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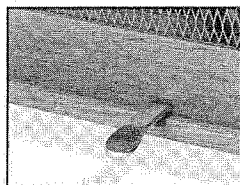
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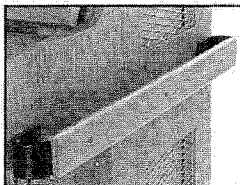
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ATA Score

*continued from page 15*

Two musicians have returned to the Toronto Symphony Orchestra after an absence of two seasons: **ANDREW McCANDLESS**, principal trumpet, and **JOEL QUARRINGTON**, principal double bass.

**KIMBERLY MEIER-SIMS** has been named director of the Cleveland Institute of Music's Sato Center for Suzuki Studies, effective August 16.

Canada's National Arts Centre Orchestra has named **CHRISTOPHER MILLARD** to the principal bassoon post, effective next season.

The Boston Symphony Orchestra has announced the appointment of **LUDOVIC MORLOT** and **JENS GEORG BACHMANN** as assistant conductors, effective in the 2004-05 season.

American conductor **PAUL NADLER** has been named principal guest conductor of Romania's Filarmonica de Stat Iasi.

At the Chicago Symphony Orchestra, **CHRISTINA NAHABEDIAN** has been appointed director of marketing; **KEVIN GIGLINTO** has been promoted to vice president of sales and marketing, and **CHARLES GRODE** to director of education, community relations and diversity.



Nienhouse

The West Shore Symphony Orchestra (Muskegon, Mich.) has appointed **BRENDA S. NIENHOUSE** president and CEO.

**ANNE ONCKEN** has been named general manager of the Sacramento Youth Symphony & Academy of Music.

Boosey & Hawkes has announced the appointment of **MARC OSTROW** as vice president, business affairs.

**STEVEN OVITSKY** has been named executive director of the Santa Fe Chamber Music Festival.

The Louisville Orchestra has appointed **SCOTT PROVANCHER** executive director.

**BRIAN RITTER** has been promoted from director of marketing and development to executive director at the Rockford (Ill.) Symphony Orchestra.



Provancher

Greater Grand Forks (N.D.) Symphony Orchestra Music Director **TIMM ROLEK** will step down from that post at the end of his tenth season, 2004-05.

Connecticut's Danbury Community Orchestra has appointed **STEPHEN MICHAEL SMITH** music director and conductor.

The Evanston Symphony Orchestra has named **ASHLEY STEIMER** as office manager.

**C. PAIGE VICKERY** has been named assistant conductor of the Hot Springs (Ark.) Music Festival.



Weldon

The Fox Valley Symphony (Appleton, Wis.) has appointed **MARTA WELDON** executive director.

Pennsylvania's Allentown Symphony Association has appointed **STEPHEN WOGAMAN** executive director.

**GORDON WRIGHT** has been named principal guest conductor of Florida's Keys Chamber Orchestra.

The Rapides Symphony Orchestra (Alexandria, La.) has announced the appointment of **JOSHUA E. ZONA** as music director and principal conductor, effective next season.

their early sketches. LACO's Eliel feels there is a range of such composers. "The fun of it for those who have been involved for all three years," she says, "has been observing three very different processes and interacting with three very different personalities."

Kahane has identified what he calls "a democratization of the process of creating art, in a healthy way. It is broadening the range of music that is going to be commissioned and premiered." Gould, once disenchanted with the new repertoire for orchestra, now says she feels "very optimistic" because of "the kind of young composers we have now." And perhaps the most important message, for both composers and orchestras, is that getting individuals involved in commissioning music helps to forge a closer relationship with the audience and the community. Helping bring music to life lends a new purpose to peoples' gifts, and stimulates new loyalty to the art form. "Start in your own backyard," says MTC's Hitchens. "Talk to people about what anniversary they have coming up, what they want to celebrate. Give them a vocabulary of what commissioning music can do."

