New Visions for Making Music

25th Anniversary Conference
Association of California Symphony Orchestras
August 12-14, 1993
Hosted by Pacific Symphony Orchestra
August 12, 1993

Dear Conference Delegate:

Thank you for attending ACSO’s 25th birthday bash. Although I guess everyone looks great at 25, we have reason to boast that the Association of California Symphony Orchestras is in truly tremendous shape!

Your continued support of all our programs, especially the Annual Conference, has enabled us to increase ACSO’s service to California orchestras each year, as well as to maintain a solid financial foundation. It is no secret that ours is the strongest and best run of the statewide orchestra associations, and it is our pledge to you to continue to improve our service to our orchestras and the music they perform in the coming years.

It is also a pleasure to welcome you on behalf of the board, staff, and musicians of the Pacific Symphony Orchestra. Five years ago we had the privilege of hosting this conference, and we’re again delighted to have you here to enjoy our community and its orchestra. We are especially pleased to premiere Bill Kraft’s Gossamer Glances, commissioned by ACSO in honor of its 25th anniversary. I hope you will join us Saturday at Irvine Meadows for this very special concert.

Louis G. Spisto
President
NEIL RUTMAN, Pianist

- 1991 Winner, Int'l Bach Competition
- 1st Place Concert Artist Guild
- California Orchestras
  San Jose Symphony — 1990
  Modesto Symphony — 1991
  Peninsula Symphony — 1991
  Long Beach Symphony — 1992
- CAC Touring Roster

Singers for Symphony, Oratorio, and Pops

Susan Gundunas, soprano
Kerry O'Brien, soprano
Melody Rossi, soprano
Awilda Verdejo, soprano
Sylvia Wen, soprano
Martha Jane Weaver, mezzo
Bruce Johnson, tenor
Beau Palmer, tenor
Dale Morehouse, baritone
Douglas Nagel, baritone
Martin Wright, baritone
1993 ACSO CONFERENCE

Conference Chairmen
Karine Beesley, Executive Director, Ventura County Symphony
Louis G. Spisto, Executive Director, Pacific Symphony Orchestra

Conference Committee
Karl Bruhn, Denis de Coteau, Jennifer Duston, Cricket Handler,
Janice Johnson, Sharlene Strawbridge, Pat Weiss, Erich Vollmer

Boutique
Larry Balakian, Fresno Philharmonic
Sharon C. McNalley, Los Angeles Chamber Orchestra

25th Anniversary Committee
Phyllis Apfel, Nancy Berto, Corrick Brown, Jim Dees,
Polly Fisher, Jean Squair, Sally Sutherland

On-Site Coordinator
Carole Miller, Executive Assistant, PSO

 Volunteer Coordinator
Sharlene Strawbridge, Assistant Director of Development

Many thanks to the members of the ACSO Conference Committee, the
ACSO Board of Directors and the staff and volunteers of the Pacific
Symphony Orchestra for their time and commitment to this conference.

Conference Registration & Tickets:

Hours: Thursday, August 12 7:30 am - 5:00 pm
Friday, August 13 7:30 am - 5:00 pm
Saturday, August 14 7:30 am - 12:00 pm

Conference registration and special event tickets can be paid for by cash
or check only, payable to ACSO. Tickets for meals or concerts cannot
be exchanged or refunded.

RESOURCE ROOM

Vierra/Laguna
Orchestra Brochures • Artist Manager Brochures and Rosters
Computer Information • Film Composer Scores and Tapes
Orchestra Boutique

PLEASE WEAR YOUR NAME BADGE AT ALL TIMES
CONDUCTORS
David Charles Abell
Robert Bernhardt
Music Director, Santee Symphony Orchestra
Leif Bjøland
Richard Buckley
Aldo Ceccato
Music Director, Spanish National Orchestra
Enrique Diemecke
Music Director, National Symphony of Mexico
Music Director, Philharmonic
Jonathan Dudley
Enrique Garcia-Asensio
John Giordano
Music Director, Fort Worth Symphony Orchestra
Joseph Giunta
Music Director, Des Moines Symphony
Conductor Laureate, Waterloo-Cedar Falls Symphony Orchestra
Raymond Harvey
Music Director, Springfield (MA) Symphony Orchestra
Sung Kwak
Music Director, Austin Symphony Orchestra
Louis Lane
Jere Lantz
Music Director, Rochester (MN) Symphony Orchestra
Stephen Lord
Music Director, Opera Theatre of St. Louis
Artistic Director, Boston Lyric Opera
Mitch Miller
Roger Nierenberg
Music Director, Jacksonville Symphony Orchestra
Music Director, Stanford Symphony Orchestra
Bernard Rubenstein
Music Director, Tulsa Philharmonic
Kenneth Schermerhorn
Music Director, Nashville Symphony Orchestra
James Segares
Music Director, Phoenix Symphony Orchestra
James Setapen
Music Director, Amarillo Symphony Orchestra
Alessandro Sicilliani
Music Director, Columbus (OH) Symphony Orchestra
Sir Michael Tippett
Kate Tamarkin
Associate Conductor, Dallas Symphony Orchestra
Music Director, Vermont Symphony Orchestra
Music Director, East Texas Symphony Orchestra
Evon Whallon

PIANISTS
Lydia Artymov
Edmund Battersby
Philippe Bianconi
David Golub
Gary Graffman
David Korevaar
Jerome Lowenthal
Benedetto Lupo
Panayis Lyras
Anne-Marie McDermott
Susan Starr
Earl Wild

