive and encouraging colleague and leader, who inspires the team through her dedication, knowledge, and genuine spirit." —RS

Photo Credit: Giuseppe Cacace

STÉPHANE LISSNER

General Manager and Artistic Director
Teatro alla Scala, Milan



After ten years as general manager and artistic director of the [Teatro alla Scala](#) in Milan, the Paris-born Stéphane Lissner, 60, will return to his home city at the conclusion of his contract in 2015 to assume administrative control of the [Opéra National de Paris](#).

Artistically, his time in Milan has been notable for giving greater emphasis to the theatrical side of work, bringing in such

directors as Patrice Chéreau, Richard Jones, Claus Guth, Damiano Michieletto; booking artists who had rarely or never performed at La Scala, including Barenboim, Salonen, Harding, Dudamel, Jordan, Netrebko, Kaufmann, and Garanča; and welcoming back La Scala favorites who had been absent for a long time, like Abbado, Chailly, and Gatti. He is also credited with raising La Scala's profile

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internationally. He put the cat among the pigeons when he banned long-serving *Corriere della Sera* music critic Paolo Isotta from La Scala, having taken exception to his reviews.

On the management side, he has increased the number of performances per year (from 194 in 2004-05 to 280 in 2012-13); attracted more support (from \$16.2 million to \$40.5 million), and improved income from tickets and subscriptions (now running at \$41.8 million).

When [Lissner arrived](#) in 2006, La Scala had been through a prolonged period of total chaos, including longtime [Music Director Riccardo Muti's departure](#), [General Manager Carlo Fontana's firing](#), and the resignation of his successor, Mauro Meli. The first non-

Italian to run the house in its 227-year history, he trod carefully, a strategy that has stood him—and La Scala—in good stead. His diplomatic approach will be further tested by his appointment in Paris, where he will oversee operations at Paris's Palais Garnier and the Opéra Bastille in the wake of savage budget cuts by François Hollande's government.

Lissner founded his first theater, the Théâtre Mécanique, at age 18. In 1977 he became secretary-general of the Théâtre d'Aubervillier, since then making steady progress to the helms of several major organizations, including Orchestre de Paris (1993-95) and the Aix-en-Provence Festival (1998-2006). In 2005 he became musical director of the [Wiener Festwochen](#), a post he has maintained while still sitting in the hot seat at La Scala. — KC



TIMOTHY O'LEARY

General Director

Opera Theater of Saint Louis

The start of Timothy O'Leary's tenure as general director of [Opera Theater of Saint Louis](#) in the fall of 2008 coincided with the arrival of James Robinson as artistic director. Working with the company's longtime Music Director Stephen Lord, they've "focused not on revolution but evolution and building on the strong traditions of OT," as O'Leary puts it with almost giddy understatement. Since assuming his post, he has helped widen the field's repertoire with projects such as the [New Works, Bold Voices](#) series, which comprises the world premieres of three operas, and he's overseen an endowment that has grown from \$16.5 million to more than \$25 million.

O'Leary, 38, is quick to credit others, including predecessors Charles MacKay and Richard Gaddes, as he discusses the company's new initiatives. They include the Engagement and Inclusion Task Force, which builds partnerships in the community tied to the aforementioned new works.

Task Force activities that surrounded last summer's premiere of [Champion](#), for example, not only helped familiarize potential audiences with the inaugural entry in the New Works, Bold

Voices series, they also provoked discussion and exchange across demographic lines. The first opera by jazz composer Terence Blanchard and Pulitzer Prize-winning playwright Michael Christofer, the piece focused on the life of African-American boxer Emile Griffith, whose homosexuality was, at the height of his career in the 1960s, a source of great consternation, both to him and the public.

Sensitive to the subject matter, the company held meetings among its board members, African-American leaders, the head of the city's [Diversity Awareness Partnership](#), and representatives from local universities and the gay and Hispanic communities. "You've got everyone together discussing a work of art and its world premiere that deals with touchy issues in our culture," says O'Leary. "The discussion about artistic work inspires a kind of honest conversation that's sometimes impossible to have in many other settings."