A good case can be made that American music has evolved toward more immediately accessible forms in recent decades—through inclusion of elements of popular culture, by adopting elements of traditional harmonic language, or in some cases by radically simplifying harmony and form. And far broader audiences are now responding than in the 1970s and 1980s. An increase in individual patronage is highlighting these changes, and may be accelerating them. Blame it on a more stable stock market, on a redirected entrepreneurial spirit, or on fluoridated water—there is a new generation of patrons who are finding ready partners in the creation of new music. They are appearing all over the country. And they are inspiring others to follow them. ∞

Theodore Wiprud is a composer and educator, currently directing education and community engagement activities for the Brooklyn Philharmonic. His orchestral and chamber works are published by Allemar Music.



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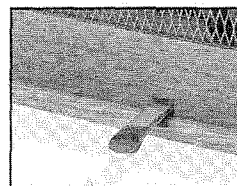
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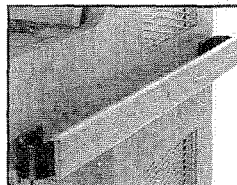
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## UN PRINT

composer's emotional wounds in the wake of his marital crisis. But as with so much else in the book, I'm uncomfortable with Feder's assumptions based on decades-old memories, as conveyed to and recorded by a third party. The one element in those pages that means anything to me is Freud's contention that Mahler suffered not from sexual dysfunction, but from lack of interest in a wife who perhaps had lost some of her legendary allure amid depressive episodes and alcohol abuse. Fascinating—if that is what Mahler actually said.

Feder also makes little of one significant trait that Gustav and Alma shared: They used people. Years before meeting Alma, Mahler climbed the career ladder in ways that caused one associate to accuse him of picking up and throwing away people on an as-needed basis. After Mahler's death, Alma did the same thing perhaps even more shamelessly with men, from Gropius to the writer Franz Werfel. When Alma chose to stay with her husband rather than going off with Gropius, there seems to be something more than gratitude in Mahler's letters. Perhaps, having been cuckolded by his wife, Mahler felt he had received payback in full for similar sins in his own past?

### An Intimate Record

Obviously I don't love Feder's book, either in its writing or thinking. That doesn't mean it can't be hugely stimulating, or that I'm not glad to have read it. Besides the quotations from Mahler's letters, there are details that truly bring the composer alive, such as his playful relationship with the children's choir in rehearsals and performances of his Symphony No. 8. By this time, you have so much information about Mahler that you can almost visualize how he could be this way. Still, after Feder it's a relief to read *Gustav Mahler: Letters to his Wife*, which connects primary documents with refreshingly straightforward commentary.

The purpose of publishing letters is to present history in as much of a firsthand way as possible. *Letters to his Wife* furthers that end with its many illustrations, including a reproduction of the anti-Mahler cartoons that helped drive him

from his post at the Hofoper in Vienna (These are nasty indeed. The cartoons of physical quirks are ridiculed, and the reasons for the public's supposed disinterest reflect an extremely small-minded perspective.) The correspondence makes no little doubt as to why the Mahler marriage was doomed. Alma wanted Gustav to have the fame, the applause—and there was no way she could have it either with or without the social constructs of the time. At the beginning of their relationship, Mahler almost brutally spelled out what he expected of her as a wife. She was to

*A Life in Crisis* makes points that a more general study cannot make it to do. Still, after Feder it's a relief to read *Letters to his Wife*, which connects primary documents with refreshingly straightforward commentary.

make him happy, something that was expressed with a selfish chauvinism that is shocking to read now but was probably not all that unusual at the time. He could be condescending in directing her toward what he considered to be appropriate enlightening reading material. But it does appear to have been necessary at times when, just as easily, he could have been attending to his wife. He was the classic case of somebody who spent time, trouble, and affection on the wrong ones, though assessed according to how he can easily give as opposed to what they really need.

Once the marriage was underway, however, Mahler addressed his wife as a best friend. Alma had a level of musical intelligence that made her capable of sharing nearly every aspect of her husband's musical life. She did so except in the composition process itself, which Mahler did not perhaps could not put into words. Their marriage began with the composer deeply in debt, partly because he wasn't fully paid during his Vienna years and partly because he supported siblings. Alma fully handled the finances, and Mahler's letters to her are full of travel details.

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**In Print**

*continued from page 93*

the same straits.”