VIOLINISTS
Pierre Amoyal
Toshiba Eto
Mark Kaplan
Ani Kavafian
Ida Kavafian
Benny Kim
Isabella Lippi
Daniel Phillips

VIOLISTS
Paul Coletti
Kim Kashkashian

CELLISTS
Colin Carr
Andrés Díaz
Zara Nebova

FLUTIST
* Marina Piccinni

TRUMPET
John Wallace

FRENCH HORN
David Jolley

HARPIST
Emily Mitchell

CLASSICAL GUITARIST
Guillermo Fierens

SOPRANOS
Margaret Cusack
Constance Fee
Ruth Golden
Constance Hauman
Elizabeth Holquelle
Ljuba Kazarnovskaya
Linda Kelm
Erie Mills
Marilú Mims
Laurinda Nikkel
Steffanie Pearce
Carmen Petron
Faye Robinson
Christine Seitz
Jeanine Thames
Korliss Ucker
Carol Webber
Annalisa Winberg
Linda Zoghby

MEZZO-SOPRANOS
Joseph Gayer
Theodora Hanslowe
Joslyn King
Victoria Livengood
Barbara Reaick
Robynne Redmon
Marietta Simpson

CONTRALTO
* Ellen Rabiner

NARRATOR
Werner Klemperer

SPECIAL Attractions FOR ORCHESTRA
Chanticleer
American's Premier Vocal Ensemble
Golub-Kaplan-Carr Trio
* Cris Groenendaal
Guarneri String Quartet
Ani and Ida Kavafian

1994-95 Roster
Herbert Barrett Management
1776 Broadway, Suite 1610
New York, NY 10019
Phone: 212-245-3530
Fax: 212-397-5860

* First Season with Herbert Barrett Management
▲ Pops, Musical Theatre, Operetta
■ Todd Phillips managed by Shupp Artist Management, Inc.

TENORS
John Absalom
John Aler
John Danielli
John Fowler
Vladimir Grishko
▲ Cris Groenendaal
Donald Kaasch
Paul Austin Kelly
Gary Lakes
Glenn Siebert

BARITONES
Sherrill Milnes
Victor Ledbetter
Peter Lightfoot
Mark Oswald
William Sharp
Thomas Woodman

BASS-BARITONES
* Kelly Anderson
Richard Cowan
Julien Robbins
Kenneth Shaw
John Shirley-Quirk
Peter Strummer
Andrew Wentzel

BASSES
Mark Freiman
Kevin Maynor
James Patterson

Herbert Barrett Management congratulates the Fresno Philharmonic Orchestra and Raymond Harvey on his appointment as Music Director beginning with the 1993-94 season.
The Association of California Symphony Orchestras gratefully acknowledges the support of its many good friends whose contributions help ACSO to continue its service to the orchestra community.

**Major Gifts**
California Arts Council
Chevron U.S.A. Inc.
The Ann and Gordon Getty Foundation
The James Irvine Foundation
The David and Lucile Packard Foundation

**Conference Sponsors**
ASCAP
Columbia Artists Management, Inc.
Stephen Dunn & Associates
ICM Artists, Ltd.
Long Beach Symphony
Pacific Symphony Orchestra
Dr. Sylvia Shepherd

**Gifts $300 and above**
Karen Beseley
Peggy E. Duly
G. Michael Gehret
Cricket Handler
Neal Hefti
Pam Lee
Gene Leyton
Sharon C. McNalley
Dr. Sylvia Shepherd
Louis G. Spisto
Erich A. Vollmer
Phyllis Apfel
Larry Balakian
Mike Bates
Julie Bloomfield
Corrick Brown
Karl Bruhn
Martha Cheadle
Mary E. Cooke
Alice Coulombe
Denis de Coteau
Jennifer Duston
Pauline Fisher
Patrick Flynn
Patricia Gesner
Rhoda Goldman
Karney Hodge
Amy Iwano
Diane Lent
Nancy Mims
Mary E. Newkirk
Helen Cirello Norton
Donald E. Osborne
James Ruggirello
Deborah Rutter
George Sebastian
Romayln Tilghman
Joseph Truskot
Ann Vander Ende

**Gifts $150 - $299**
Ventura County Symphony
Mainly Mozart Festival
Chicago Symphony
San Luis Obispo County Symphony
Santa Barbara
Stockton Symphony
Pacific Symphony Orchestra
Los Angeles Chamber Orchestra
San Diego Chamber Orchestra
Pacific Symphony Orchestra
Los Angeles Chamber Orchestra

**Gifts $60 - $149**
Masahiko Arimoto
Nancy H. Bechtie
Charles Bonner
Brois Brott
Richard D. Colburn
Stewart Corner
Joanne Corbett-Barnes
Louise E. Cuyler
Jim Dees
Jennifer Diener
JoAnn Falletta
Dr. Richard Fiske
Ernest Fleischmann
Diane Shelton Ford
Yehuda Gilad
Jay Goetting
Kenneth H. Goldman
John Hancock
Jean Harrison
David Ingalls
Judith Jelinek
Janice Johnson
Jeanne Karatsu
Phyllis Kraus
Matthias Kunzsch
Michael Deane Lamkin
James C. Leek, M.D.
Marianne Marshall
Irene Klug Nielsen
Thomas Osborn
Peter Pastreich
Edward Peterson
Peggy Peterson
Thomas Petrovich
Elmer Ramsay
Jean Reed
Louis J. Richards
William Richert
Christopher Russell
Mary Schnepf
Donn Schroder
Edwin A. Seipp, Jr.
Leo Shishmanian, M.D.
Don Smith
David Smythe
Jean Squair
Susan Ward
James Winter
Madeline Zuckerman

