

musical  
america  
SPECIAL REPORTS

November 2012

RISING  
STARS *in the*  
PERFORMING  
ARTS



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Each article in this issue is also found on our website, MusicalAmerica.com, in the [Special Reports](#) section.

## Introduction

When you hear the phrase, “rising star,” what comes to mind? The four-year-old mastering Beethoven on YouTube? The budding maestro? The next Pavarotti?

Those are accurate enough definitions, but they don’t qualify as Musical America Rising Stars. Our stars toil in the trenches. They are the unsung heroes who nurture, book, present, promote, and raise money for everything from large-scale opera productions to tiny “alternative classical” music festivals. Without them, public performance would be an endangered species, the field moribund, artists out of work.

So who are these people, and what makes them “rising” as opposed to already in the firmament? Our criteria were that they had to be under 40 and contributing to the field in ways novel, ingenious, forward-looking or all of the above. To find them, we first canvassed the field. Second, we assigned writers to each of the categories: Edna Landau to [artist management](#); Brian Wise to [orchestra leadership](#); Wynne Delacoma to (non-orchestra) [presenting](#); Sarah Bryan Miller to [communications/public affairs](#); Heidi Waleson to [education](#); Amanda Ameer to [radio and recording](#). Each contributed his or her own ideas, each carried out step three, interviewing our candidates.

Some stars invented their own models, such as Matt McBane, the composer/violinist turned entrepreneur who brought together a few friends for a weekend of alternative-classical music making in Carlsbad, CA, over a decade ago and has continued to do so ever since. In the process, the Carlsbad Music Festival has commissioned 12 new works and been recognized by ASCAP with an award for Adventuresome Programming.


Susan Schaffer, on the other hand, has figured out a way to make an old model new again, by connecting the music she programs on American Public Media’s *Performance Today* to current events, or being unafraid to air the new and unusual. “Our phone lines light up with people who don’t necessarily listen to classical music every time we play *Azul* by Osvaldo Golijov.” She makes a conscious effort to encourage call-ins, turning radio into a truly interactive medium.

So here are our 30 under 40, inventing the new, reinventing the old, tilling the soil that keeps the performing arts fresh and vibrant.

Regards,

Susan Elliott  
Editor, Special Reports





# Vadim Repin

Photo: © Kassara/DG

*“Simply the best, the most perfect violinist I have ever heard.”*

—Yehudi Menuhin

## CONTACT INFO

General Management for Vadim Repin  
Interclassica Music Management  
Schönburgstrasse 4, A-1040 Vienna, Austria  
Telephone +43 1 585 3980  
[www.interclassica.com](http://www.interclassica.com)  
[www.vadimrepin.com](http://www.vadimrepin.com)

INTER CLASSICA  
MUSIC MANAGEMENT

North American representation for Vadim Repin  
Columbia Artists Management LLC  
R. Douglas Sheldon  
Denise Pineau  
Telephone +1 212 841 9512  
[www.cami.com](http://www.cami.com)

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# RISING STARS

In...

## Artist Management

By Edna Landau



**JOHN ZION**  
Booking/Artist Manager,  
Melvin Kaplan, Inc.



**KRISTIN SCHUSTER**  
Artist Manager,  
IMG Artists



**NICKI WENHAM**  
Artist Manager,  
Ingpen & Williams



**JAMES EGELHOFER**  
Project Manager,  
First Chair Promotion



**RIKA IINO**  
Founder and  
Producer,  
Sozo Media



### EDNA LANDAU

*Edna Landau has become a household name in the world of artist management. After completing a 23-year tenure as managing director of IMG Artists, she has chosen to share her considerable career insight by venturing into institutional and individual consulting and writing a widely read weekly column for [MusicalAmerica.com](http://MusicalAmerica.com) entitled [Ask Edna](#).*



**JOHN ZION**  
Booking/Artist  
Manager, Melvin  
Kaplan, Inc.

John Zion is the kind of person you want to be on the phone with when everything is going wrong around you. He is calm, thoughtful, focused, and attentive. I first met him when I was director of career development at the Colburn School and he approached us to see if we were interested in having the American String Quartet do a master class while in Los Angeles for a concert. His elegant and thorough emails immediately caught my attention.

John studied at Lawrence University and the Hartt School of Music, where he received his undergraduate degree in violin performance. After a year as a string teacher in the public schools, he decided to embark on a new direction. He wrote to all the East Coast managements about a possible internship and was accepted by Melvin Kaplan. In that first summer of 2008, John identified a number of presenters with whom the management had never worked before and began to develop relationships with them. Kaplan told me recently that he kept John on, even though he didn't have the budget for it, because of the passion and dedication he brought to his work. He had never met anyone like him with all the natural instincts of what to do in a given situation, when, and why.

In the intervening years, John has made valuable contributions in an office where artists are shared among

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managers and booking agents. He organized a commissioning project with the Pacifica Quartet that brought together Wigmore Hall, Suntory Hall, and support from Music Accord. He also helped the American String Quartet conceive of an all-sextet program with guest artists Roberto and Andrés Díaz. Violinist Rachel Barton Pine, one of the company's newer artists, speaks of John as a "terrific strategic thinker with a long-term career perspective." She also welcomes his style of personal interaction, which has elicited frequent compliments from presenters. Edward Yim, artistic administrator of the New York Philharmonic,

described John well when he said: "John presents himself with both confidence and modesty. That's a hard balance to strike in the early part of one's career but it comes with knowing what you are talking about."

Like all artist managers, John puts in very long hours. JetBlue gets him from his Burlington, VT, office to New York in no time, but he is never sorry to return to his home, just three blocks from work. Perhaps it's the majesty of New England that helps him maintain the exceptionally healthy and balanced perspective he brings to everything he does.



## KRISTIN SCHUSTER

Artist Manager,  
IMG Artists

One of the first things Kristin told me about herself is that she likes to look at chaos and bring order to it. That makes her a real natural for the job! Her road to artist management began as a student of cultural science at Leipzig University, where she was required to complete an internship. Her piano teacher, mother of world-renowned violinist Julia Fischer, suggested she intern with Julia's manager, Jack Mastroianni. Fortunately, she followed that advice. Four years later, he offered her a job at IMG, which she accepted when she completed her studies 13 months later! (He told me that he patiently waited for her because he knew she would be a huge star in the business.) In the years since, she feels she has begun to trust her judgment in regard to what makes a singer great. She has been given the opportunity to sign and develop new talent and is thrilled by the prospect of making a real difference in artists' lives. She also considers herself very fortunate to work alongside Mastroianni for performers including Renée Fleming, Angela Gheorghiu, Jean-Yves Thibaudet, Julia Fischer, and, a recent discovery, 26-year-old mezzo-soprano Tara Erraught.

What makes Kristin stand out? Legendary veteran of public relations Mary Lou Falcone extols her great integrity, her patience in

learning the trade, and her unfailing ability to evaluate a challenging situation, wrap her arms around it, and work it through. Renée Fleming offers similar high praise: "Kristin is exceptionally gifted and I know we will see big things from her in music management. She has a rare combination of intelligence, understanding of complex contracts, organizational skill, and attention to detail. Even more important perhaps—she is a quiet but strong advocate for the artist and I really enjoy working with her."

When I asked Kristin to describe her work ethic, she responded: "I believe in doing quality work. Artists pay us to represent them. We need to take great care with every communication on their behalf and we have a responsibility to maintain their image. We don't own the artists or their careers. In the end, all we have is our integrity. It alone defines who we are." What a refreshing and mature new presence on the artist management scene!

www.uzanartists.com

**uia**

**BERNARD UZAN**  
Director  
e: bernard@uzanartists.com

**VANESSA UZAN**  
Managing Director  
e: vanessa@uzanartists.com

**DANA O'CONNELL**  
Artist Manager  
e: dana@uzanartists.com

250 West 57th St.  
Suite 1932  
New York, NY 10107  
212 969 1797

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## NICKI WENHAM

**Artist Manager,  
Ingpen & Williams**

It is thanks to Atholl Swainston-Harrison, chief executive of the International Artist Managers' Association ([IAMA](#)), that I learned about Nicki Wenham, an artist manager at Ingpen & Williams in London. She caught his attention not only as a diligent and gifted young artist manager but as the founder of Young People in the Arts—an organization that grew out of her belief that the younger generation of artist managers needed increased opportunities to network and learn about the industry in real-life situations, away from their desks. YPIA offers its members opportunities to listen to and meet leaders of the music and theater worlds and to attend performances and social events in interesting and sometimes untraditional venues. YPIA's extreme success has attracted attention worldwide.

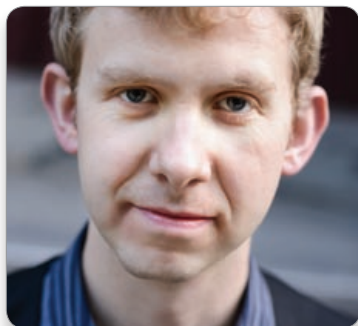
Nicki Wenham's early years were filled with music. She studied piano with her mother and subsequently took up the cello. While studying music at university in Birmingham, she

realized she didn't want to pursue a performing career and so began to apply for internships. She landed one at the Orchestra of the Age of Enlightenment, where contact with artist managers solidified her career objective. After working for three years at Sullivan Sweetland Management as an assistant manager, she met David Sigall, a director of Ingpen & Williams who offered her a job in 2008, working with him for all of his artists. She speaks with reverence about her mentor and says that his most significant message to her has been about the importance of building relationships and trust—something that doesn't happen overnight. Nicki asked David to recommend her for the highly competitive [Clare Emerging Leaders Course](#) in March of 2012, a week-long program that she found invaluable. With his encouragement, she has begun to sign artists on her own, most recently cellist Oliver Coates, artist-in-residence at Southbank Center in London. She can hardly contain her excitement about helping him to develop his career.