Her perspective as a rank-and-file freelancer is an all-too-rarely heard voice in the larger cultural debate surrounding the future of classical music in America. Sometimes, however, she makes unqualified and extreme statements that could unfortunately lead some to discredit her arguments entirely. For instance, in a reflection on salary trajectories, she writes:

If she climbed the ranks, Fern would earn up to seven times more than any [instrumentalist] as a CEO of a major orchestra, a theoretically “nonprofit” organization whose administrators’ annual salaries would rise to \$700,000 by the millennium. If she were really smart she’d study conducting, and make up to \$2 million for just fourteen weeks of work, leaving plenty of time for one or two other \$2 million gigs in other cities.

It would be one thing if Tindall were merely blowing off steam for an inside crowd. But considering that she’s addressing an audience for whom she must define the word “dynamics,” spouting off such shock-and-awe statistics without mentioning that they are hardly the national norm calls into question just how uncritically the uninitiated should swallow the rest of her industry analysis. And it’s disappointing, because it opens the door for knowledgeable critics to write off her more telling, personal observations. When two guys in a record store are baffled by the huge number of recordings of Mozart’s “Jupiter” Symphony on offer, Tindall admits that she, too, had “always wondered” why that was done:

Why were there all these recordings of the same old pieces if classical music sales were already so low? No pop star in her right mind would put out an album of the same songs as a competing artist. It took a couple of strange men who didn’t know anything about classical music to make me realize I wasn’t nuts after all. I was in a narcissistic industry that was stuck in the nineteenth century.

At the end of the day, regardless of whether she has every fact and figure right, there is much to absorb vicariously through this walk in Blair Tindall’s shoes, especially

for those who have never experienced the thrill of reacting to a conductor’s downbeat or sat in a cramped orchestra pit playing the same show for the 40th time. And though they may not be her target audience, the readers likely to glean the most from this book are the next generation of aspiring music majors and conservatory students across the country. If Tindall’s list is at all representative, they will have a

Tindall’s perspective as a freelancer is an all-too-rarely heard voice in the larger cultural debate. But some of her unqualified and extreme statements could unfortunately lead some to discredit her arguments entirely.

tough road ahead, one that should only be traveled by those who truly can’t imagine doing anything else. The lifestyle eye-opener provided here could be invaluable in helping them make that call sooner rather than later.

To the outsider used to seeing classical musicians decked out in black gowns under the glow of the stage lights, maybe it truly is a surprise that classical musicians often lead frustrated, struggling lives. And yes, these same musicians may smoke pot, drink too much, and keep an ever-accute eye toward bedding available colleagues. It’s a jungle all right, though of a more socially awkward and less lucrative sort than our rock and hip-hop colleagues inhabit.

But as Tindall tells us, why should anyone be surprised? After all, we’re playing the same twelve notes that they are.

Molly Sheridan is managing editor of the webzine NewMusicBox and a contributing writer to *Time Out New York* and *New York Press*. Her last contribution to SYMPHONY was the January-February In Print column, a review of three recent novels inspired by classical music.

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and is still a member of its second violin section, having survived what Dan Hart calls the "consolidation" of the early 1990s. (Formerly an 87-member orchestra with a 46-week contract, today the BPO has 73 full-time members and a 39-week season.) The BPO, says Jones, "has had its ups and downs—euphemistically you might call it a rollercoaster. Currently it's on an up."

Jones's long tenure with the orchestra provides him with first-hand knowledge about the loyalty of the BPO audience: When he looks out from the stage he sees people who "have been here longer than I have," including some who are "hard-core drum-beaters" for the orchestra. Jones deplores what he perceives as a national "trend towards shrinking of orchestras," but finds much to applaud in his current situation. An orchestra with fewer full-timers but supplemented with extras can still tackle large-scale pieces, he notes, citing two of the Richard Strauss works on this season's Classics Series, the symphonic fragment from *Josephslegende* and Symphonic Fantasy from *Die Frau ohne Schatten*. The violinist praises Concertmaster Michael Ludwig as "a breath of fresh air," and he has high regard for Resident Conductor Robert Franz, a mainstay of the BPO's educational program (see sidebar, page 65) whose inspired leadership, he says, recently "lit up" the Greater Buffalo Youth Orchestra during its annual side-by-side concert with the BPO.