The task force is also part of O'Leary's effort to cultivate a more diverse and younger audience, such as the one that sold out the non-subscription performance of *Champion*. Completing the New Works series are Ricky Ian Gordon and Royce Vavrek's *Twenty-Seven*

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(a reference to 27 Rue de Fleurus, the Parisian address of the opera's protagonist, Gertrude Stein) and Jack Perla and Rajiv Joseph's *Shalimar the Clown* (based on the book by Salman Rushdie). Along with the company's impressive record for new works, O'Leary is staying the course on another of its traditions—teaching young artists. The Gerdine Young Artists Program (named for OSL's founder) trains emerging singers and puts them in supporting and cover roles for mainstage productions. "That tradition," says O'Leary, "will remain strong. It has always been the thing that most energizes our board and audience." —DR

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JOSEPH W. POLISI

President and Trustee
The Juilliard School



Since becoming [The Juilliard School](#)'s sixth president in 1984, Joseph Polisi has overseen tremendous growth, in budget and endowment size (currently \$92 million and \$900 million), curriculum, scholarships, professional partnerships, alumni programs, community involvement, and campus size, including a recent \$199 million renovation. Previously dean of the University of Cincinnati College-Conservatory of Music, dean of faculty at the Manhattan School of Music, and executive officer of the Yale University School of Music, Polisi, 65, has just renewed his contract with the school through 2018.

In this year alone, [\\$7 million](#), [\\$60 million](#), and [\\$10 million](#) has been raised for scholarships. Among contributions the year before was [\\$20 million](#) from Board Chair Bruce Kovner, to fully endow the Historical Performance Graduate Program, added on Polisi's watch. Other of his new programs include the Institute for Jazz Studies, a collaboration with Jazz at Lincoln Center; the academy and

ensemble [ACJW](#), a collaboration among Carnegie Hall, The Juilliard School, and The Weill Music Institute in partnership with New York City schools, which puts post-graduate musicians in schools and on stage; an alliance with the Metropolitan Opera; increased liberal arts courses via a mutual exchange with Columbia University and Barnard College; and an emphasis on the well-rounded musician via a curriculum that includes writing, speaking, information literacy, technology, and entrepreneurship.

Trained as a bassoonist, Polisi has written many articles for professional journals, authored several books, and is a frequent speaker on arts and education issues. He is an honorary member of the Royal Academy of Music, London; a fellow of the American Academy of Arts and Sciences; and the recipient of numerous other honors.

In these times of perceived job scarcity, Polisi says he urges students "to think out of the box, to control your destiny, instead of saying, 'There are five symphonic positions in America and if I don't get one of them I'm going to give up.' There are so many opportunities." —DR


HELGA RABL-STADLER

President
Salzburg Festival

Photo Credit: Julia Stix

At the Salzburg Festival, intendants come and go. The most recent, [Alexander Pereira](#), will leave next fall—two years before his contract was set to end—amid open conflict with local politicians and prominent artists such as conductor [Franz Welser-Möst](#), not to mention threats from the [Vienna Philharmonic](#) about the future of its residency. Fortunately, Helga Rabl-Stadler has not left her office on the top floor of the Festspielhaus since her arrival in 1995. When Gerard Mortier scandalized conservative Austrian circles, she stood by his artistic vision. When Jürgen Flimm left prematurely for Berlin in 2011, she stood by the board while ensuring that the festival would not falter.

The Salzburg native has broken more than one glass ceiling. Before becoming the festival's first female president, she was the first woman to write a regular column on local politics for the *Kurier* newspaper and to serve in Salzburg's Chamber of Commerce. Her economic know-how has proven essential to her position at what is widely held as the Olympic Summit of summer festivals.

Pereira's controversial expansion of events to include more new productions—and an accordingly increased budget—ultimately yielded a record high in ticket sales this year. Reminded of that in an interview with this writer last summer, Rabl-Stadler pointed

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Joseph W. Polisi, President

THE MAGNIFICENT 7

The biggest guns in the biz;
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When the editorial team met to suggest people for our Movers and Shakers issue, all agreed that these names were so obvious as to deserve special mention.



Photo Credit: Mathew Imaging 2011

DEBORAH BORDA

President and CEO, Los Angeles Philharmonic

Perhaps the savviest orchestra administrator on the planet, Deborah Borda has been guiding the good fortunes of the Los Angeles Philharmonic since the Year 2000. Now the biggest-budget orchestra in the country, at \$108.4 million, the Philharmonic last fall reported a \$5.9 million surplus, its tenth in 11 years. She was the force behind the completion of Walt Disney Concert Hall, she "courted" (her word) Gustavo Dudamel until she snagged him for the Phil podium. Borda is known to be the highest-paid orchestra administrator in the business, and she deserves every penny.