Ingpen & Williams pianist Joanna MacGregor praises Nicki's intelligence, energy, and receptivity to new ideas. Without her persuasive powers, she never would have agreed to play a program of Bach, Shostakovich, and George Crumb at London's 100 Club, a venue better known for pop, rock, and jazz. Prescience and persistence—these are qualities that bode very well for a young artist manager.

## JAMES EGELHOFER

**Project Manager,  
First Chair Promotion**



In mid-2012, James took leave of a managerial position after eight years with IMG Artists to focus on strategic projects for artists he admires that he feels cannot be realistically pursued within the structure of a large commercial management.

Now working as a freelance project manager in association with Amanda Ameer, founder of First Chair Promotion, James has assumed

managerial responsibilities for violist Nadia Sirota, singer/pianist/composer Gabriel Kahane, flutist Claire Chase, and composer David Lang. He has also developed a special projects association with artists such as Hilary Hahn, Jonathan Biss, Johannes Moser, and Chris Thile, who have come to respect and greatly value his ability to think “out of the box” and lend structure and financial feasibility to the development of some of their special artistic goals. Nadia Sirota told me: “My performing life is kind of a patchwork quilt of collaborations and solo projects; it involves strange venues and radically different contexts. James is a great match for me because he is comfortable with a whole array of presenters, styles, and genres. He's very smart and understands why I feel that reaching all of these audiences is important.” Presenters also respect James's judgment and insight.

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Jeremy Geffen, director of artistic planning at Carnegie Hall, said: "He possesses enormous integrity and is a great facilitator with ideas."

James played a variety of musical instruments as a youngster and started writing music and producing musicals while at Brown University. Feeling strongly that he wanted to be close to artists and involved in the music industry, he applied for an entry-level job at IMG Artists. His intelligence, enthusiasm, and openness to any type of job responsibility were evident from the start. While at first handling mostly logistics for Hilary Hahn, he developed a closer relationship with her through his appreciation of Josh Ritter,

a singer songwriter with whom she sought to tour. He went on to manage her for nearly five years while at IMG. He also helped her produce her "Encores" project, a collection of 27 new short pieces commissioned from contemporary composers.

It is very hard to put James's work in a concise category. Yet one thing seems very clear. As we witness the barriers between classical music and other musical genres fade away and artists increasingly wanting to curate their own careers, James would seem to be a natural go-to person as artistic partner for general or project management. His future looks bright indeed.



## RIKA IINO

**Founder and Producer,  
Sozo Media**


Riko Iino seems to have made all the right decisions for a successful career as a manager and producer, equipping herself early on with a full array

of business and marketing skills to complement her extensive knowledge of music. As she puts it, "I am an and/and person."

Rika gained valuable industry experience while majoring in music at Columbia University. She garnered her first exposure to fashion and producing fashion events through the school's Lunar Gala. A summer job with the NHK took her back to her native Japan where, as assistant to the executive producer for the "Super Concert" (Natalie Cole, Kiri Te Kanawa, André Previn, and the NHK Symphony), she was smitten by the excitement of live production. While still at Columbia, Rika began to work part-time for the Orpheus Chamber Orchestra, learning the ropes of arts administration, marketing, and finance. Her first full-time job was with Carl Fischer, where the experience of working with living composers created the foundation for all of her current endeavors.

Fulfilling her desire to work independently with composers who perform their own music, Rika founded Sozo Media in 2001.

Sozo (Japanese for imagine and create) identifies and develops artists and projects that challenge convention and cross artistic and cultural boundaries. Her earliest client was avant-garde string quartet ETHEL, which then led her to composer/performer Daniel Bernard Roumain (DBR). She refers to her clients as "business partners," and it is clear that her broad range of skills and uncanny intuition for emerging artistic trends allows for a partnership that is quite different from the traditional manager/artist relationship. Composer/cellist/trombonist Dana Leong told me: "Rika is an extremely thoughtful, supportive, and essential business partner whose early training in classical music allows her to propose creative strategies that are true to my art, while adding valuable experience in promotion and event presentation." In the case of DBR, Rika collaborates closely with his manager at Opus 3 Artists, Nicole Borelli-Hearn, to bring to fruition the artistic projects that are most meaningful to his career. Ms. Borelli-Hearn praised Rika as a "wonderful partner for managers" and described her as elegant, unruffled, very savvy, and always pragmatic.

After having realized at a recent ISPA Conference in Seoul how beneficial it is for young independent managers and arts producers to share their ideas and dreams, Rika recently founded The Cabin Society, a support network for young arts entrepreneurs. It appears that the road to success for future creative thinkers in the arts will be less lonely and more navigable thanks to Rika and her visionary contemporaries. 



In...

# Orchestra Leadership

By Brian Wise



**MACHAEL COSTA**  
Executive Director,  
Philharmonia Baroque  
Orchestra



**RICHARD DARE**  
Chief Executive Officer  
and Managing Director,  
Brooklyn Philharmonic



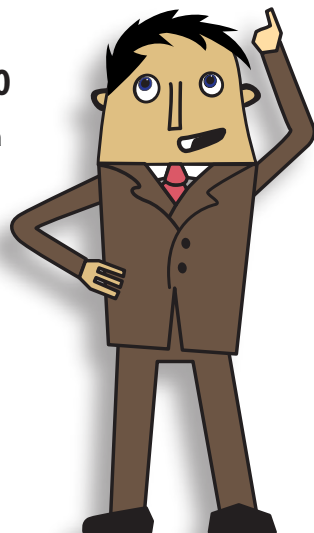
**LISA DIXON**  
Executive Director, Portland  
Symphony Orchestra



**MIEKO DI SANO**  
Executive Director,  
Symphony Orchestra  
Augusta



**MARK C.  
HANSON**  
CEO/Executive  
Director, Houston  
Symphony



## BRIAN WISE

Brian Wise is an editor at WQXR Radio where he covers classical music for [WQXR.org](http://WQXR.org), produces a music-industry podcast, and oversees an online video performance series. He also writes about classical music for Listen magazine, The Strad, and BBC Music.



**MICHAEL  
COSTA**  
Executive Director,  
Philharmonia  
Baroque Orchestra

Michael Costa joined the [Philharmonia Baroque Orchestra](http://Philharmonia Baroque Orchestra) in 2010 on the

heels of completing the League of American Orchestras' [Essentials of Orchestra Management Seminar](#). His first job under then Executive Director Peter Pastreich was acting director of finance. He was quickly (as in, within two months) promoted to director of finance and administration, then to general manager, and finally, in December 2011, to executive director, succeeding the retiring Pastreich, his mentor.

As the PBO's chief administrative officer, Costa also oversees the Philharmonia Chorale, the Philharmonia Baroque Orchestra Period Instrument Trust, and the group's record label, Philharmonia Baroque Productions, which has issued four recordings (including one Grammy nominee) since its launch last year.

PBP is but one component of Costa's game plan to raise the orchestra's public profile.

"Our name is both a blessing and a curse," he says, adding that the PBO actually performs repertoire through the early Romantics. "The 'Baroque' part can be really off-putting to some folks; they tend to think immediately 'old and dusty,' as in, 'are they wearing wigs?' 'are they wearing costumes?'"

To broaden the orchestra's appeal, Costa has plans to launch a series of online videos that are designed to dispel the musty conno-

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tations of early music. “What we really emphasize is getting shorter chunks out there—three- to five-minute segments and movements of works—to give people a sense of what it’s like to be there as part of a concert and hopefully entice them to come and hear us.”

Born in Providence, RI, Costa holds a BA in Classics from Brown University; a BA in Music from Rhode Island College, where he studied voice and piano; and an MS in Education from Northwestern

University. He started his career as a classroom teacher on Chicago’s South Side before moving to San Francisco to take a job as a program coordinator at Resources for Indispensable Schools and Educators (RISE), a nonprofit that places teachers in low-income communities. After a year working for a software firm that consults for nonprofits, he decided to return to his first love—a lucky move for the business in general and the PBO in particular.



## RICHARD DARE

**Chief Executive Officer  
and Managing Director,  
Brooklyn Philharmonic**

“I’m very new to the orchestra world and I don’t know anything about it,” Richard Dare remembers telling the [Brooklyn Philharmonic](#) musicians and board when he first arrived as CEO last year. “What I do bring is a lot of entrepreneurial and management experience.”

Dare spent the better part of the last decade traveling between the U.S. and Asia as the head of Pacific Rim Partners, a private investment firm that builds and controls U.S. brands in Asia. As an investment strategist, he cut deals with Mitsubishi, NTT Communications, and Pioneer Corporation. He also founded WestJets, a corporate air service that he later sold to Warren Buffet.

Initially courted as a potential board member, Dare was eventually convinced by the board of directors to take the top staff job; at the time, the orchestra had been dormant for a season, having run out of funds and been forced from the Brooklyn Academy of Music. Unafraid to apply his for-profit strategies to an organization in dire need of a shake-up, Dare determined that, rather than being just another freelance group competing for the same old audiences, the Philharmonic needed to find its own, unique niche.