Jones is especially gratified by the recent upturn in the orchestra's fiscal situation. He recalls that soon after he arrived in 1975, a labor impasse resulted in a lockout, "and I was one of the more militant players. What I wrote at the time is that we needed an endowment. Now between JoAnn and the board we finally have this wonderful endowment that can help perpetuate music in Buffalo." The current \$30 million campaign, he says, is "better late than never."

It's an ambitious goal, especially in recessionary times. "I think it's safe to say that this is a campaign no one thought could be successful," says Dan Hart. Skeptics "pointed to credibility issues in the donor community and business community, saying that we couldn't run the BPO like a business, or that the money wasn't there." He ascribes much of the

campaign's success so far to BPO Chair Angelo Fatta. "It was Ange and another board member, Lou Ciminelli, who really stepped forward, got the campaign rolling and put up their money first."

Fatta in turn credits Dan Hart, JoAnn Falletta, and a "good core of board members" for the success of the campaign. "We realized that we needed to get the endowment up into a respectable range," says Fatta, citing the frequently held dictum that an orchestra's endowment should be at least three to five times the size of its operating budget. "Our budget is a little over \$10 million, so our endowment should be \$30 million to \$50 million. When we started this campaign, there were naysayers who said that the city was in decline and didn't really deserve an orchestra. Our attitude was that once you've got a gem you don't pawn it, or reduce its value, or get rid of it. We felt there was still sufficient wealth in the Buffalo area. We have 110,000 people coming to our concerts every year, and a certain percentage of them have got to have high net worth. The first rule of fund raising is to ask for the money. It doesn't just flow in the door." Whatever the BPO has in hand on December 31, notes Fatta, the \$30 million end-of-year goal is not a stopping point. "We intend to continue our efforts beyond this campaign, because we want to get our endowment up as high as possible."

Falletta says that when she stepped down as music director of the Long Beach Symphony in 1999, "Californians couldn't believe I would leave California to go to Buffalo. They are still mystified by that. You mention Buffalo and people say 'What??' We labor under this horrible image. But the Philharmonic is trying to be part of something else—not the snow, or the economic difficulties, or being part of the Rust Belt where industry has gone away and what are we left with. We want to be part of what we know is a renaissance, part of what's great about western New York. Everything about the Philharmonic represents our region, and the more people who listen to us and know what we're doing, the better it is for our city.

"I think people know that things are looking up here. The stars seemed aligned." ■

CHESTER LANE is senior editor of *Symphony*.



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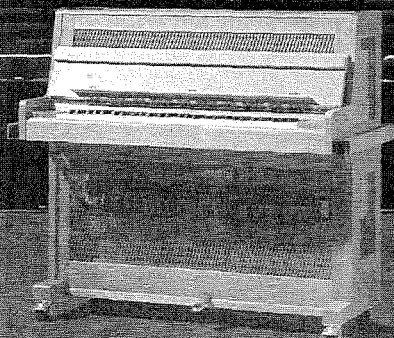
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mance schedules, as well as all the feature articles included in the print annual. Lists of venues, presenters, and associations can be searched alphabetically and are well seeded with links.

Searching on the site is generally quick and easy, and it's simple to navigate. But because the site is new, there are limitations. If you're looking for an artist, mere entry of the last name yields full contact information for the artist's representatives, including a full roster of the firm's other artists and links to web sites where available. On a random afternoon a few weeks after the site's launch, though, the same search didn't work so well in reverse; only one well-known name we entered yielded results in the artist manager category. Never mind. The Web isn't perfect, either. Having *Musical America's* massive database online at all is good news.