ANTHONY FREUD

General Director, Lyric Opera of Chicago

A native of England and law graduate from the University of London King's College, Anthony Freud is an international opera power broker, the only person ever to have served as chairman of both OPERA America and Opera Europa. He's been at Chicago Lyric since 2011, arriving from the Houston Grand Opera and, before that, the Welsh National Opera. He was also an executive producer for Philips Classics for a time.



PETER GELB

General Manager, Metropolitan Opera

Some say he's a genius, others say he's just a really smart marketing guy with good connections. Either way, Peter Gelb's track record at the Met is impressive. To cite but one of his goals, to make opera more accessible, he has put the artform in movie theaters through the much imitated *The Met: Live in HD* series, introduced live and on-demand web streaming, opened up dress rehearsals, made opening night al fresco screenings free to Manhattanites, and overseen 54 new productions, more than a few by theater—not opera—directors with fresh perspectives.



CLIVE GILLINSON

Executive and Artistic Director, Carnegie Hall

He has a lofty title and clipped British accent, but Clive Gillinson's rise to power traces back to humble origins. After spending 14 years toiling in the cello section of the London Symphony Orchestra, he was asked by the self-governing group to be its managing director. He accepted and remained nearly two decades until Carnegie Hall came calling, in 2005. Credit Gillinson with keeping the Grand Dame of concert halls forever young, both in its programming and its bold, cross-continent education initiatives.



KLAUS HEYMANN

CEO, Naxos

Klaus Heymann founded Naxos in 1987 to sell budget-priced classical CDs, mostly by unknown artists. Today, Naxos is the world's largest distributor of classical recordings, both of the Naxos label and others. An early proponent of digital music, Heymann led Naxos to put its entire catalog online for streaming in 1996; in 2002, he launched the Naxos Music Library for use by educational institutions and libraries.



MICHAEL KAISER

President, Kennedy Center

Book author, consultant, international lecturer, and all-round cheer leader for innovation in the arts, Michael M. Kaiser serves in his free time as president of the Kennedy Center for the Performing Arts. He arrived there in 2001 and has completely transformed the place artistically and physically, to the point where it is now one of the major arts complexes in the world. In a former life he was a management consultant to some 50 major corporations and executive director of, among others, the American Ballet Theater and the Royal Opera House.



JANE MOSS

Ehrenkranz Artistic Director, Lincoln Center

Name a festival or series produced by Lincoln Center and you'll find Jane Moss as its overseer: The Mostly Mozart Festival, the New Visions and American Songbook series, the White Light Festival, Great Performers, Midsummer Night Swing, and the free Lincoln Center Out of Doors summer series. She arrived as VP of programming in 1992 and was named to her current position in 2011.



out, with characteristic practicality, that surging technical costs would yield a deficit.

"Anna Netrebko is not the expensive part," she explained. "It is the stage workers who break down a set of *Falstaff* until four o'clock in the morning so that rehearsals for *Così fan tutte* can take place."

The newspaper [Der Standard](#) projects that Festival personnel costs will rise as much as 13 million euros by 2016. And who will have to balance the budget? You guessed it. Although she had planned to step down next year, Rabl-Stadler extended her

contract through 2017 to ensure that all runs smoothly through the interim reign of Theater Director Sven-Eric Bechtolf. The recently appointed Intendant Markus Hinterhäuser does not officially take over until 2016.

"It is a difficult job that is often underestimated," she said recently. "People think it is a job where you have to be here for six weeks a year in the summer, and the rest of the year you just organize. In fact it's a crazy amount of work." —RS

Photo Credit: Klaus Lucka

JESSE ROSEN

President and CEO
League of American Orchestras



As the orchestra world continues to weather a particularly rough cycle, many people in Jesse Rosen's shoes would have despaired long ago, or at least run for higher ground. But even on the dark day last October when the New York City Opera and the Minnesota Orchestra announced irreparable losses, he mustered some positive words: "Let's not let it overshadow other recent developments that make for a more complete picture of what's happening in classical music," he wrote in his [Huffington Post blog](#), citing evidence from an [NEA study](#) that classical music participation has been holding steady since 2008—coincidentally, the same year Rosen became president and CEO of the [League of American Orchestras](#).