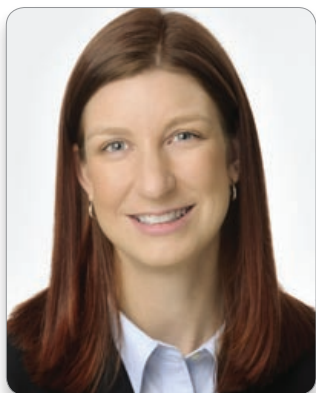
“There’s more to running a company than paperwork,” says Dare of his management philosophy. “Part of the role of an arts

manager is to take a much more proactive approach than perhaps people have envisioned in the old model. There are a lot of mission statements that are committee-driven but when the rubber hits the road, you actually have to step into the community and ask, ‘Are we doing the right thing? Is this on mission for us? Is our mission the right one?’”

Working closely with Artistic Director Alan Pierson, Dare focused on building community partnerships with three far-flung Brooklyn neighborhoods, conducting “town meetings” with each of them to determine what would best appeal to and engage their respective audiences. Such two-way conversations—not to mention research by Philharmonic staffers—yielded highly targeted programming.

Taking the orchestra with tailor-made repertoire to Brighton Beach’s Millennium Theater, Bedford-Stuyvesant’s Restoration Plaza, Brooklyn’s Prospect Park, and Downtown Brooklyn’s new Roulette Theater, Dare has managed to successfully reboot the Brooklyn Philharmonic. For Brighton Beach’s large Russian population, for instance, the orchestra in February will combine local folk songs and singers with folk-inspired music by Stravinsky, Shostakovich, and Prokofiev, “as well as performances of new arrangements of beloved Soviet-era Russian folk songs created by Russian-American composer Lev ‘Ljova’ Zhurbin,” reads the advance billing.

Dare’s approach has attracted the attention of the orchestra establishment. Indeed, he has earned a certain notoriety through his blog on the [Huffington Post](#), where he takes a no-holds-barred approach toward such hot-button issues as concert etiquette and the role of unions. The title of his most recent entry reflects his fearlessness about shaking up old mores: [The Scandalous Failure of Music and Art](#).



## LISA DIXON

**Executive Director,  
Portland Symphony  
Orchestra**

In recent years, Portland, ME, has welcomed a wave of locavore restaurants, urban farms, and warehouses-turned-galleries featuring local artists. Lisa Dixon wants the city's [Orchestra](#)—now nearing its 90th anniversary—to be part of this cultural rebirth. Since her arrival in 2010, she's sought to put a more welcoming face on this once-troubled group. A new annual "Discovery" concert that features \$10 tickets last year drew 1,900 people to the orchestra's home base in

Merrill Auditorium, 60 percent of whom were first-time attendees. In October, the symphony hosted a free season kick-off party at One Longfellow Square, a downtown venue that normally presents pop and folk acts.

Dixon came to Portland from the Memphis Symphony Orchestra, which she joined in 2008 as director of operations and community engagement. She was promoted to COO within a year's time, having developed a series of highly successful community partnerships. A graduate of the League of American Orchestras' [Management Fellowship Program](#), she apprenticed in assorted posts with the Boston and North Carolina symphonies after earning a BM in clarinet performance and music education from the Eastman School of Music.

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### COMPETITION DEADLINE:

December 1, 2012

### COMPETITION REQUIREMENTS:

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A native of Minnesota, Dixon arrived in Portland when the Orchestra was emerging from a highly troubled period; she credits her predecessor, Ari Solotoff (who moved on to the Philadelphia Orchestra) with setting the PSO on the right path. Her priority, aside from staying the course financially, was creating a three-year strategic plan that focused on “being an active part of community life.” The orchestra has sent brass quintets to games of the Portland Sea Dogs, a minor-league baseball team, and Dixon has encour-

aged Music Director Robert Moody—whom she first met in Memphis—to keep accessibility in mind, not so much in programming but in pre-concert talks and in engaging with the locals. Her success is borne out in the *Maine Sunday Telegram’s* recent description of Moody as being “clearly comfortable” in his role as “classical music’s local go-to guy.” At 31, Dixon believes her relative youth can be an asset in speaking to potential audiences. “It’s just trying to get out there and behave the way we want to be perceived.”

## MIEKO DI SANO

**Executive Director,  
Symphony Orchestra  
Augusta**



Since Mieke Di Sano became executive director of [Symphony Orchestra Augusta](#) in August, she has plunged into a project that will give the organization its first home in its 57-year history. The orchestra, with a \$1.3 million budget, recently took possession of Miller Theater, an abandoned art deco movie theater downtown, and embarked on a \$23 million campaign to restore it and build an endowment. Nearly half of the funds have been raised, but Di Sano still has a large task ahead—from finalizing construction designs to overseeing the establishment of a presenting arm that will bring in touring artists. The theater is slated to open in 2014.

Di Sano has done a lot in a short period of time. She recently completed a year as a fellow with the [DeVos Institute of Arts](#)

[Management](#) at the John F. Kennedy Center for the Performing Arts in Washington, D.C. Prior to that she served as the orchestra manager of the Aspen Music Festival and before that as artistic administrator for the Young Musicians Foundation in Los Angeles. Originally from San Jose, Di Sano holds a BM from the University of Michigan and both an MA and DMA from the University of Southern California in French Horn Performance.

An executive recruiter told Di Sano about the SOA job and the Miller Theater project. “That really intrigued me,” she said. “It also sent up some red flags: ‘Okay, how do you support having a concert hall?’” But, she added, “They’ve really crossed their t’s and dotted their i’s.”

Like many of her colleagues, Di Sano is keenly aware of the importance of connecting the orchestra to its environs. “I try to go into every store in downtown and just introduce myself and talk to people and hear about what they want in their community,” said Di Sano. “How can we make quality of life better here in town through the symphony? How can we be economic drivers at a time when the economy is really struggling? How can we help the city to attract businesses from outside to move their headquarters here? I think about that every day.”



*continued on p. 12*





**MARK C.  
HANSON**  
CEO/Executive Director,  
Houston Symphony

Mark Hanson is something of a prodigy when it comes to orchestra management. A recipient of the American Symphony Orchestra League's 2003

Helen M. Thompson Award for exceptional leadership at the ripe old age of 29, he arrived at the [Houston Symphony](#) as CEO in May of 2010, at a time when the musicians' contract was up for renewal and the orchestra was carrying a heavy long-term debt. The following October, on the eve of the orchestra's first European tour in over a decade, a new, five-year financial plan was in place, along with a four-year musicians' contract that saw some concessions, but left both sides pleased with the outcome.

It was not the first time Hanson was faced with tough decisions. In his six years at the helm of the Milwaukee Symphony, his previous job, he managed to reduce the orchestra's deficit by making some painful staff cuts as well as reducing the musicians' pay. But he also doubled annual contributions, increased average attendance from 58 percent in 2004 to 70 percent in 2009, and negotiated

an Internet agreement with the musicians that made Milwaukee the first American orchestra on iTunes. He cut similarly impressive swaths through the financial issues of the Knoxville and Rockford symphonies—the two jobs previous to Milwaukee.

And now he's working his magic in Houston. "The Houston Symphony is at a unique juncture," says Hanson, whose earliest jobs included an internship with this orchestra. "Over the next four years, we will be saying goodbye to our heralded Music Director Hans Graf, celebrating our 100th anniversary, and welcoming a new music director who will lead the orchestra into its second century."

In addition to widening the orchestra's audience through such multimedia programming as *The Planets—An HD Odyssey* and its sequel, *Orbit—An HD Odyssey*, Hanson and his staff are also succeeding in broadening the donor base, from a relatively small, older and wealthier crowd to a large if less-well-off younger group. In FY 2011, more than 4,200 individual donors contributed \$8.5 million to the annual fund, as opposed to \$6.3 million from 2,962 individual donors in FY 2010.

"Some new donors turned out to be incredibly generous from day one," says Hanson. "One takeaway was, never assume that a young contributor making his or her first gift doesn't have the capacity to or the desire to contribute at a real meaningful, sizable level."

A native of Boston, Hanson studied cello at the Eastman School in Rochester before transferring to Harvard College, from which he holds a BA in Social Studies. 

In...

# Presenting

By Wynne Delacoma

## RONEN GIVONY

Music Director, Le Poisson Rouge

### RONEN GIVONY

Music Director, Le Poisson Rouge



**MATT McBANE**  
Founder and Director,  
Carlsbad Music Festival



**SAMANTHA M. POLLACK**  
Director of Programming,  
Washington (DC)  
Performing Arts Society



**MEGAN DUNN AND DUKE DANG**  
Senior Program Associate and  
General Manager,  
Guggenheim Museum  
"Works & Process"



**SEBASTIAN SCHWARZ**  
Director for Artistic  
Administration and Casting,  
Theater an der Wien



**TIMOTHY O'LEARY**  
General Director, Opera  
Theatre of St. Louis



### WYNNE DELACOMA

*Wynne Delacoma was the classical music critic at the Chicago Sun-Times from 1991 to 2006. She is a freelance arts writer and lecturer and adjunct faculty member at Northwestern University's Medill School of Journalism.*

Ronen Givony, music director of [Le Poisson Rouge](#), the vibrant, genre-crossing club in downtown Manhattan, has a very simple programming philosophy. "You get to book the sort of music you would want to see."

For the 33-year-old Givony, who calls himself "an extreme music nerd," that would be just about anything from Bach or the string quartets of Xenakis to the latest indie-rock band. Since opening in September 2008, Le Poisson Rouge has proven that chamber music, be it Beethoven or Ligeti, can find a home in a more relaxed, cabaret setting as well as a traditional concert hall.

Givony's path to Le Poisson Rouge, founded by Justin Kantor and David Handler, began six years ago when he was writing grant proposals for the Chamber Music Society of Lincoln Center. Givony isn't a musician (his college major was literature), but he was interested in music of all kinds. Going out to hear bands six nights a week, reading music blogs, listening to anything that caught his ear, Givony decided to put on his own shows. In 2007 he launched "Wordless Music" in a church on the Upper West Side. That series is still thriving in venues all over New York City.