And in a pinch, you can always check the heavyweight edition.  
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### A TOUR OF TOURS: THE 1999 SYMPHONY SURVEY

Recent mid-season tours by American orchestras have won plaudits abroad in venues from Hong Kong to Hamburg. The Cleveland Orchestra played the Canary Islands, Madrid, Barcelona, Valencia, and Paris in January, prompting one local critic to call the orchestra's performance of Schubert's C Major Symphony "the perfect cherry on a fabulous cake," according to *Cleveland Plain Dealer* critic Donald Rosenberg. In the *San Francisco Chronicle*, Christopher Bowen reported that a performance of Prokofiev's Fifth Symphony by the San Francisco Symphony in London's Barbican Centre "convincingly underlined the orchestra's claims to world-class status" in the eyes of the *Sunday Telegraph*. Another January tour brought the National Symphony Orchestra to Beijing, Shanghai, Hong Kong, and Japan, exposing a wide spectrum of East Asians to American music ranging from classic Broadway (Bernstein's *Candide* Overture and Symphonic Dances from *West Side Story*) to the deeply meditative *Adagio for Strings* of Samuel Barber to the mar-

tial magnificence of Sousa's *Stars and Stripes Forever*.

And at press time *SYMPHONY* was awaiting reports from three other orchestras that were on the road during the month of January: the Toronto Symphony, which spent the last week of the month in sunny (one hopes) Florida; the Saint Paul Chamber Orchestra, which performed in Hong Kong and Singapore on a week-long tour that began January 27; and the Chicago Youth Symphony, which visited Hungary, Bulgaria, Slovakia, and the Czech Republic during Christmas break.

The annual *SYMPHONY* survey, conducted late last summer for the calendar year 1999, reveals that there's lots more to come. Highlights include a midsummer visit to China by another Chicago-area youth group, the Classical Symphony Orchestra; all-Gershwin and all-Bernstein concerts by the Chicago Sinfonietta in Switzerland and Germany between April 26 and May 10; appearances by two Washington-area youth groups, the Montgomery County Youth Orchestra and the D.C. Youth Orchestra, at the June-July American Celebration of Music in Austria; a Texas jaunt by the Saint Paul Chamber Orchestra, a visit to Kentucky by the Nashville Chamber Orchestra, and performances in Russia by the American Youth Philharmonic, all happening concurrently in mid-April; a 20-day tour of Vietnam, Malaysia, Japan, Taiwan, and the Philippines by The Philadelphia Orchestra in May; and the annual summer tour by the much-traveled Long Island Youth Orchestra, which this time takes it to the United Kingdom, Europe, and Africa.

Data from the *SYMPHONY* survey, which tracks presenters, venues, airlines, freight companies, budgets, and other such details, are available from the American Symphony Orchestra League's Resource Center by calling 202-776-0212.

### ON RECORD

New World Symphony • *New World Jazz*. Adams: *Lollapalooza*; Gershwin: *Rhapsody in Blue*; Bernstein: *Prelude, Fugue, and Riffs*; Milhaud: *La Création du Monde*; Stravinsky: *Ebony*

**Emanuel Borok** VIOLINIST "It had all the dance of life in it...stunningly beautiful playing" *BOSTON GLOBE*

**Robert Dick** COMPOSER / FLUTIST "truly revolutionary...innovative techniques...takes chamber jazz to a new level" *JAZZ TIMES*

**David Korevaar** PIANIST "authority and poise...with imagination and virtuosity" *THE WASHINGTON POST*

**Jeffrey Mumford** COMPOSER "must be considered one of the country's finest" *THE WASHINGTON POST*

**Gilberto Munguia** CELLIST "Cello playing doesn't get any better than this." *GORDON GETTY*

**Pedja Muzijevic** PIANIST "capturing the essential tragedy of the work...brilliant" *TIMES-UNION, ALBANY, NY*

**Hai-Ye Ni** CELLIST "a dazzling performance...of utter directness and majesty...magnificent" *SAN FRANCISCO CHRONICLE*

**Tomohiro Okumura** VIOLINIST "consistently big sound and extroverted passion" *DENVER POST*

**Bright Sheng** COMPOSER / PIANIST "[H'un] outshone all around it...deeply affecting, even terrifying at times" *THE NEW YORK TIMES*

**Steven Tenenbom** VIOLINIST "elegant style, big glowing tone...radiant gracefulness" *CINCINNATI ENQUIRER*

**Carmit Zori** VIOLINIST "electrifying musicianship — explosive attacks...a visceral approach to rhythm" *SAN ANTONIO EXPRESS NEWS*

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**The North Carolina Symphony**  
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To support Upbeat!, an education program linking music education to other areas of study and incorporating regular, personal contact between orchestra musicians and students.