**Gifts $41 - $59**
Seattle Symphony
Los Angeles Chamber Orchestra
Arts Rag
Monterey County Symphony
Philharmonia Baroque Orchestra
Pacific Symphony Orchestra
San Francisco Symphony
Fresno Philharmonic
Ventura County Symphony
Los Angeles Philharmonic
Music From Bear Valley
Corbett Arts Management, Ltd.
Monterey County Symphony
JDees Presents
Los Angeles Chamber Orchestra
Long Beach Symphony
Shasta Symphony
Los Angeles Philharmonic
Friends of Mountain View Center
Malibu Music Festival Orchestra
Napa Valley Symphony
Pacific Symphony Orchestra
San Diego Symphony League
U.C. Davis Medical Center, Sacramento
Long Beach
Fresno Philharmonic
Pepperdine University Symphony
San Francisco Symphony
Orange County Symphony
San Luis Obispo County Symphony
Ventura County Symphony
Condeo Symphony
Santa Rosa Symphony League
Foothill Friends of Music
Fresno Philharmonic
Pasadena Young Musicians Orchestra
Inland Empire Symphony
Monterey
San Francisco Symphony
Fresno Philharmonic
Sierra Musical Arts Association
Sierra Symphony
Santa Rosa
Condeo Symphony
Fresno Philharmonic
Stockton Symphony

**Gifts $41 - $59**
Merced Symphony
Boomer Enterprises, Inc.
Pacific Symphony Orchestra
Alain G. Declert
Josephine Gumbiner
Pearl Gansell
George N. Hale, Jr.
Grant N. Horne
Mimi Horowitz
Bernard Karian, M.D.
Louis F. Kendall
Dr. Ernest Lewis
Richard Lind
Louis Mayol
Kenneth Matthews
Joyce Osborn
Sheila Ostrow
Frank Plash
Thomas Raison
James Reeves
Allison Sampson
Kristi Woodard Saslow
Kathie Svoboda
Margaret Thompson
Elise Unruh
Jeannine Wagner
Nahum Zimmer

Texas
Long Beach Symphony
Fremont Symphony
San Francisco Symphony
San Francisco Symphony
Peninsula Symphony
Fresno Philharmonic
Santa Rosa Symphony
Sacramento Symphony
The Classical Philharmonic
Modesto Symphony
San Francisco Symphony
Downey Symphony
Santa Monica Symphony
Inland Empire Symphony
Livermore-Amador Symphony
Sacramento Symphony
Los Angeles Festival
ACSO
Redding Symphony
Camellia Symphony
Santa Barbara Civic Light Opera
Santa Clarita Symphony
Los Angeles Chamber Orchestra

Gifts $41 and under
Kay Benz
Nancy Berto
Dave L. David
Donald R. Dickey
Don Jones
Lilly Diehl
Madeline Goldberg
Thomas Key
Mike Lewis
Eloise DeTillian Libby
Ethel London
Douglas N. McLendon
Doreen Mauk
Patricia A. Mitchell
Edward Nichols
Paul Perry
George Ramirez
Marjorie Ringwalt
Tony Salierno
Barbara Schaaf
James Schwabacher, Jr.
Sally Sutherland

Hillsborough
Santa Rosa Symphony
The Classical Philharmonic
Marin Symphony
Napa Valley
DMC Young Musicians Camp
San Diego Symphony
Pacific Symphony Orchestra
Stockton Symphony
Ventura
Oakland
San Jose Symphony
Sacramento Symphony League
Los Angeles Music Center Opera
Fresno Philharmonic
Music In The Mountains
Stockton Symphony
Corona del Mar
Tulare County Symphony
Oakland Children’s Hospital
San Francisco Symphony
Tiburon

PIANISTS
Bruce Brubaker
Babette Hierholzer
Masanobu Ikemiya
Diana Kacso
Mina Miller
Mícheál O’Rourke
Rita Sloan
John Bell Sloan

INSTRUMENTALISTS
Margaret Batjer, violin
Paul Fried, flute
Nancy Green, cello
Chin Kim, violin
Orit Orbach, clarinet
Raffaello Orlando, clarinet
Ora Shiran, violin
Mutsuko Taneya, marimba
Ruth Waterman, violin
Hans Roelofs & Rudolf Senn, double bass duo

CONDUCTORS
Michael Bartos
Gisèle Ben-Dor
Tali Makell
Eduardo Östbell
Walter Proost
Yuval Zaliouk

Del Rosenfield Associates
714 Ladd Road, Riverdale, New York 10471
Telephone (718) 549-5687 Fax (718) 548-4313
TURTLE ISLAND STRING QUARTET
Symphony and Pops performances of award-winning jazz standards and original music.