Le Poisson Rouge's approach to programming is as innovative as its content. Despite Givony's grant-writing background, the club is resolutely for profit rather than a 501(c) 3, nonprofit enterprise.

About 90 percent of the shows are booked two or three months in advance, making it possible to jump on a hot group, composer, or performer before interest cools. There's no formula for keeping an even balance among genres.

"It's not about on Monday there's a classical person, on Tuesday there's a jazz person," said Givony. "Every single night we have the best possible show that we could book, one that we ourselves would want to see and bring our friends to. It's not very complicated."

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## MATT McBANE

**Founder and  
Director, Carlsbad  
Music Festival**

Maybe there's something in the drinking water in Carlsbad, California.

The town of approximately 100,000 residents on the Pacific Coast Highway between Los Angeles and San Diego isn't as conspicuously artsy as such California towns as Laguna Beach or La Jolla. But nine years ago, Matt McBane, a composer, violinist, and Carlsbad native, founded the [Carlsbad Music Festival](#). Billed as an "alternative classical" event, it was launched by McBane and featured some Carlsbad friends who also happened to be gifted musicians. What started out as a casual, weekend-long fest, ranging from indie rock to cutting-edge classical in local churches and parks, has become something much

more significant. In 2010 the festival, which has commissioned 12 works, won a CMA/ASCAP Award for Adventuresome Programming.

McBane, now the 33-year-old director of the festival and a New York City resident, is also involved with Build, an indie-classical band based in Brooklyn. But a decade ago, he was a freshly minted composition graduate of the University of California's Thornton School of Music and searching for a way to "have a life in music as a composer." After attending a summer festival run by the genre-busting Bang on a Can musicians at the Massachusetts Museum of Contemporary Art in North Adams, he came up with the idea of holding a weekend music festival in his hometown. He tapped a range of musicians with Carlsbad ties, from his long-time friend violinist Benjamin Jacobson of the Calder Quartet to bluegrass singer Sara Watkins of Nickel Creek. The city of Carlsbad helped with small grants. This year's festival (September 21–23) reached beyond the city's native sons and daughters with a lineup including Michael Gordon and the San Diego Children's choir.

"I started this when I was 23," said McBane, "and I didn't have any plan beyond the first year. Now we're trying to grow the organization and build something that will last."



## SAMANTHA M. POLLACK

**Director of  
Programming,  
Washington (DC)  
Performing Arts Society**

Samantha M. Pollack, age 32 and director of programming at the [Washington \(DC\) Performing](#)

[Arts Society](#), thought she had her career all figured out. Growing up in Wilmette, IL, on Chicago's North Shore, she studied trumpet and idolized the Chicago Symphony Orchestra's fabled brass and woodwind sections. Burl Lane, CSO bassoonist and saxophone player, was a close neighbor.

But as an undergraduate at the University of Cincinnati/College-Conservatory of Music, her dream of joining an orchestra began to fade.

"To have that kind of career, you had to eat, live, and breathe your instrument," Pollack said. "I did that with music, but not my instrument."

An undergraduate course in arts management at Cincinnati changed her life. She learned that what happened offstage—in budget meetings, in negotiations with artists' agents—was as fascinating to her as the performances themselves. After an internship at Lyric Opera of Chicago, Pollack decided to look for a job with a smaller organization where she would be more closely involved with what happened on stage. She landed at the Washington Performing Arts Society in 2004 as programming and production coordinator and has climbed the ladder steadily ever since.

In 2007 she found herself alarmingly alone on the ascending rungs. Three out of her four colleagues, including her boss, left, and

*continued on p. 16*



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she was faced with putting a season together without really knowing exactly how.

"It was horrible," she said, "but I knew it would be the best learning experience of my life."

The Society, which was founded in 1965 as an inclusive organization open to all kinds of audiences and music, not only

survived. It has thrived under Pollack's leadership. Faced with a weak economy, she has forged partnerships with a prominent local gospel choir and Washington's Shakespeare Theater Company. The Society's seasons range from dance to classical to jazz and points far beyond.

"The variety is what I love," she said. "It's always different."



## MEGAN DUNN AND DUKE DANG

**Senior Program Associate and General Manager, Guggenheim Museum "Works & Process"**



Megan Dunn and Duke Dang didn't plan on becoming a dynamic duo when they met as grad students in arts administration at New York University. For the past six years, however, they have been part of the team that has made the Guggenheim Museum's "[Works & Process](#)" series in New York City one of the most innovative

performing arts programs in the country. Dang, now 30, is general manager of the series; Dunn, 31, is senior program associate. They work closely with Mary Sharp Cronson who founded "Works & Process" 27 years ago.

Dunn, a Minneapolis native, studied ballet and music and danced with the Colorado Ballet from 1999 to 2001. Realizing she

didn't want to stay in the field, she returned to the Midwest to study philosophy. But she missed the arts, and NYU's arts admin Master's program seemed an ideal way back into the world she loved. Looking for a job after graduation, Dunn approached Dang, a former classmate who had joined the "Works & Process" staff after working there as an intern for several years.

As a teenager growing up in Southern California, Dang worked as an education program assistant at Orange County's Discovery Science Center, demonstrating such natural wonders as liquid nitrogen to children. But arriving at Boston University as an education major, he discovered museums and was drawn to visual art. Internships at Glimmerglass Opera and the Getty Museum in Los Angeles convinced Dang that the performing arts, specifically museum programs in performing arts, were where he belonged.

At "Works & Process," Dunn and Dang do a little bit of everything to help produce the programs that Cronson schedules. Dunn jokes that while she mainly writes grant proposals, she also is adept at ironing costumes.

A typical "Works & Process" program combines artists of all kinds speaking about how they made a work followed by a short performance of the full piece or an excerpt. "As a person who loves all sorts of different things in the arts," said Dunn, "Works & Process' is a dream job." For Dang, taking audiences behind the scenes is "not so different from a scientific demonstration. It's a great fit for me."



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## SEBASTIAN SCHWARZ

**Director for Artistic Administration and Casting, Theater an der Wien**

No fortune teller could have predicted the career path of Sebastian Schwarz,

born in 1974 in Rostock, East Germany. Now 38, Schwarz has been director for artistic administration and casting at Vienna's [Theater an der Wien](#) since 2006.

As a teenager, Schwarz was interested in medicine, and thanks to high grades, could have studied it in depth at East Germany's best schools. But he was also interested in the arts. Possessing a naturally beautiful instrument, he decided to become a singer. Schwarz studied voice in Italy, took courses in arts administration, and worked for Walter Beloch, an artist manager based in Milan. When a reflux ailment cut his performing career short in 2004, he decided to con-

centrate on arts administration full time.

Since then, he has become passionately devoted to teaching talented young singers to move well on stage.

In 2010 Schwarz co-founded the [Pietro Antonio Cesti International Voice Competition](#) for Baroque Opera in Innsbruck, Austria. In addition to prize money, winners participate in a staged production at Innsbruck's Festival of Early Music. And this month he launches a program within the [Vienna Chamber Opera](#) (which is affiliated with Theater an der Wien) that will focus on developing young talent.

"It's important that this is not just another competition that hands out money," Schwarz said of the Cesti competition. "It's more important for the long-term development of these young singers that they are given the experience of working with a conductor, with a director in developing a character, and being onstage."

With the Vienna Chamber Opera, he hopes to offer similar opportunities.

"There's nothing being done for young singers in Vienna," said Schwarz. "There are schools, but there is no young artists program, nothing to help singers get into the career, the daily life of being an opera singer."



## TIMOTHY O'LEARY

**General Director, Opera Theatre of St. Louis**

The economy may have been sinking, but the karma was good in 2008 when Timothy O'Leary arrived as general director at the [Opera Theatre of St. Louis](#).

He was 33, exactly the same age, he says, at which his predecessor, Charles MacKay (now 62), became general director. And, O'Leary adds with a laugh, Richard Gaddis was 33 when he founded the company in 1976.


The magic number seems to be working. Despite a brutal economy, Opera Theatre of St. Louis is expanding its audience, commissioning new works, and keeping its budgets in the black.

Growing up near Yale University, O'Leary got his first taste of opera as a 17-year-old chorus member in a Yale Opera production

of *The Magic Flute*. Until then, he ranked *Les Misérables* as the finest combination of words and music ever penned. By the time he returned to Yale Opera the following year in the chorus of *The Marriage of Figaro*, he had begun to change his mind.

Now 37, O'Leary has wide experience on and off the opera stage. He was an apprentice in the San Francisco Opera's Merola Program and studied theater management at Columbia University. He was a stage director for companies including New York City Opera and Opera Colorado. His management experience includes a post as managing director of Gotham Chamber Opera, a small downtown New York City troupe, and New York City Opera's manager of institutional gifts.

Recruited by MacKay, O'Leary arrived at Opera Theatre of St. Louis just as the company started looking more closely at its mission.

"We were 35 years old," he said, "and many of the people who were founders of the organization were feeling a lot of anxiety. Will there be a next generation to carry this forward with the same energy? That was a very uncertain time, but in a way, it got everybody really pulling together and thinking seriously about what we're here to do." 



# RISING STARS

In...