During a decade of rising through the ranks at the League, Rosen played a central role in developing new programs, with a particular emphasis on the creation and dissemination of new orchestral repertoire. [Music Alive](#), since its launch in 1999, has underwritten over 70 composer residencies with 54 orchestras. [Ford Made in America](#) has become the largest orchestra commissioning network in the country's history, with a focus on supporting small-budget orchestras. Its successes include Joan Tower's *Made in America*, commissioned and performed by a group of 65 orchestras after its 2005 world premiere by the Glens Falls (New York) Symphony (the recording was subsequently nominated for three Grammy Awards), and Joseph Schwantner's *Chasing Light*,

performed by 60 orchestras following its 2008 premiere by the Reno Chamber Orchestra. He's also helped orchestras be better citizens of their local communities, [partnering with the Ann and Gordon Getty Foundation](#) to create community and investment grants and creating [Orchestras Feeding America](#), a food drive involving 250 orchestras.

When the locked-out musicians of Minnesota Orchestra lost their music director, Rosen was not clinging to the past but thinking about the future, as manifested in the successful audience-building initiatives of the Cleveland Orchestra and the New World Symphony. "These examples of two superb organizations signal to me that excellence and access go hand in hand and that the orchestral experience is both durable and flexible," he wrote. His vision, adaptability, and faith have made him an unflappable leader for America's struggling orchestras, even when blasted by critics, in particular the International Conference of Symphony and Orchestra Musicians (ICSOM).

Rosen was recently named one of country's 50 Most Powerful and Influential People in the Non-Profit Arts by the [Western States Arts Federation](#) (WESTAF): "When Rosen talks, people listen." But he is also no idealist. "Clearly, there is still plenty of hard work ahead of us," he said in a speech at the League's National Conference last year. "This is not the time to take your foot off the gas pedal. We must keep moving forward, and that means actively embracing and promoting change." —RS

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DEBORAH F. RUTTER

President

Chicago Symphony Orchestra Association

Photo Credit: Todd Rosenberg

While many American cities are struggling to keep their orchestras afloat, Chicago is enjoying a Renaissance. And it wouldn't be an exaggeration to credit the actions of a single woman: Deborah Rutter. When she became president in 2003, the symphony was contending with debt, declining audience numbers, and reported tension with Music Director Daniel Barenboim. Although his abrupt departure that year left the orchestra in limbo, it wasn't long before Rutter was successfully courting Riccardo Muti—whom no one expected to return to American soil after his rejection of the New York Philharmonic music directorship.

Despite the odds, she succeeded and, since the maestro officially took over in 2010, the Chicago Symphony Orchestra is enjoying a glowing profile both internationally—most recently [streaming a performance of Verdi's Requiem](#)—and locally. Fundraising and ticket sales were at a [record high](#) for the third consecutive year last season.

Under the guidance of Yo-Yo Ma, whom Rutter installed in the newly created position of creative consultant in 2009, the CSO offers concerts to children five years old and under; in-school workshops; and programming at juvenile detention centers. Muti, who has

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personally made visits to youth-at-risk, is now [such a prominent figure](#) that a young priest reportedly tried to kiss his hand.

Rutter has guided the scope of the orchestra's programming to include series such as [Beyond the Score](#), a media-enhanced, educational format that has been used by orchestras across the country; the successful contemporary series [MusicNOW](#); and the accompanied screenings [CSO at the Movies](#). She has initiated free events such as [Silk Road Chicago](#) and [Keys to the City Piano Festival](#), featuring youth showcases, screenings, lectures, and performances by luminaries such as Emmanuel Ax. Under Rutter, the orchestra has both resumed weekly radio broadcasts and founded its own label, CSO Resound.

The California native was named one of [100 Most Powerful Chicagoans](#) last year. Prior to arriving in Chicago, Rutter tripled the annual budget as executive director of the Seattle Symphony and presided over the construction of Benaroya Hall. She also has held

executive positions with the Los Angeles Chamber Orchestra and the Los Angeles Philharmonic.

"The first important thing about Deborah is that she loves music," Muti told [The Chicago Tribune](#). "To really love music is something very special, especially for a person who has to solve the problems of a big musical institution."

CSO Director of Orchestra and Operations Vanessa Moss calls Rutter "a life-long learner" who also knows how to engage the different constituencies in the orchestra to realize her vision. "Her presentations to the public, to the Board and to donors inspire confidence that the institution is in good hands." Moss also credits an unusual combination of persistence and charm. "These are wonderful attributes when convincing artists to develop long-term associations! Finally, she doesn't rest on her laurels, and doesn't allow others to either." —RS

Photo Credit: Dario Acosta

MARC A. SCORCA

President and CEO
OPERA America



It's been little more than a year since OPERA America opened the [National Opera Center](#) at Seventh Avenue and West 29th Street in Manhattan, but the state-of-the-art facility—carved out of two floors of a building that used to be a fur factory—already is having a decisive impact. "The opera center has transformed our existence and our work rhythm," says Marc A. Scorca, president and CEO of OPERA America since 1990. "It's all hugely exciting, and we're still adjusting to the change." Creating the Center—replete with state-of-the-art rehearsal and audition spaces, studios, and a recital hall, all for rent—was the principal motivation for the national service organization to [move from Washington, DC](#), where it was founded in 1970, to New York in December 2005. Scorca, 56, oversaw that move and the building of the opera center, whose total cost of \$14.5 million includes a \$6 million operating endowment.