"Some of the most creative music-making today."
Yo-Yo Ma

"Turtle Island remains the ne plus ultra..."
The LA Times

PERFECT PITCH ARTIST MANAGEMENT
1084 Trestle Glen Rd. Oakland CA 94610
510-832-0111 Fax 510-465-0435

MAINSTAGE MANAGEMENT
Representing

THE ROBERT MINDEN ENSEMBLE
A musical quartet featuring new music performed on traditional, natural and found instruments

MOZART ON FIFTH
This virtuosi woodwind trio performs classical crossover selections with an appealing, eclectic style

Contact Luisa Cariaga for more information and our complete artist roster
(714) 220-6707

Michael Lewin piano

In the 50th anniversary of its premiere (1945), Michael Lewin plays the

Menotti Piano Concerto

Rediscover this compelling Concerto by one of America's preeminent composers.

Thrill to Michael Lewin on Centaur Records: "...astonishing maturity suffused with youthful ardor—a winning combination!"
—Fanfare Magazine

SELECT ASSOCIATES, LTD.
Artist Management
Lincoln Building, Suite 503
100 Stevens Avenue
Mt. Vernon, NY 10550
tel 914.667.0707 fax .0784

Now booking for 1994/5 and 1995/6
RICHARD GOODE
piano

JULIANA MARKOVA
piano

RIEKO AIZAWA
piano

RICHARD STOLTZMAN
clarinet

JAIME LAREDO
violin & conductor

SIMON RATTLE
conductor

KALICHSTEIN-LAREDO-ROBINSON TRIO

ORPHEUS CHAMBER ORCHESTRA

DOUGLAS BOYD
oboe (personal representation)

FRANK SALOMON ASSOCIATES
201 West 54th Street, Suite 1C
New York, NY 10019
(212) 581-5197 phone
(212) 581-4029 fax
Frank Salomon, Martha Bonta

THURSDAY, AUGUST 12

7:30 am - 5:00 pm
East Galleria

CONFERENCE REGISTRATION

9:00 am - 11:00 am
Santa Ana

PEER FORUMS
Informal discussion groups for staff and volunteers of like-sized orchestras.

Coordinator: Jennifer Duston, Executive Director, Marin Symphony

Table 1
Managers/Orchestras with budgets to $100,000
Mimi Horowitz, Executive Director, Peninsula Symphony

Table 2
Managers/Orchestras with budgets of $100,000-$250,000
Ted Roberts, Executive Director, The Classical Philharmonic

Table 3
Managers/Orchestras with budgets of $250,000-$500,000
George A. Sinclair, Executive Director, Stockton Symphony

Table 4
Managers/Orchestras with budgets of $500,000-$1,000,000
Jay Goetting, General Manager, Napa Valley Symphony

Table 5
Managers/Orchestras with budgets over $1,000,000
Erich A. Vollmer, Executive Director, Los Angeles Chamber Orchestra

Table 6
Managers/Trustees of College & University Orchestras
Jerry Leuders, Chair, Music Department, CSU Northridge

Table 7
Managers/Trustees of Youth Orchestras
Leslie Stuart, Director and Conductor, Youth Programs, Marin Symphony Youth Orchestra

Table 8
Managers/Music Festivals
Patricia Martin, Executive Director, San Luis Obispo Mozart Festival

Table 9
Development Directors
Christopher Minnes, Development Director, Long Beach Symphony

Table 10
Marketing Directors
Barbara Burger, Marketing Director, Santa Barbara Symphony

Table 11
Operations/Assistant Managers
Tim Beswick, Director of Operations, San Jose Symphony

Table 12
Volunteers of Leagues & Guilds
Pat Weiss, Past President, Pacific Symphony Orchestras League

Table 13
Personnel Managers/Musicians
Paul Zibits, Personnel Manager, Pacific Symphony Orchestra

Table 14
Conductors
Nan Washburn, Music Director, Camellia Symphony

9 am-10 am
**THURSDAY, AUGUST 12**

**10:00 am - 12:00 pm**

**San Felipe**

**CONDUCTOR’S REHEARSAL**

**TECHNIQUES**

“The Fear of Only Having Wood in Your Hand”

This two-hour session for conductors includes the following: rehearsal time management; building an ensemble; planning the rehearsal; tuning the orchestra; and critical comments during rehearsal.

*Speaker:* Jon Robertson, Music Director, Redlands Symphony; Director, Orchestral Studies & Conducting, UCLA, Department Chair

**11:00 am - 12:00 pm**

**Mesa Verde**

**INNOVATIVE CASE STUDIES**

Change round tables twice and pick up creative ideas and practical solutions on topics of interest for all delegates.

*Coordinator:* Priscilla A. Munson, Artistic Director, Long Beach Symphony

**Table 1**

Block Booking (and other recipes) for Maximizing Your Guest Artist Budget

*Carol Cunning, CCS International*

**Table 2**

Together We Stand: Creating Arts Partnerships in Your Community

*Sandy Baer, Member, SLOCAATS and Marketing Director, San Luis Obispo County Symphony*

*Barbara Burger, Founder & Coordinator ARTCOM and Marketing Director, Santa Barbara Symphony*

**Table 3**

Your Orchestra Members are a Valuable (Untapped) Resource!

*Bob Becker, Orchestra Committee Chair, Pacific Symphony Orchestra*

*Larry Kaplan, Orchestra Committee Chair, Long Beach Symphony*

**Table 4**

The Legislative Scene: Pending Action & the Latest Laws You Must Know!