## COMMUNICATIONS

### PUBLIC

# Affairs

By Sarah Bryan Miller



**ADAM CRANE**  
Vice President for  
External Affairs, St. Louis  
Symphony Orchestra



**HEATHER NOONAN**  
Vice President for Advocacy,  
League of American  
Orchestras



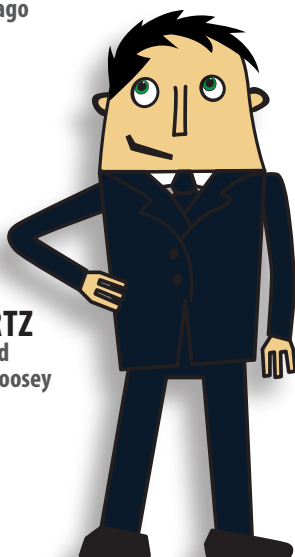
**PHILIP KOESTER**  
Vice President of Sales  
and Marketing, Chicago  
Symphony Orchestra



**MELISSA A.E. SANDERS**  
Senior Director of  
Communications,  
Atlanta Symphony  
Orchestra



**ERIC M. GEWIRTZ**  
Director of Media and  
Public Relations at Boosey  
& Hawkes, Inc.



**SARAH BRYAN MILLER**

*Sarah Bryan Miller, a former professional mezzo-soprano, is the classical music critic of the St. Louis Post-Dispatch.*



**ADAM CRANE**  
Vice President for  
External Affairs, St. Louis  
Symphony Orchestra

Adam Crane began his career at the [Saint Louis Symphony Orchestra](#) four years ago as director of communications and quickly distinguished himself as a man of many additional talents. He now oversees all external affairs, a department created specifically for him that encompasses education, community programs, the Saint Louis Symphony Youth Orchestra, government relations, and live radio broadcasts on the local NPR station, which he co-produces and co-hosts.

"I view our department as an education department overall," he says. "We are all communicators. I love to tell stories in a positive way about this great orchestra."

His self-confessed love affair with the SLSO began in the second grade, when his classes attended children's concerts in Powell Symphony Hall. "I walked in and felt an immediate connection with what was happening on stage," he recalls. Growing up, he studied piano, violin, and, especially, cello, which he later played in the Youth Orchestra.

While at New York University, Crane served as an intern for the sports department at a local TV station, gaining the experience in broadcasting he would later use professionally. But a posting for

*continued on p. 19*

a publicity internship at Carnegie Hall proved irresistible. “I interviewed, I got the job, and I basically never left,” he laughs. Crane worked with then Executive and Artistic Director Judith Aaron for two seasons; when she passed away in 1998, he moved to the record business, becoming a product manager for Universal and working with the likes of Lang Lang and Mitsuko Uchida.

In due time, he was snapped up by the Warner Music Group as its manager of classics and jazz for the U.S. and relocated to the company’s headquarters in Burbank, CA. Then the Los Angeles Philharmonic came calling, in 2005, with the job of director of public relations, which in turn led to an altogether different chapter in his life. As liaison to the press, he one day got a call from *Los Angeles Times* columnist Steve Lopez, asking to come to a rehearsal in Walt Disney Concert Hall. Lopez wanted to bring his newfound friend from Skid Row, the brilliant schizophrenic cellist Nathaniel Ayers, to a concert. Crane obliged and quickly

became Ayers’s primary liaison to the orchestra, setting him up for lessons with two string players in the orchestra, and accompanying him to numerous concerts. Lopez chronicled Ayers’s story in the *Times*, which then became the book that became the film *The Soloist*, starring Jamie Foxx, in 2009. Crane also played a major role in “launching” Gustavo Dudamel’s tenure as the orchestra’s music director.

When the chance to return to Powell Hall arose in 2008, Crane was eager to take it. “It just seemed like the right fit at the right time,” he says. “I just can’t say enough good things about this organization.”

His philosophy is simple: “You have to communicate. You have to talk to the orchestra, you have to hang with them, you have to fly in the back of the plane with them. They are the people whose story you are telling.” He believes in openness with journalists: “The music critics and journalists are our partners in this. Integrity is key. If they don’t trust you, you’re not going to be very effective.”



**HEATHER NOONAN**  
**Vice President for Advocacy, League of American Orchestras**

Heather Noonan, a widely acknowledged expert on government policies and their effect on performing arts and artists in the U.S., works in the [League’s](#) Washington office, where she can better establish ties with policy-setting politicians and bureaucrats. Her primary responsibility is to advocate on behalf of American orchestras—and, by default, opera, theater, and dance companies—on federal policy to the White House, Congress, and assorted agencies.

Deceptively soft-spoken, highly articulate, Noonan has been credited with bringing the U.S. Department of State and the U.S. Citizens and Immigration Services up to speed on the special needs of performing arts groups; she is one of the primary authors of [artistsfromabroad.org](#) the definitive guide for securing U.S. visas

for foreign artists from abroad. Many of the improvements in visa processing in the last decade are due to her efforts.

Noonan’s background makes her ideally suited to the task, having studied piano and guitar as a child and political science in college. She originally came to Washington as an intern for the Federal arts caucus on Capitol Hill, “in the wake of the Republican revolution of the mid-90s,” she says. “It was a time when arts advocates were definitely needed. That’s where I learned about the Federal arts policy scene.” Now with the League for 17 years, she’s been involved in many of the federal policy changes, “punctuated,” she notes, “by several pretty severe economic challenges.”

Most of her time is spent advocating for public investment in the arts and mobilizing group efforts to maintain support. She takes the bread-and-roses approach; people need beauty as well as the basics.

“We’re making the case for how the arts are part of the broader nonprofit community,” she says. “Orchestras contribute to public vitality. The performing arts do make immeasurable contributions to communities and to individuals. We work with the YMCA, the Red Cross, and talk to policymakers about why it’s important to support the entire nonprofit community.”



## PHILIP KOESTER

**Vice President of Sales and Marketing, Chicago Symphony Orchestra**

As director of marketing at the Los Angeles Opera from 2006–07, Philip Koester and his marketing team sold more tickets in a single season than any other in the history of the company. Small wonder, then, that he's among the most sought-after marketers in the business. The latest group to nab him is the [Chicago Symphony Orchestra](#), where he's responsible for all sales and marketing, including customer relationships, patron services, the web site, social media, "and anything you see online. My primary job is maximizing revenue."

That seems a far cry from his original ambition, which was to become a college professor; Koester holds a master's degree in medieval history from Loyola University in Chicago. But he has long loved classical music and opera, played piano, and had an interest in

the business. "I just fell into marketing when I got a job at the Ravinia Festival. I knew the product extremely well, and took to it."

Koester has come very far, very fast. After four seasons at Ravinia in various capacities, he went to the Chicago Symphony as public relations manager, from 1999 to 2001. From there he became director of marketing and public relations at the Louisville Orchestra, and from there took the same job at the Lyric Opera of Chicago, from 2003 to 2006. He was director of marketing at the Los Angeles Opera in 2006–07, and was then recruited back to LOC as director of marketing. He returned to the CSO ("I know the Chicago market extremely well") in July, becoming a key member of the orchestra's 25-member, sales, marketing, ticketing, and box office staff.

The secret to his success? "You need to listen to your audience, to create programs that people want but at the same time be true to the music, to the artistic process."

"It's critical to maintain and refresh traditional artistic products and marketing tactics, but at the same time, we have to try new things to remain relevant to contemporary audiences. The ease of access to video and other rich content on smartphones, tablets, and other electronic devices is a major opportunity for arts marketers. Social media allows us to speak directly to our audience in real-time and build community and loyalty in new ways."

## MELISSA A.E. SANDERS

**Senior Director of Communications, Atlanta Symphony Orchestra**



Melissa Sanders has been overseeing publicity, media relations, and communications for the [Atlanta Symphony](#) since 2008. A native of Cincinnati, she is a musician by background, focussing on flute. (She also played baritone horn in her high school marching band!) As she headed to college, she was torn between music and what she calls her "other love"—writing. "I thought there must be a way to

do both," she says. She decided to go with writing, specializing in PR at journalism school.

After college, an internship at Columbus's BalletMet opened up and she grabbed it ("a light bulb went off: Of course! It made perfect sense"). In 1996, she took the job as marketing/PR assistant for Opera/Columbus; a year later, she started with the New York Philharmonic as public relations associate. Over the ensuing 11 years she worked her way up to the job of assistant director of public relations, implementing campaigns to publicize subscription series, radio broadcasts, and Concerts in the Parks, among numerous other aspects of orchestral life.

Sanders was ready for a change when she accepted the job in Atlanta. "I was really drawn by how innovative the (ASO) is. Working



with Robert Spano was a big draw—he is one of the most creative and innovative music directors in our industry. I was well aware of the Robert Shaw legacy and the renowned ASO Chorus, and I was moved by the impact the organization is making through its education programs, like the Atlanta Symphony Youth Orchestra and the Talent Development Program.”

Success in public relations is a moving target, says Sanders, “a changing mediascape,” requiring ever more creative ways to think

outside the box. “The violinist who is a skier; the conductor who is a chef; the journey of a student at his first music camp—these are the stories [we tell] that reflect how music shapes people’s lives.”

Most Atlanta audiences still prefer traditional media, says Sanders. “Our web site is the primary hub for information but social outlets are growing daily; we are active on platforms including Facebook, Twitter, YouTube, Tumblr, and Instagram. We strive to balance our messages across the many mediums available to us.”



**ERIC M. GEWIRTZ**  
**Director of Media and Public Relations at Boosey & Hawkes, Inc.**

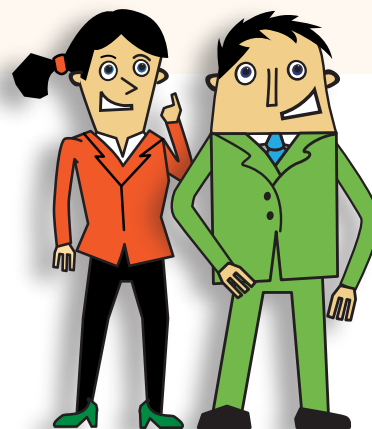
Eric Gewirtz has overseen publicity and marketing for [Boosey & Hawkes](#)’s American (North and South) operations since November 2010. A native New Yorker, he has a background made to order for music PR work: he has two bachelors’ degrees, one in music performance in percussion, the other in journalism and public relations.