Since Scorca arrived, OPERA America's membership has risen from 120 companies to 2,500 organizations and individuals. He's been at the forefront of a field that has seen the demise of several

mid-sized and large companies, including New York City Opera, but also the flowering of smaller ones, many of them performing new works, for which the organization provides seed money. A new program will offer grants of \$10,000 each for workshops and recordings of ten women composers' new operas. That's the first year; in the second year, two companies will receive \$50,000 each to produce two of those works.

Scorca helms an organization with an annual budget of nearly \$5 million, to which \$1.5 million was added to operate the Center. The investment is paying off: in the first year, more than 30,000 people used it; Scorca estimates that number will top 50,000 by early 2014. On a recent Sunday, the Center hosted separate events by Washington National Opera, Los Angeles Opera, and Carnegie Hall. "It's not just that it's sound-proofed and the pianos are tuned and the acoustics are good," says Scorca of the Center. "It's also a meeting place, where you don't know who you're going to run into. It's given a central home to the opera community." —DR

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JANIS SUSSKIND

Managing Director

Boosey & Hawkes Music Publishers Ltd.

Armed with a BA from Princeton University, the Houston-born Janis Susskind joined the London office of [Boosey & Hawkes](#) in 1980, learning the publishing business from the ground up. She became a director in 1997, joined the board as publishing director in 2004, and was made managing director in September 2012. Along the way she coped with personal tragedy when she lost both her first husband, conductor Walter Susskind, in 1980, then her second, former Boosey & Hawkes managing director Tony Fell, in 2011.

Her time at the company has seen an impressive expansion of the composer roster. Louis Andriessen, Harrison Birtwistle, Unsuk Chin, Karl Jenkins, Magnus Lindberg, and James MacMillan were all signed to the London company during the 1990s, followed by Einojuhani Rautavaara and Mark-Anthony Turnage in the early 90's and Mark Simpson in 2013. John Adams, Steve Reich, and the late Elliott Carter joined B&H New York in the 1980s.

Susskind has built an impressive team whose members know the repertoire, are passionate about promoting contemporary music (the sales of which have doubled since 2004), and work hard for composers, negotiating commissions and plotting creative trajectories. The company's revenues continue to rise, having

attracted top composers and creating new income sources from both the back catalog and the front list. Anniversary campaigns like the Prokofiev 50th produced substantial uplifts, while the Britten and *Rite of Spring* centenaries this year, which Susskind's team started work on four years ago, are breaking all records of performance activity. Britten's *War Requiem* was scheduled for 171 performances between January 2013 and July 2014.

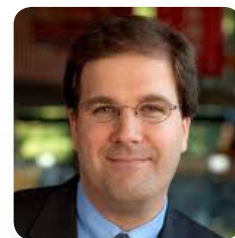
Susskind's management approach focuses on "recruiting special people and maintaining high expectations of them." She believes in encouraging personnel at all levels to hear B&H music performed live, particularly new works, and often fields up to eight staffers at a premiere. The firm spends a high five-figure sum buying tickets each year.

With 75 per cent of B&H income relating to live performances and broadcasts, Susskind is optimistic that live music-making will continue to thrive, including contemporary music. She is equally aware that the changing digital landscape requires vigilance to ensure that new models deliver value, both for composers and the publisher who looks after them. —KC

MATÍAS TARNOPOLSKY

Director

Cal Performances



Matías Tarnopolsky is one of those people who needs to know a lot about a lot of things. As director of [Cal Performances](#) since 2009, he heads an organization that presents and commissions more than 100 performances and projects every year at the University of California at Berkeley. This season's offerings on the hilly campus just outside San Francisco stretch from countertenors and the Vienna Philharmonic to mariachi bands and Chinese ballet companies.