*John Sparks, Director of Government Relations, ASOL*

**Table 5**

Better Storytelling for Love and Money: 15 Minutes Towards Successful Grantswriting, Press Building and Newsletter Production

*Romalyn Tilghman, Consultant & Publisher*

**Table 6**

Molly Bolts for Symphonies, or How to Hang Your Financial Picture When Your Wall Is Plaster

*Larry Hudspeth, Finance Director, Long Beach Symphony*

---

**THURSDAY, AUGUST 12**

**12:15 pm - 1:45 pm**

**Costa Mesa**

**OPENING LUNCHEON**

*Welcome: Janice Johnson, President, Pacific Symphony Orchestra*

*Guest Speaker: Carl St. Clair, Music Director, Pacific Symphony Orchestra*

“Programming Our Future”

*Sponsored by Columbia Artists Management Inc.***

---

**2:00 pm - 3:45 pm**

**Santa Ana**

**GENERAL SESSION**

“Should We Be Changing Our Tune For Making Music?”

Is orchestral programming too narrow? Are some current innovations sell-outs? Are we changing quickly enough to meet the 21st Century? Is the traditional concert format outdated? Do orchestras matter in the age of multi-culturalism? These and other questions will be asked at a spirited general session.

*Moderator:* Ara Guzelimian, Artistic Administrator, Los Angeles Philharmonic

*Panelists:* Patricia Geisser, Director of Marketing, San Francisco Symphony

Judith Rosen, Board Member, The Women’s Philharmonic

Deborah Rutter, Executive Director, Seattle Symphony

*Carl St. Clair, Music Director, Pacific Symphony Orchestra*

*Sponsored by ICM Artists, Ltd.*

---

**4:00 pm - 5:00 pm**

**Santa Ana**

**FOCUS GROUPS**

Focus groups of ten will explore and develop the ideas presented at the General Session.

*Facilitator:* Louis G. Spisto, Executive Director, Pacific Symphony Orchestra

---

**5:15 pm - 6:00 pm**

**Mesa Verde**

**ACSO ANNUAL MEETING**

---

**6:30 pm - 8:00 pm**

**Mesa Verde**

**WELCOME RECEPTION & RECITAL**

Hosted by the Pacific Symphony Orchestra

*Board of Directors*

*Benjamin Pascernack, piano*
Gisèle Ben-Dor

"A tremendous musician, an expert technician and a charismatic performer."

The Boston Globe

Conducting:
The Women's Philharmonic February 26, 1994
Santa Barbara Symphony Orchestra April 16-17

Music Director:
Annapolis Symphony Orchestra
Pro Arte Chamber Orchestra of Boston

---

Walter Proost

"A young, dynamic and talented conductor."

La Libre Belgique

Conducting:
the Stockton Symphony March 3-4, 1994

Music Director: Flemish Chamber Orchestra
Principal Guest Conductor: Bari & San Remo Symphonies, Italy
10:45 am-
12:15 pm

San Juan
• Accentuate the Positive
Trustees will hear how two long-term presidents have infused a strong sense of vision in their board colleagues and how responsibility is the norm.

Moderator: Eric B. Vollmer, Executive Director, Los Angeles Chamber Orchestra

Speakers: Nancy H. Bechtle, President, San Francisco Symphony
C. Joseph LaBonte, President, Los Angeles Philharmonic

San Diego
• Employee, Environment & Insurance Issues
This hands-on session will teach you how to implement SB 198, ADA, unemployment, sexual harassment, and other health and safety policies.

Host: Nancy Mims, Director Human Resources, San Francisco Symphony

Moderator: James T. Mederitus, Director of Operations, Pacific Symphony Orchestra

Panelists: Nancy Mims, Director Human Resources, San Francisco Symphony
Barbara Danz, Attorney-at-Law
Paul Hastings, Jaworsky and Walker
Jackie Smith, Republic Indemnity Company of America

San Felipe
• Arts Stabilization Programs
For many orchestras, receiving local government support is a dream. But San Jose, Fresno and Seattle have overcome the obstacles and have developed precedent-setting funding opportunities in their communities.

Host: Larry Balakian, Past President, Fresno Philharmonic

Panelists: Barbara Beerstein, Consulting Director, Silicon Valley Arts Fund
Irene Klug Nielsen, General Manager, Fresno Philharmonic
Deborah Rutter, Executive Director, Seattle Symphony

2:30 pm-
4:00 pm

Costa Mesa

• Become A Handler!
Whether you’re managing the press for Bill Clinton or the Peoria Symphony, you need to know how to work effectively with the media. This seminar gives an overview of things you need to know to work with music critics, feature writers, television news and the social press.

Host: Cricket Handler, Executive Director, San Luis Obispo County Symphony

Moderator: John A. MacElree, Director of Marketing and Public Relations, Pacific Symphony Orchestra

Panelists: Ed Casaccia, News Director, Orange County Newschannel
Scott Duncan, Classical Music Critic, The Orange County Register
Norma Flynn, Director of Publicity and Promotion, Los Angeles Philharmonic
Carol Humphreys, Social Director, The Orange County Register
Tony Liu, Calendar Editor, Los Angeles Times, Orange County Edition

LUNCHEON
Introduction: George A Sinclair, Executive Director, Stockton Symphony
Guest Speaker: Lorin Hollander

“Our Music, Illuminating the Path to Survival into the New Millennium”
Lorin Hollander is in the thirty-seventh season of a distinguished professional career that began with a Carnegie Hall debut at the age of 11. He has performed with virtually every major orchestra in this country and abroad, and has given recitals in most of the world’s principal music centers. An influential theorist and educator, Hollander has lectured on a variety of subjects relating to music, the arts, science, religion and psychology. His interdisciplinary approach to these topics has often provided a valuable framework for evaluating arts policies and programs.
FRIDAY, AUGUST 13

San Juan

- **Communicating Financial Information**
  This session for managers and finance directors will show how one orchestra association communicates with its board through meaningful and understandable monthly financials, quarterly reforecasts, and convincing new project proposals.