As a student at Arizona State University (“I thought it would be good to get out of New York for a couple of years and experience someplace else”), Gewirtz did a summer internship with the New York

Philharmonic, “and it left a very positive impression on me. I definitely felt this was the direction I wanted to go.”

After school, he worked in PR for Ruder Finn Arts & Communications, then moved to the Philharmonic when a position opened up. Gewirtz stayed for five years, becoming assistant director for public relations, media, and touring.

“The biggest difference between my previous experience and the work I do now is that I no longer promote just one ensemble or musician,” he says. Rather, Gewirtz supports all the groups that perform works by the composers he represents. He points to the recent campaign honoring Steve Reich’s 75th birthday. Using groups like the Kronos Quartet, eighth blackbird, and other artists who were performing Reich’s work during the anniversary year, Gewirtz and his colleagues created a series of short videos, called “Minute Reich,” for presenters to use. As a result, he says, “Steve ended up as the focus of several significant media features, while the presenters were able to share our unique content to promote their concerts, educate audiences, and sell tickets.”



In...

# Education

By Heidi Waleson



**GRETCHEN NIELSEN**  
Director of Educational Initiatives, Los Angeles Philharmonic



**KATIE WYATT**  
Executive Director, KidZNotes



**JAMIE ANDREWS**  
Director, Community Education, Minnesota Opera



**DANIELLE LA SENNA**  
Director, Evening Division, Juilliard School



**SARAH JOHNSON**  
Director, Weill Music Institute, Carnegie Hall



**EMMALEE IDEN**  
Director of Community Engagement, Atlanta Opera



## GRETCHEN NIELSEN

**Director of Educational Initiatives, Los Angeles Philharmonic**

When Gustavo Dudamel was named its music director in 2007, the Los Angeles Philharmonic was quick to launch YOLA ([Youth Orchestra LA](#)), its own take on El Sistema, of which Dudamel is the world-recognized model graduate. Gretchen Nielsen, who designed and built YOLA, has thus been at the forefront of El Sistema-inspired work in the U.S. With two sites for its afterschool music programs, YOLA not only serves 500 children, ages 2–17, it also has become a catalyst for social change by partnering with local community organizations that specialize in the social services. Under her leadership, YOLA has become a national center for sharing information about El Sistema. In January, a new partnership among YOLA, the LA Philharmonic, Longy School of Music, and Bard College, welcomes its first class in a master's program for music teachers in El Sistema techniques.

Nielsen, who studied German, visual arts, and voice in college, learned arts management through an OPERA America Fellowship

**HEIDI WALESON**  
*Heidi Waleson is the opera critic for The Wall Street Journal and writes about the performing arts for a variety of national and international publications.*

*continued on p. 23*

and jobs at the Baltimore Opera (box office and marketing) and the LA Master Chorale (education). She worked in education at the LA Phil from 2000 to 2005, and after a year in New York, was recruited back to the orchestra to start YOLA. In addition to building YOLA, she has used it to focus the LA Phil's education programs.

"Education programs can be a laundry list, with no connections. With YOLA, suddenly there were organic symmetries. Our high school composer fellows write pieces for YOLA. We moved our school programs around the YOLA sites. When the kids in the school residencies have learned a piece singing or playing recorders,

they perform on a YOLA neighborhood project day, and they see where they can be if they choose to opt into the afterschool (YOLA) program. We have moved neighborhood concerts into locations around the YOLA sites. We're busting open the walls. We're really invested in these communities."

Nielsen calls El Sistema "the dream realization of what was possible" in how orchestras could be relevant to their communities. "The goal doesn't have to be social change, but just realizing that an orchestra has that power begins to shape choices about how to do programs."



## KATIE WYATT

**Executive Director,  
KidZNotes**

Katie Wyatt, a member of the first class of the Sistema Fellows Program (formerly called the Abreu Fellows), a post-graduate year at NEC that trains musicians how to create their own

El Sistema programs, co-founded [KidZNotes](#) in an impoverished area of East Durham, NC, with local philanthropist Lucia Powe. The \$460,000 organization, now entering its third year, currently serves 200 African-American and Latino elementary school students with afterschool instrumental and ensemble lessons, and plans to have 500 students by 2017. Like several dozen other El Sistema-inspired projects launched Stateside in the last five years, KidZNotes works in partnership with a local social service organization, in this case the East Durham Children's Initiative.

Wyatt studied political science and viola at Indiana University, earned a masters in viola performance at the Cleveland Institute, and

joined the New World Symphony. In 2005 she worked with Youth Orchestra of the Americas, which toured with the Simón Bolívar Orchestra; their time in Venezuela gave her a first-hand look at El Sistema and changed her life. "Before, music was a competitive thing. It was all about winning the big job or playing something exactly right. In Venezuela, I saw the power of what music can provide in the lives of people who appreciate it on a spiritual level—on a survival level—and how it can lift people from poverty."

Intent on finding a way to put that revelation into practice, Wyatt went into arts administration. After a year in the League of American Orchestras Orchestra Management Fellowship Program, she was hired as director of education and community engagement for the North Carolina Symphony. She was accepted into the new [Abreu Fellows program at NEC](#) in 2009, and was soon introduced to Powe, who wanted a Fellow to come to Durham to start an El Sistema *núcleo* (center). As she continued her fellowship year, Wyatt and Powe raised seed money for KidZNotes, and launched it in 2010. The El Sistema philosophy pervades Wyatt's outlook. "In setting expectations for our kids, there's no qualifier to the attitude of excellence and no idea that they can't do it because they come from poverty."



*continued on p. 25*



# CARNEGIE HALL

## Weill Music Institute



# Educational and Community Programs

The Weill Music Institute plays a central role in Carnegie Hall's commitment to making extraordinary music accessible to as wide an audience as possible. Its programs occur throughout New York City, across the US, and around the world, providing musical opportunities to more than 350,000 participants annually, from preschoolers to adults, new listeners to emerging professionals. With access to the world's greatest artists and latest technologies, the Weill Music Institute is uniquely positioned to inspire the next generation of music lovers, nurture tomorrow's talent, and shape the evolution of musical learning itself.

## National Youth Orchestra of the United States of America

In the summer of 2013, Carnegie Hall's Weill Music Institute will bring together 120 of the brightest young players from across the country to form the National Youth Orchestra of the United States of America. In the inaugural season, famed maestro Valery Gergiev will lead the orchestra with Joshua Bell as violin soloist to Washington, DC, Moscow, St. Petersburg, and London.

[carnegiehall.org/nyousa](http://carnegiehall.org/nyousa)

Carnegie Hall gratefully acknowledges Joan and Sanford I. Weill and The Weill Family Foundation, the Rockefeller Foundation, the Peter J. Sharp Foundation, and Ann Ziff, who have provided leadership support for the National Youth Orchestra of the United States of America.

## Musical Connections

Musical Connections offers diverse live music experiences for people in healthcare settings, correctional facilities, senior-service organizations, and homeless shelters across New York City, ranging from hour-long performances to three-month songwriting workshops.

[carnegiehall.org/MusicalConnections](http://carnegiehall.org/MusicalConnections)

Major funding for Musical Connections is provided by MetLife Foundation and The Irene Diamond Fund.

Additional support has been provided, in part, by Ameriprise Financial.

Public support for Musical Connections is provided, in part, by the New York City Department of Probation and the Department of Homeless Services.

## Link Up

In 2012, Link Up provided 40 orchestras across the country with a hands-on music curriculum for students in grades 3–5. Students participating in Link Up explore orchestral repertoire and attend an interactive culminating concert, in which they sing and play recorder or violin with the orchestra from their seats.

[carnegiehall.org/LinkUpNational](http://carnegiehall.org/LinkUpNational)

Lead funding for Link Up is provided by the Robertson Foundation.

Major support for Link Up has been provided by The Irene Diamond Fund, with additional funding from The Ambrose Monell Foundation, Wells Fargo, the Rose M. Badgeley Residuary Charitable Trust, and The Barker Welfare Foundation.

Link Up in New York City schools is made possible, in part, by an endowment gift from The Irene Diamond Fund.

The Weill Music Institute's programs are made available to a nationwide audience by an endowment grant from the Citi Foundation.

[carnegiehall.org/WeillMusicInstitute](http://carnegiehall.org/WeillMusicInstitute)



## JAMIE ANDREWS

**Director,  
Community Education,  
Minnesota Opera**

A drummer with a passion for opera, Jamie Andrews, who spent his post-college years as a public school music teacher, joined the [Minnesota Opera](#) in 2002 at a moment when the company was rethinking its education program, looking in particular to engage secondary school students. Andrews accordingly built the company's small girls' choir program into the three-tiered, co-ed Project Opera: an ensemble of 25 children with unchanged voices, an ensemble of 60–75 teens, and a handful of apprentices drawn from the teen ensemble, all of whom learn about opera from the inside, by performing it. Last season, Project Opera produced its first commissioned work, *The Giver*, based on the popular young adult novel by Lois Lowry.