Tarnopolsky's budget is in the \$12 million range, and he has six venues at his disposal. There are four chamber-sized spaces in addition to the main venue, [Zellerbach Hall](#), with approximately 2,000 seats, which opened in 1968. And let's not forget the 8,500-seat outdoor Greek Theater where Sarah Bernhardt appeared in 1906 to bolster the spirits of San Franciscans after the earthquake and fire that nearly destroyed the city. Cal Performances dates its 107-year-old history to that monumental event.

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Tarnopolsky's eclectic background may explain why he's settled in so well on the northern California campus. Now in his early 40s, he was born in Buenos Aires and raised in London. After working as a producer for the BBC Symphony Orchestra and BBC Singers, he came to the U.S. in 1999 for a six-year stint with the Chicago Symphony Orchestra. While there, he helped establish [MusicNOW](#), the CSO's vibrant contemporary music chamber series, and initiated CSO collaborations with some of Chicago's leading dance and theater companies. He left in 2006 to become vice president for artistic planning at the New York Philharmonic.

Soft-spoken but passionate about music, Tarnopolsky has pushed hard on two fronts at Berkeley. He wants to connect Cal Performances more closely to the greater Berkeley-Oakland community and to the 36,000-plus students on the Cal-Berkeley

campus. In September 2010 he launched [Free for All](#), a day of continuous free performances open to anybody who might wander by Zellerbach Hall or other of the venues. That first year he worried that nobody would show up. But Free for All was an instant hit, and now draws thousands every fall. Further to his outreach efforts, Tarnopolsky has organized seminars focusing on music education and the importance of its role in early childhood and grade school.

He's been equally successful connecting visiting artists and ensembles with students. The Vienna Philharmonic, Valery Gergiev, and the Mariinsky Orchestra don't simply give a concert at Zellerbach Hall. They spend time in residence on campus, giving master classes and working with students.

Berkeley by way of Buenos Aires, London, Chicago, and New York. Good training for directing Cal Performances' potpourri of international artists and artistry. —WD



PETER TAUB
Director of Performance Programs
Museum of Contemporary Art Chicago

Photo Credit: Nathan Keay

With his soft voice and subdued body language, Peter Taub doesn't especially stand out in a crowd. During intermissions at [Museum of Contemporary Art](#) concerts, he looks like just another bespectacled, reasonably hip art adventurer, one among the many drawn by the heady mix of unusual dance, music, and theater events in the intimate black box theater.

But Taub, director of MCA's performance programs since the museum launched its first live series in 1996, is one of the most important arts programmers in Chicago. His annual series of approximately 15 productions emphasize the new and unusual. He has brought in artists and ensembles from all over the world, a range that has reached from South Africa's [Handspring Puppet Company](#) to the Montreal-based dance company [Compagnie Marie Chouinard](#).

Like many live performance presenters, museums often find themselves in a cultural bind in their home towns. Ignore the local scene and alienate resident artists and fans who love them. Program too much local art and be dismissed as provincial. Taub has managed to find exactly the right blend of local, national, and international.

The balance came about partly as a solution to a practical problem. To keep costs down, he regularly partners with local groups as he plans his seasons. In 1997 [Chicago Chamber Musicians](#), one of the city's finest traditional groups, launched a three-year series to bid farewell to the 20th century. Taub incorporated their concerts, titled Music at the Millennium and showcasing important 20th-century composers, into MCA's series.

Other multi-year commitments followed. [Fulcrum Point New Music Project](#), eighth blackbird, and the International Contemporary Ensemble (based in Chicago in its early years) have all had residencies at the MCA's 300-seat theater. Taub also has fostered collaborations between music groups and Hubbard Street Dance Chicago.

At the same time, however, he has brought important national artists to Chicago music lovers. In 2011 ICE presented two John Luther Adams works in one evening. The concert opened with *In the White Silence* in the theater and then moved into an MCA gallery for an all-percussion performance by Steve Schick of *The Mathematics of Resonant Bodies*. The rapt audience listened while surrounded

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by an exhibit titled *Without you I'm Nothing; Art and its Audience*. Last spring Taub's series included the world premiere of David Lang's *The Whisper Opera*.

No need for Taub to shout. His programming speaks for itself.
—WD

LIMOR TOMER

General Manager, Concerts and Lectures
Metropolitan Museum of Art



Mention [Alarm Will Sound](#) and the Metropolitan Museum of Art in the same breath and images of thieves making off with priceless art objects spring to mind.