  **Host:** James Ruggirello, Director of Educational Projects, Los Angeles Philharmonic
  **Speaker:** Gene Pasquarrelli, Finance Director & CFO, Los Angeles Philharmonic

San Felipe

- **The Trustees’ Role in Long Range Planning**
  The planning committee should be the driving force of your organization. This session will show how to build an effective team, keep the momentum going and make the plan work for all sizes of orchestras.

  **Moderator:** Joseph Truskot, Executive Director, Monterey County Symphony
  **Panelists:** Nancy H. Becbtle, President, San Francisco Symphony
  Jennifer Diener, President, Los Angeles Chamber Orchestra
  Douglas Ruby, Vice President, Tulare County Symphony

4:15 pm - 5:30 pm

- **CONCURRENT SESSIONS**

San Juan

- **Effective Marketing Communications**
  The session will cover all aspects of marketing communications, including clear and persuasive copywriting, effective design, production tips for saving money, and more. A panel of experts will critique your orchestra’s marketing communications and provide you with helpful tips.

  **Moderator:** Patricia Gessner, Director of Marketing, San Francisco Symphony
  **Panelists:** Michele Prisk, Assistant Director of Marketing, San Francisco Symphony
  George Sebastian, Director of Marketing, Los Angeles Chamber Orchestra

  Sponsored by Stephen Dunn & Associates

San Felipe

- **Straight Dealing With Artists & Agents**
  No, it is not all right to keep an artist under contract if you know you can’t pay for the engagement. But is there any way to relieve your contractual obligations in an unavoidable circumstance? Hear artists’ managers tell how to approach the issue and maintain the integrity of your relationship.

  **Host:** Carol Cunning, CCS International
  **Moderator:** Amy Carson-Dwyer, Western Representative, Colbert Artists Management
  **Panelists:** Cathy Monseur, Artist Manager, Young Concert Artists
  George A. Sinclair, Executive Director, Stockton Symphony
  Mark Smith, Booking Representative, Columbia Artists Management Inc.

Mesa Verde

- **Film Scores and More: New Ideas for Concert Programming**
  Meet some of the film world’s most noted and gifted composers, whose film scores and concert works represent a rich new source of repertoire.

  **Moderator:** Nancy Knutsen, Senior Director, Film, Television and Concert Repertory, American Society of Composers, Authors and Publishers
  **Panelists:** Bruce Broughton, ASCAP Composer, former president, Society of Composers and Lyricists
  Lee Holdridge, ASCAP Composer
  Richard S. Kaufman, Principal Pops Conductor, Pacific Symphony Orchestra and Vice President, MGM Music
  Leonard Roseman, ASCAP Composer

Sponsored by ASCAP

6:30 pm - 7:30 pm

Atrium Room

- **RECEPTION FOR WILLIAM KRAFT AND GUEST COMPOSERS**
  Reception for ACSO donors.
  Sponsored by ASCAP
"HEAVENLY COLE"

WILLIAM GRAHAM as COLE PORTER
guest soloist

An Unique “Pops” Concert
(Orchestrations Provided)

Cole Porter returns from heaven to perform his songs. He also talks about his new friends (St. Peter, Ravel, Puccini) and reminisces about his career on Broadway.

An evening of Cole Porter’s songs “straight from heaven”

Mary Beth Tremen Artists Management 1231 west road, beverly, california 91540 Phone: 818-866-6869 Fax: 818-866-6963

SHOP AT THE ORCHESTRA BOUTIQUE
East Galleria
All proceeds benefit the Association of California Symphony Orchestras

SATURDAY, AUGUST 14

7:30 am-12:00 pm
CONFERENCE REGISTRATION
East Galleria

8:30 am-12:30 pm
SPECIAL SEMINAR
"Successful Fund Raising in a Recessionary Economy"
Dr. Thomas Wolf; President, The Wolf Organization, Inc.
These are tough times for raising funds. This session will explain why some organizations continue to raise money successfully, even in a recessionary economy, and it will provide practical tips on how to increase the amount of contributed income coming to your organization. If you want an overall fund raising strategy that will lead to success, don’t miss this workshop!
Seminar fee: $50

9:00 am-10:30 am
CONCURRENT SESSIONS

San Carlos

• We Do Not Bake Cookies!
The profile of today’s volunteer has changed dramatically over the past few years. Melding this new profile with the needs of your organization will take some creative thinking while redefining the structure of today’s symphony guild.

Moderator: Sharon N. McNalley, Board Member, Los Angeles Chamber Orchestra
Panelists: Sue Cannon, Trustee, Long Beach Symphony
Ann Giesler, Volunteer Coordinator, Los Angeles Philharmonic
Judith Jelinek, President, OCPS Women’s Committee
Katherine Young, President, Ventura County Symphony League

San Felipe

• Management Options for Conductors
Conductors’ managers and conductors discuss realistic options for representation, including questions about searches, guest conducting, exchanges, contract negotiations and others.