This is a change from what Andrews calls “drive-by arts education,” substituting depth (weekly sessions during which the kids work on musical and performance skills) for breadth (in-school “exposure” visits by opera singers). “We are working with fewer kids much more intensely,” he says. “Arts-going is a habit, something you do over and over. Giving one fourth-grader three experiences of opera won’t make him or her into an arts-goer. We don’t reach as many kids, but what comes from it is a quality music education, and a chance to work with a professional staff. Also, these kids and their families become a part of the Minnesota Opera family.”

Conceived and fully realized by Andrews, *The Giver*, a co-commission with Lyric Opera of Kansas City, fits naturally within Minnesota’s interest in commissioning and performing new work. “We wanted to show kids that opera is alive and real, composed by real people,” says Andrews. “This was a story they knew, a book written at a serious level for adolescents, which was turned into an art work for them to perform for other kids.” The success of the project was borne out by its popularity: all eight performances, including two for school audiences, sold out.



## DANIELLE LA SENNA

**Director,  
Evening Division,  
Juilliard School**

Danielle La Senna came to [Juilliard](#) in 2008 to run its adult education program, which serves over 800 people, ranging in age from 18 to about 93, each year. An Indiana University graduate in voice, she wanted a “meaningful day job,” and as the daughter of two New York City teachers, arts education was a natural fit. She chose the Harvard Graduate School of Education for her master’s degree because it offered “a philosophical program about how people learn in the arts.”

Adult education, including college-age students, appeals to her. “I like working with people who have started pursuing something, and

developing their understanding of the world. They are making choices from a different place than middle- or high-school students.”

La Senna has been working to innovate at the Evening Division, which has established traditions and faculty. “There’s a long history of adult education that tends to focus on facts delivered through lectures. More and more, I think people want to participate, to engage, and discuss. I’m encouraging my faculty to leave more room in classes for that.” She’s also programming courses that reflect those pedagogical ideals: This semester, she is teaching “The Artistic Role of the Audience,” which instructs people on how to engage with the arts, regardless of their experience or knowledge.

While change has been gradual, La Senna says that the classes with the more interactive faculty members are actually the ones that sell out. But the program will remain a mix. “There’s a place for facts. One of my favorite parts of the job is talking to the students, hearing what their interests are, and what they think is missing. If I hear a consensus that points to a desire for something we don’t have, it’s very satisfying to create and offer that.” This year, she created a musical concepts class for vocalists who don’t read music.



## SARAH JOHNSON

**Director, Weill Music Institute, Carnegie Hall**

With a staff of 23 and an endowed budget of \$10 million, Sarah Johnson presides over one of the larger arts-organization departments devoted to education and community programs. For her, these resources, along with the international prominence of Carnegie Hall, mean increased responsibility. Under her leadership, the [Institute's](#) first strategic planning process outlined three priorities: di-

rect service, collegial support of the field, and generating new knowledge for the field. This means that, in addition to running its own programs, such as neighborhood concerts and residencies, Carnegie also vigorously investigates new areas of community engagement, and does so with evaluators and researchers on board to track impact and best practices. Carnegie then publishes and shares its knowledge. One example is its "Musical Connections" program, now going into its fourth season, in which teaching artists work in non-traditional environments, such as healthcare settings, homeless shelters, correctional facilities, and senior centers. "It's a hot topic in the field, and we've presented at numerous conferences about it. There's a lot to learn, and we wanted to be sure that we were making the best possible investments in order to have impact."

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Johnson received her training as an oboist at Juilliard. As a masters' student, she gradually moved into being a teaching artist, through studies with Juilliard's education guru Eric Booth, and her year as a Morse Fellow ("boot camp for teaching artists in the New York City public schools"). She founded a wind quintet dedicated to educational outreach and worked for several years as a teaching artist for the Lincoln Center Institute and the New York Philharmonic. "I wanted to have a greater impact on social challenges and problems in our society," she says. Interested in "the role cultural institutions could play in communities," she left the quintet and took an outreach job at the 92nd St. Y on Manhattan's Upper East Side. In 2003, she went to the Philadelphia Orchestra as director of education and community partnerships, and in 2007, moved to Carnegie Hall.

Johnson's roots as a teaching artist still inform her life. "I don't play very much any more, but I feel very connected to that work when I'm in planning sessions with the teaching artists, or attending a three-hour music composition session at Sing Sing. It reminds me of the joy of a child or an adult having that moment of musical creativity."



## EMMALEE IDEN

**Director of Community Engagement, Atlanta Opera**

When Emmalee Iden joined the [Atlanta Opera](#) as a grant writer in 2007, the company had no

full-time staff devoted to community engagement or education, having gone through a series of cut backs. A three-year foundation grant changed that in 2008, and gave Iden her current job. "There was no place to go but up," she laughs. Her department has a broad remit, covering audience development, music education, and community engagement.

Trained as a bassoonist, Iden moved into music education early in her college career, worked as a middle-school band director, and earned a MS in arts administration from Shenandoah University. She has put some unusual ideas into practice in Atlanta. One is the "24-Hour-Opera," a "reality show" in which teams of composers and librettists write fun seven- to ten-minute operas on a set theme (in 2012, it was *An Accidental Affair*) that are then learned and performed on the spot, all in 24 hours, and a winner is chosen. Some 250 people attended the final performance of the five operas last spring; another 1,500 watched the process online during and after the event.

A little off the wall, perhaps, but the idea, says Iden, was to look at the creative process in a highly concentrated time period, which was beneficial for both the artists and the audience. It has brought the company national visibility, as well as attention from audience members who might not have attended a mainstage performance.

Iden also launched a high school opera institute for aspiring young singers (inspired by the band clinics), and spearheaded the company's first commission, an opera for children. Her biggest challenges? "Money and time. There are so many fantastic ideas floating around in the office, and in my head. But I have to be as efficient as possible with financial and human capital, and prioritize, choosing what will have the most impact." And she acquired some essential skills as a band director. "It's all about organization: if you can't organize, communicate, and multitask, it doesn't work."

In...

# Radio & Recording



**SUZANNE SCHAFFER**  
Features Producer,  
Performance Today



**JUDD GREENSTEIN**  
Composer/Founder, New  
Amsterdam Records



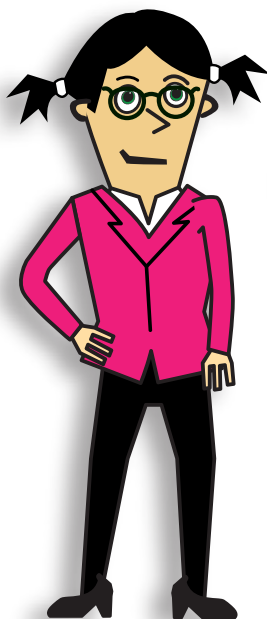
**DENISE MCGOVERN**  
Digital Sales Manager,  
Universal Music



**BRIAN LAURITZEN**  
Producer/Host,  
Classical KUSC



**MARC GEELHOED**  
CSO Resound Label  
Coordinator, Chicago  
Symphony Orchestra



## AMANDA AMEER

*Amanda Ameer is a publicist who started First Chair Promotion in July 2007. Among the clients she represents are Jonathan Biss, Lawrence Brownlee, Michael Gordon, Hélène Grimaud, Hilary Hahn, David Lang, Orpheus Chamber Orchestra, Eric Owens, and Julia Wolfe. She previously worked at McCarter Theater in Princeton, NJ, and IMG Artists in New York City. She graduated with a degree in history from Dartmouth College. She writes a regular blog on ArtsJournal titled, Life's a Pitch.*

By Amanda Ameer



## SUZANNE SCHAFFER

Features Producer,  
Performance Today

"I interview composers," 31-year-old Suzanne Schaffer once told a guy in her running group. He stopped running. "Aren't they all dead?" he asked. As features producer for American Public Media's [Performance Today](#), Schaffer is part of a team responsible for the show's broadcast to over a million listeners nationwide, Monday through Friday.

Schaffer began her career on American Public Media's (APM) *Saint Paul Sunday*, went to the Goldring Arts Journalism Program at Syracuse University, and returned to APM to work with Fred Child and *Performance Today*, where she has been for the past five years.

"It's a lonely road to travel in classical music," Schaffer says, though in her ten years on the job, she has noticed more of her kind. "Our phone lines light up with people who don't necessarily listen to classical music every time we play *Azul* by Osvaldo Golijov. I think a lot of people are turned off by the name 'classical music,' and also self-conscious that they don't know anything about it. When they tune in and it's not violins sawing away, folks are intrigued."

In her time as features producer, Schaffer has been part of a change in how *Performance Today* interacts with its listeners. Schaffer

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broadcasts more phone calls from listeners. “When people hear their voice on the air, they call in more!” she says. She also reports that Child is on Facebook and Twitter “all the time,” as is the rest of the *Performance Today* team.

When listeners call into the show and say, “I heard a fantastic performance of that concerto—I have to have it!” Schaffer says she would “love to say, ‘yes, you can buy it for 99 cents.’ But that’s not where we are. So much of how we experience music now is instant gratification, but we try to steer listeners to commercial recordings.

“We see our role as promoting great music and great musicians. We want to tell as many people as we can to buy artists’ albums and, more importantly, go to their concerts.”

When asked what *Performance Today* has done better since she’s been working there, Schaffer mentions its increased relevance to international, non-music industry news. One show dedicated to the 40th anniversary of the lunar landing addressed such issues as what music was being performed at the time, how we express our fascination with the moon in music, and how space has influenced culture in these four decades. More recently, an interview with members of the United States Synchronized Swimmers (USSS) team explored the music they choose. Drawing parallels with these contemporary news items brings classical music “out of the bubble” for listeners, Schaffer says. She adds, “We should get away from talking about what classical music has been and start talking about what it could be.”