Since Limor Tomer arrived on the museum premises in May 2011, however, Alarm Will Sound and the Met are no longer strange bedfellows. The group is just one player in Timor's cutting-edge lineup of concerts and lectures at New York City's temple of high visual art.

Music and the Met have a long and generally happy history. For almost six decades, the museum has offered a regular series of live performances and lectures. Under Hilde Limondjian, Tomer's longtime predecessor, the building's Grace Rainey Rogers Auditorium was the place to hear established classical groups like the Beaux Arts Trio. Or, more recently, the [Pacifica Quartet](#) traversing the complete Shostakovich and Beethoven string quartets.

With more than 200 events a year, the range has traditionally been wide. Music by American composers celebrated the opening of the refurbished American Wing Galleries. [Vince Giordano and the Nighthawks](#) played Scott Joplin and George Gershwin to complement an exhibit devoted to early 20th-century photographer Alfred Stieglitz.

Tomer has extended the range even farther. The 51-year-old Israeli native, formerly associated with WNYC and an adjunct performing arts curator for the Whitney Museum, has renamed the series Met Museum Presents. In December 2012, to accompany an Andy Warhol exhibit, she booked pop artists poet/singer/songwriter [Patti Smith](#) and the duo [Dean & Britta](#). The 2013-14 season ranges from country singers Rosanne Cash to the Calder Quartet performing the complete Bartók string quartets paired with David Longstreth of the rock band the [Dirty Projectors](#).

This fall Timor deployed four early music ensembles and soloists to the Met's newly renovated European painting galleries. [Quicksilver](#), a period instrument ensemble, performed Italian sonatas in the Italian Baroque galleries and harpsichordist Jory Vinoker played Couperin in an 18th-century French gallery.

She has also done away with performance-only residencies. As she told *The New York Times* on her arrival, "What we'd like is something more holistic and institution-wide: shorter, more intense residencies, with our artists active on different platforms."

Alarm Will Sound? Music to the Met's ears. —WD



MARK VOLPE

Managing Director
Boston Symphony Orchestra

Photo Credit: Stu Rosner

Mark Volpe oversees what might be considered a musical empire: the [Boston Symphony Orchestra](#), the Boston Pops, and Tanglewood, the BSO's summer festival in the Berkshires and home to the

[Tanglewood Music Center](#) for pre-professional musicians. The advantage of owning 800 acres in western Massachusetts is but one point the BSO's managing director brings up to underline the

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organization's general good fortune amid challenges that face all major arts institutions.

Now in his 16th year at the helm, Volpe is the motor behind the growth of the operating budget from \$49.9 million (in 1997) to \$86.3 million, and the endowment from \$149 million to \$435 million. He's worked with soon-to-be three music directors—Seiji Ozawa, James Levine, and, as of next September, Andris Nelsons. When Levine's health forced him to skip concerts and ultimately resign after seven seasons, Volpe kept a supply of eminent maestros (Christoph von Dohnányi, Bernard Haitink, Lorin Maazel) and gifted young conductors on the podium.

He has brought the orchestra deeply into the technological age. "One thing we can learn from sports empires is how they use media to drive people to events," Volpe says. "It's a source of revenue for them. When I speak with our players, we talk about how to

use media." The web site draws 7.3 million visitors each year and has generated a total of \$85 million in revenue. The orchestra sells thousands of tickets—for Symphony Hall and Tanglewood—online, as well as recording downloads and merchandise. Among his strategies for luring new audiences, Volpe has instituted several reduced-ticket policies aimed at college students and people under 40, and added a [BSO101](#) series at Symphony Hall.

He is determined to raise the profile of the BSO brand ever higher. "When people say Boston, certainly they're going to think education and medicine, but when they think culture I want them to think about us," he says. "With that comes philanthropy. If you matter, people will invest." Yet Volpe never takes the orchestra's healthy financial position for granted: "Frankly, I see one of my roles is to make sure not that we just give great concerts in 2013, but that the orchestra is here 50 years from now." —DR

Photo Credit Helen Atkinson

ROGER WRIGHT
Controller BBC Radio 3
Director BBC Proms



Roger Wright has been controller of the BBC's classical music and drama network, [Radio 3](#), for 15 years—his longest stay in any job, further enlivened in 2007 when he also became director of the [BBC Proms](#). His work has met with a mixed response, his achievements with the Proms widely lauded, his efforts to popularize the radio network provoking much dissent. He bats off criticism with a schoolboy-like humor (he is addicted to poor puns) and lets off steam on the tennis court when a knee injury permits. Wright is in charge of Radio 3's editorial strategy, commissioning, and scheduling policies. He is also responsible for four of the BBC's performing groups: the BBC Concert Orchestra, the BBC Philharmonic, the BBC Symphony Orchestra, and the BBC Singers.