Moderator: Mitchell Sardou Klein, Music Director, Mid-Peninsula Symphony
Panelists: Mariedi Anders, President, Mariedi Anders Artists Management, Inc.
Timothy Beswick, Director of Concert Operations, San Jose Symphony
Susan C. Dearborn, Director, Conductors Cooperative Management
Michael Krajewski, Music Director, Modesto Symphony
SATURDAY, AUGUST 14

10:45 am - 12:15 pm

CONCURRENT SESSIONS

San Felipe

• Come Blow Your Horn!
  Fund raising ideas for symphony leagues and
  guilds or for boards that handle special events.
  Moderator: Diane Lent, Past President,
  Modesto Symphony League
  Panelists: Margaret Robinson, President,
  Monterey County Symphony League
  Lynne Sutton, President, Modesto Symphony Guild
  Elizabeth Ustach, President-elect,
  Modesto Symphony Guild
  Bobbitt Williams, Project Chair,
  OCPS Women’s Committee

Capistrano

• A Pre-concert Talk
  Lesser-known American orchestral music
  (with recorded excerpts) will be presented at
  this example of an engaging pre-concert talk.
  Host: Dr. Sylvia Shepherd, Board Member,
  San Diego Chamber Orchestra
  Speaker: David Amos, Conductor

San Carlos

• Great Single Ticket Promotion Ideas
  Ideas that worked, ideas that didn’t, and why.
  Host: George Sebastian, Director of Marketing,
  Los Angeles Chamber Orchestra
  Speaker: Colin Ware, Manager of Audience Development and
  Special Promotions, San Francisco Symphony

12:30 pm - 2:00 pm

25th ANNIVERSARY LUNCHEON

Costa Mesa

Conversations with California’s two pre-eminent orchestra managers will highlight this special
celebration luncheon.

Hosts: G. Michael Gebret, Vice President Development,
Chicago Symphony;
Deborah Rutter, Executive Director,
Seattle Symphony

SATURDAY, AUGUST 14

2:30 pm - 4:30 pm

GENERAL SESSION

“Current Challenges/Fresh Visions”

Mesa Verde

Introduction: Catherine French, President, American Symphony Orchestra League
Speaker: Dr. Thomas Wolf, President,
The Wolf Organization, Inc.

When is the last time you heard that the orchestra industry is in trouble? How many people have complained to you that things are getting worse, not better? In a cogent, well-reasoned series of arguments, developed initially for the ASOL, Dr. Thomas Wolf presents an analysis of the current problems as well as some fresh prescriptions for the future. An open-ended discussion about the future of the orchestra industry in California will follow.

5:30 pm

Meet to board buses to
East Galleria
Irvine Meadows Amphitheatre

6:15 pm

PICNIC DINNER

PACIFIC SYMPHONY ORCHESTRA CONCERT

Gossamer Glances, William Kraft
Fifth Symphony, Shostakovich
Rhapsody on a Theme of Paganini, Rachmaninoff

Carl St. Clair, conductor
Benjamin Pasterneck, piano
The Music of Gordon Getty

"An assured composer in full command of a refreshingly direct style"
NABC - TV

"Getty has a style of his own to go with a grand theatrical flair bursting
with wit, irony and nobility"
San Jose Mercury News

"Gordon Getty's music proved haunting and seductive"
Hollywood Reporter

David Amos - Conductor
20TH CENTURY AMERICAN MUSIC EXPERT

"The Royal Philharmonic Orchestra is directed by David Amos,
who once again demonstrates a deep sympathy for tonal Twentieth Century American music."

THE ARIZONA DAILY STAR

"David Amos is obviously an intelligent and talented musician
who is pursuing his conducting career along some refreshingly
novel lines. These performances are meticulously articulated,
thoughtfully conceived, and beautifully recorded."

FANFARE

"Thanks to conductor David Amos, some of San Diego's most
notable music making this month will take place in London."

LOS ANGELES TIMES

"The ensemble is well controlled due to the sensitive direction of
David Amos."

HIGH FIDELITY

"Conductor David Amos lavishes care and affection on the
music, inducing strong playing from the London Symphony.
Excellent recording."

TUROK'S CHOICE

*Affiliated with the International Musicians' Recording Fund
1016 Outer Road San Diego, CA 92154
Tel: (619) 424-7622
Fax: (619) 265-2550

JACQUES LEISER Artists' Management
The Del Prado • 666 Upas St. San Diego, CA 92103 • (619) 293-3177 fax (619) 293-0088

IMRF is a foundation dedicated to
the research, promotion, and
recording of Twentieth Century American Symphonic music
worthy of greater recognition.

RALPH PAVONE PRODUCTIONS
988 Market St., Ste. 303 San Francisco, CA 94102
(415) 441-0602
"a winning composer
of brilliant
and ingenious
symphonic music"

The Washington Post

CCS INTERNATIONAL
presents

YEHUDA GILAD, Conductor
ARNOLD STEINHARDT, Violin
ROGER WILKIE, Violin
PETER REJTO, Cello
LINCOLN MAYORGA, Piano
DAVID SHOSTAC, Flute
ALLAN VOGEL, Oboe
MICHELE ZUKOVSKY, Clarinet
FRØYDIS REE WEKRE, Horn
JACK SANDERS, Guitar
LOS ANGELES CHAMBER ORCHESTRA WINDS
MUSIC FOR MISCHA
MUSICAL OFFERING Baroque Ensemble
ROGER WILKIE and JACK SANDERS

richard NANES

CCS International

Concert Management
3145 Haddington Drive
Los Angeles, California 90064
(310) 836-8081 • FAX (310) 836-0348
SPECIAL THANKS