**Pacific Symphony Orchestra**  
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To support Class Act, a music education program in Orange County elementary and middle schools.

**Philadelphia Orchestra (Consortium)**  
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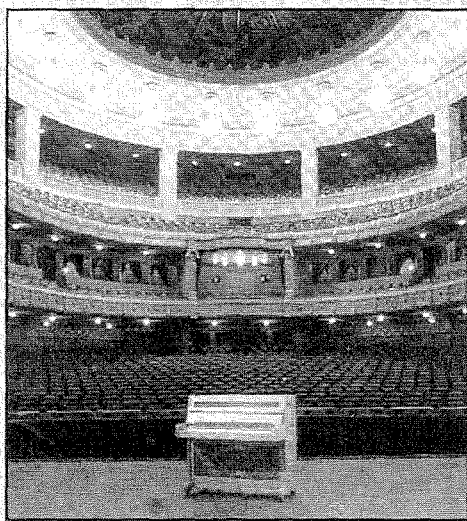
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movements of *Symphonia* focus on different parts of the orchestra: woodwinds, brass, and then strings.

EC: Yes, that's true. The first movement focuses primarily on linear things played by the woodwinds, the second even more particularly with lines played by the brass instruments, and the last movement is primarily based on the string section. That was something that I thought of after I'd written the first piece, in which I was very concerned with the various woodwind instruments. One of my friends in the Chicago Symphony is John Yeh, who plays the E-flat clarinet. I've always admired the way he plays, so I wrote things for him.

PG: Is that true of the other movements as well, that they were written with particular orchestral musicians in mind?

EC: Each movement of course was written for a different orchestra. The second was written for the BBC Symphony, and I didn't really know their brass players, but they played rather beautifully, and so I gave them quite a number of solos, particularly the trumpet and the horn. And then in the last movement I remembered that The Cleveland Orchestra has a beautiful string section.

But it wasn't only that. I realized that if I wanted to write this kind of flowing, fleeting music in the last movement it would be best to use strings and some woodwinds, because brass instruments become a little clumsy when they start to play very fast.

PG: It's not an absolute distinction by any means, because the woodwinds, as you say, are important in the last movement, as well as the first, and also the long string melody that you have in the last movement has a parallel in the long string melody of the first.

EC: Yes, the pieces are not that segregated. And actually the movements are interrelated...

are all remarkable—because they *are* endings—but they're not what you were talking about, the kind of affirmative, definite conclusion you would find in a nineteenth-century symphony.

EC: Beginning and ending is a very perplexing problem for a composer today. As you say, in every one of the pieces I wanted to have the feeling that the piece had ended but there was a lot more to be said—that the cut was not a strong cut. I work a lot at thinking how to do this, and very often the ending in some way encapsulates what you've heard before.

I've been asked to write symphonies before and I've always avoided it... There have been some very beautiful symphonies written: I think Stravinsky's *Symphony in C* and even his *Symphony in Three Movements* are very fine works, and there's a symphony by Karl Amadeus Hartmann that I like very much. But as far as I'm concerned, I've always refused to write a symphony. I like to start my pieces from some fresh point and not have a stereotyped system imposed on me.

PG: Well, you had *A Symphony of Three Orchestras*.

EC: Yes, but the word "symphony" there means again a sounding together, rather than a symphony in the ordinary sense.

PG: Thinking back to that work, and to the orchestral pieces you wrote in the 1960s, there's rather less prominence of the percussion in this score. Were you deliberately seeking a new orchestral sound?

EC: I can't answer that: I don't really know why I did it. But for one thing, this fleeting, flowing thing didn't need sharp edges. I wanted to give the impression of a more evanescent situation, and well, you know, I like variety. I don't want to do the same thing over and over.



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directors both have a tremendous role to play. I think they are much more open now to welcoming new music into their everyday lives, and into the everyday lives of their orchestras, than they have been for most of the years I've been active in this business. I see that as one of the great and wonderful signposts for the future, despite the fact that some of us are still worried about where new audiences are going to come from. We were also worried ten, fifteen, twenty years ago whether our new music was going to have a platform. Much of that has now been resolved, by those who are in management as well as by those who compose and perform new music.

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