Under his leadership, BBC Radio 3 has increased its commitment to live music and to nurturing young artists. He has heartily embraced the digital era, including a controversial Radio 3 Beethoven download project in 2005, which prompted one million (free) downloads of the Beethoven symphonies in one week, to the chagrin of some record company executives. Wright has

been the driving force behind groundbreaking composer-focused seasons such as The Beethoven Experience, A Bach Christmas, Webern Day, and most recently, the complete works of Mozart and Schubert.

Contemporary music is central to Wright's vision in both his jobs, and the publicly funded Proms season is notable for the number and range of its premieres, many of them BBC commissions. While the BBC does not discuss internal funding arrangements, it is clear that Wright has been successful in convincing the right people to maintain support for BBC's classical output.

Educated at Chetham's School of Music, Manchester, Wright earned his music degree at the University of London. He started his career at the British Music Information Center, ultimately running the world's largest collection of British contemporary music. After a spell as senior producer of the BBC Symphony Orchestra he became artistic administrator of the Cleveland Orchestra (1989 to 1992), then executive producer and then vice-president, artists & repertoire, at Deutsche Grammophon, where he managed the artistic planning and production of all DG's audio and visual output.

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Roger Wright is a fellow of the Royal College of Music, a fellow of the Radio Academy and an Honorary Fellow of Royal Holloway, University of London and Honorary Member of the

Royal Northern College of Music. He has received the Association of British Orchestras Award for his outstanding contribution to orchestral life in the U.K. —KC

FRANCESCA ZAMBELLO

Artistic and General Director
Glimmerglass Festival
Artistic Director
Washington National Opera



Staging *Annie Get Your Gun* and Wagner's *Ring of the Niebelungs*—just another day (or two) at the office for Francesca Zambello. Wide-ranging doesn't begin to describe Zambello's career, past or present. Born in 1956, she grew up in Europe and attended Moscow University but finished her college work in the U.S., at Colgate University. Early on, she served as an assistant to noted opera director Jean-Pierre Ponnelle (d. 1988).

She got her first real taste of running an opera company at the scrappy little Skylight Opera Theater (now called [Skylight Music Theater](#)) in Milwaukee from 1984 to 1991. Working for a time as co-artistic director with Stephen Wadsworth, Zambello presided over highly praised seasons that stretched from Baroque rarities (the American premiere of Antonio Cesti's *Orontea*) to Gilbert and Sullivan and Ricky Ian Gordon.

That same eclectic spirit permeates her work today. Since arriving at [Glimmerglass](#) in 2010, Zambello has enhanced the summer festival's reputation for inventive repertoire and fresh stage ideas. The 2013 season included Lerner and Loewe's *Camelot* and Zambello's own staging of *The Flying Dutchman*. She also directed David Lang's haunting *the little match girl passion*, which she paired with a dance-infused production of Pergolesi's *Stabat Mater*.

Glimmerglass also is a place where singers stretch their horizons. During 2010 and 2011, soprano Deborah Voigt celebrated the

centennial of Puccini's *The Girl of the Golden West* in style, singing Minnie, its stout-hearted heroine, at the Met, San Francisco Opera, and Lyric Opera of Chicago. But in summer 2011 at Glimmerglass, she traded Minnie's pistol for Annie Oakley's rifle, starring in Zambello's production of Irving Berlin's [Annie Get Your Gun](#).

On the much larger stage of [Washington National Opera](#), Zambello continues to emphasize innovation. Last year the company announced plans for an American Opera Initiative, by which rising young composers work with such mentors as composer Jake Heggie and librettist Mark Campbell. This fall WNO presents the early results of that program with three 20-minute operas. Its current mainstage season includes Heggie's acclaimed 2010 opera *Moby-Dick*.

And, as if running an opera company and a summer music festival didn't keep her busy enough, Zambello continues to direct away from her home bases. In spring 2012 she helped Lyric Opera of Chicago leap into the world of musical theater with an effervescent production of [Show Boat](#); that same year she mounted the world premiere of Christopher YOUNG's [Heart of a Soldier](#) for the San Francisco Opera. Traveling the world to stage operas, running a summer festival, steering a major opera company. Perhaps—like Annie Oakley—Zambello's just "Doin' What Comes Naturlly." —WD

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