## JUDD GREENSTEIN

**Composer/Founder,  
New Amsterdam  
Records**

In 2007, composer Judd Greenstein, now 33, put feelers into the new music community about making recordings. Interest snowballed, and he quickly looked to his eventual co-directors of [New Amsterdam Records](#): composer Sarah Kirkland Snider, an old friend with similar musical and professional values, and composer William Brittelle, who came from the rock and promoter world. Dozens of records from friends and collaborators immediately came across their desks. “My proverbial desk,” in Greenstein’s bedroom. “Now there are at least three desks. They may be IKEA, but they’re desks.”

When Greenstein was a student at Williams College, he revived the Independent Music Project, a series to which students came to hear new music. In graduate school at the Yale School of Music, he founded NOW Ensemble and took a part-time job curating a music series at the ArtSpace in New Haven, which paid him a percentage of

the door. He later programmed concerts at a downtown art gallery under the name VIM: TriBeCa; presently, he runs The Yehudim. In 2011, Merkin Concert Hall at the Kaufman Center on New York’s Upper West Side asked Greenstein to help create a new music series, a project that turned into [The Ecstatic Music Festival](#). There’s just one more thing: he’s also a successful composer, currently composer-in-residence at the Alabama Symphony Orchestra.

Five years ago, New Amsterdam first spent the initial funds they raised on their web site; Greenstein points to publicity campaigns for new releases as being next on the to do list. “To some extent, what we’ve been doing from the start is bringing design and production of these [new music] records in line with contemporary standards.”

Two press pieces helped secure New Amsterdam’s place as a top label in the field of new music: *The New Yorker’s* Alex Ross had already written a piece for the magazine about taking young composers seriously, and NPR’s *All Things Considered* ran a story on New Amsterdam itself, not as a trend, but about what they were advocating.

Greenstein’s goal is that “our brand becomes synonymous with quality and that people perceive that [we] actually do things for the artists on the roster. I want to help elevate this music from something to which a few people pay attention to something that’s part of the much broader musical conversation.”





## DENISE McGOVERN

**Digital Sales Manager,  
Universal Music**

"I've never bought co-op. Ever," laughs Denise McGovern, 38. By "co-op" she means ads or product placement in book

or record stores, a seemingly strange situation for someone with the word "sales" in her job title. In her nine years as digital sales manager at [Universal Music](#), McGovern has served the albums she represents more as a publicist would than as a marketer. Her current accounts include [iTunes](#), [Spotify](#), [eMusic](#), [Rhapsody](#), and [HD Tracks](#) (24-bit downloads).

McGovern first gained online experience from what she now calls "the wonderful experiment" of [Andante.com](#), a French-run web site that combined arts news with streaming and a record label. She started at Universal as marketing coordinator, and soon moved into the newly created online marketing department, which predominately sent email newsletters and updated the label's web site. In 2004, Apple's iTunes was set up for business, "but no one considered it a proper account. It was 'a marketing outlet,' but 'let's focus on avenues that actually affect our market share,' was the thinking," she says.

McGovern notes that [SoundScan](#) wasn't even counting digital sales as sales at that time. The only people buying from iTunes were early tech adopters. It is now the No. 1 music retailer in the country.

McGovern began working with iTunes on a project basis; early on she scored a home run with Janine Jansen's *Four Seasons* album—a chamber version of the work by an artist who didn't yet have a presence in the U.S. Curious digital listeners spiked that album into the iTunes overall chart with a digital share of close to 75%. McGovern also looked after the DG Concerts digital-only series, which launched with recordings from the New York Philharmonic and the Los Angeles Philharmonic. Today, labels not only consider digital sales a top priority, but oftentimes issue digital-only recordings.

"One of the things that all of us in our 30s do is straddle traditional listening and new listening," McGovern says. "We weren't brought up with the iPod, but we weren't set in our ways, either. I remember buying physical records and I remember downloading digital records."

What of Spotify—a free streaming site that requires only a Facebook login, that makes artists shake and casual listeners rejoice? "We can all coexist—it's all fine," says McGovern. "There are lots of different consumers out there, and they all consume in different ways."

Based in Dallas, Texas, McGovern is extremely aware of America's car culture. "As the integration of the phone with the car gets even better and more widespread, we'll be able to access everything anywhere, even during the commute."



## BRIAN LAURITZEN

**Producer/Host,  
Classical KUSC**

Brian Lauritzen, 30, is on the air every day. He's also accompanied Gustavo Dudamel and the Los Angeles Philharmonic on their tours across the U.S., to Europe, and last season, to Caracas, Venezuela. He was the

only person from [KUSC](#) to travel with the band, which meant he reported, interviewed, photographed, and blogged for the station, a series of responsibilities about which he comments, "Multimedia, baby."

Lauritzen frequently tips his hat to his music director, Jamie Paisley, who is also in his 30s. "We set out to see if it was possible to do what other classical music people didn't think was possible. Studies from the early 80s," Lauritzen muses, "tell us to make our radio station as much like wallpaper as possible. But this is the 21st century: [Pandora](#) and [Spotify](#) can do that just fine. People tune in to KUSC for something more: more companionship, more storytelling. If you want background music, there are places to go for that."

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He tries to give context to the pieces he programs. “The problem with so many new music people is that they’re too busy prosthetizing to actually advocate for the music. They spend their time telling you that you should like it. My feeling is, you don’t have to like it, but here it is.”

Public radio outlets, like KUSC, Lauritzen says, have done a better job than other broadcast media in learning that the secret to success is in audience engagement. “Listeners literally own the station!” The talent and producers, therefore, go out of their way to encourage people to be a part of what they’re doing. Regarding streaming and downloads—the future of music, as it were—Lauritzen squarely answers, “The most important thing in our business is to protect the integrity of the artists. If they can’t make money from what they’re

doing, they’re not going to give us any product, and it’s their product that makes our product possible.”

Lauritzen particularly enjoys being “a young person on the air in a medium that is viewed as old, and in a medium where the audience is traditionally old as well.”

Building a younger audience, he says, means “looking to the way that we consume media and music. It’s all about what’s most convenient. If we can make our content available in a number of carefully chosen outlets, then that’s going to serve us well in the future.” The example Lauritzen gives is the Clear Channel iHeartRadio app for [Android](#) and [iPhone](#). “The reason we joined them alongside KCRW is because they’re in the car. Cars are coming with smarter and smarter radios that have apps, and that’s one of the big ones.”



## MARC GEELHOED

**CSO Resound Label Coordinator, Chicago Symphony Orchestra**

Marc Geelhoed, 34, was hired in 2008 to run the Chicago Symphony Orchestra’s [CSO Resound](#) label, founded a year earlier. “The Chicago Symphony didn’t make any recordings with Warner Classics after 2003,” says Geelhoed of the need for CSO Resound’s launch. “Major labels weren’t working with American orchestras, and the CSO had seen that the London and San Francisco symphonies had started their own labels.” Geelhoed notes that the orchestra as a whole “sees having our own label as a real badge of honor. It’s a point of pride to be making our own recordings,” especially since some have already won Grammy awards.

The CSO records everything it performs in Symphony Center for its archive, and concerts are post-produced to air on local classical music station WFMT (and syndicated nationally) three to four weeks

after a performance. Additionally, all broadcasts are streamed on the orchestra’s [web site](#) for six weeks after airdate. Regarding streaming rights—which can often be a point of contention—Geelhoed said, “Musicians want to be heard, but they want to make sure their work is being respected. As management, we feel a great deal of pride in the broadcast as well, so it doesn’t make sense for us to toss things into the void without keeping track of them. Any broadcast is available for a defined period and when it’s gone, there will be something else. These conversations are always on-going—but everyone seems happy with six weeks.”

CSO Resound recordings are downloadable from a number of sources and are distributed by Naxos in North America and by Harmonia Mundi France in the rest of the world, meaning that the task of marketing and promoting the albums does not fall entirely on the orchestra staff, though they do work in tandem. Orchestra executives, Geelhoed, and a group of musicians look at each concert season and identify what the high points will be. A producer—usually from outside of Chicago, Geelhoed notes—will be in the hall from the beginning of a rehearsal week to get a sense of the hall. 



**Stephanie Challenger**

*Publisher and Managing Editor*

**Susan Elliott**

*Editor, MusicalAmerica.com News and Special Reports*  
[editor@musicalamerica.com](mailto:editor@musicalamerica.com)

**Joyce Wasserman**

*Senior Account Manager*  
732-851-6988 ■ [jwasserman@musicalamerica.com](mailto:jwasserman@musicalamerica.com)

**Frances Wan**

*Design Director | Database Publishing Specialist*

**Howard Roth**

*Business Consultant*

**Sedgwick Clark**

*Features Editor, Musical America Directory*

**Robert E. Hudoba**

*Manager of Listing Services*  
[listings@musicalamerica.com](mailto:listings@musicalamerica.com)

**Carolyn Eychenne** (Europe)

*Advertising Sales Representative*  
33.1.39.58.14.01 ■ [carolyn@eychenne.me](mailto:carolyn@eychenne.me)

**Andrea Rancati** (Italy)

*Advertising Sales Representative*  
39.02.703.00088 ■ [arancati@rancatinet.it](mailto:arancati@rancatinet.it)

**Debra Kraft**

*Account Coordinator*  
[dkraft@musicalamerica.com](mailto:dkraft@musicalamerica.com)

**PUBLISHED BY**



**UBM**  
Global Trade

PO Box 1330, Hightstown, NJ 08520  
609-448-3346 ■ [info@musicalamerica.com](mailto:info@musicalamerica.com)

**John Day**

*Chief Executive Officer*

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