Special thanks to the following friends of ACSO who have provided in-kind services or merchandise during the year or for the Annual Conference:

Alpha Graphics, Sacramento
Wally Dunning, Consultant, Platform Computer Support
Essary Dal Porto & Lowe, Certified Public Accountants
Hewlett Packard Corporation
Littler, Mendelson, Fastiff & Tichy, Attorneys at Law
Renaissance Winery
San Francisco Symphony
Tom’s Printing

Thank you to “Goodie Bag” donors:

Nordstrom
Seiko Instruments
Volt Temporary Services

Design of this booklet donated by Burson-Marsteller, San Francisco.
The Association of California Symphony Orchestras is supported in part by a grant from the California Arts Council.
CELEBRATE AMERICA!

EUGENIA HAMILTON SINGS
KATE SMITH
An Evening of Songs and Memories
(Arrangements for full orchestra)

"Hamilton's resemblance to Kate Smith, both physically and vocally, is uncanny. Like Kate, she is warm, unassuming, good-natured and humorous, and when it comes to singing and "putting across" a number, she really delivers the goods."
Carolyn Wightman, San Marino Tribune

"Our aim at our concerts is to present artists of the caliber that would be asked to perform in concerts as guests of the President at the White House performances. (Eugenia's) Kate Smith definitely fit that criteria. Thank you!"
Melany Armstrong, The Richard Nixon Library & Birthplace

"This is a wonderful program and should be extremely successful with many orchestras throughout the United States, even if the audiences are not all that familiar with Kate Smith. Many of the members of the audience for pops concerts are old enough that they will know her name; and they will enjoy this music all over again!"
Thomas Osborn, Downey Symphonic Society

"(Eugenia) consistently provided both comic art and vocal joy."
Christopher Pasles – Los Angeles Times

The Association of California Symphony Orchestras Celebrates 25 Years of Service

represented by
JDees Presents
703 Market Street, #1304 • San Francisco, CA 94103
(415) 546-7049 • FAX (415) 546-6245

OVER THERE • DREAM A LITTLE DREAM OF ME
Congratulations to ACSO

Karine Beesley
“Congratulations ACSO, for serving me personally for the six years I’ve been executive director of the Ventura County Symphony, and for introducing me to the wacky world of Symphony Managers.”

Kay Benz
“Congratulations.”

Nancy Berto
“Congratulations.”

Earle B. Blakeslee
“Best wishes.”

Stewart Comer
“I feel honored to have served as a president of ACSO, an organization devoted to making the presentation of music in California a little more possible.”

Walter Dahlin
“My best wishes for a grand and glorious 25th Anniversary Conference! I will look forward to being with you next year.”

Jim Dees
“I had the good fortune to be appointed to the board of ACSO in 1978, the same year I became a symphony manager. The friendships I began that year have carried me through the good and bad times since. I think ACSO is one of the finest service organizations anywhere.

Eliose De Tillian Libby
“Excitement of response to need to share experiences. Many meetings at LA Music Center; working with such delightful people.”

Peggy Duly
“Congratulations ACSO for 25 years of great service. You’ve saved us from re-inventing the wheel of orchestra management 25 times over!”

Jennifer Duston
“Many thanks to ACSO for providing invaluable support, assistance and the best colleagues in the world!”

Karney Hodge
“Things just don’t happen — people make them happen. Congratulations to so many for the successful development of a very vital and supportive Orchestra Association.”

Mike Lewis
“Best regards and wishes.”

Ethel London
“Congratulations on the 25th Anniversary. It gives me a great deal of satisfaction to remember that I served on the Board for a substantial number of years, and I note with pride the outstanding work the organization is continuing to do to promote and help orchestras throughout the State. ACSO has thrived and grown and is an important force in the musical world.”

Long Beach Symphony
“The Long Beach Symphony salutes ACSO for 25 years of service to California Symphony Orchestras.”

Norman Masonson
“We felt like pioneers when a handful of us met, representing the western “edge” orchestras, that weekend in Santa Barbara in the fall of 1986.”

Doreen Mauk
“Here’s to another 25 years of ACSO service to our California orchestras.”

Sharon McNalley
“A tribute to ACSO Founders! We are grateful beneficiaries of your vision and leadership.”

Doug McLendon
“In now what is many years of working with people, I can’t think of any group I enjoyed more than the wonderful people of ACSO.”

Marianne Marshall
“Congratulations on ACSO’s successful 25 years of service. Your mission statement, constant striving for growth and improvement, and dedication to California orchestras have set an example for others throughout the country.”

Patricia Mitchell
“Congratulations.”

Thomas Osborn
“My memories and appreciation for ACSO over the years have been of all of the wonderful people who were so helpful and friendly.”

Deborah Rutter
“ACSO helped me to start this career. Thanks to all of you who have helped ACSO help all of us. Congratulations on 25 years—here’s to the next 25!”

Barbara Schaaf
“I will always value my association with ACSO…nice people who provided me with an opportunity to learn and to expand my skills. Good luck with your very important work.”

Jean Squair
“Congratulations.”

Sally Sutherland
“Congratulations for facing the music for 25 years!”

Ann Vander Ende
“Good luck at the 25th conference!”
Where have all the years gone? It seems like only yesterday we accepted the challenge to help California's symphony orchestras become the best. I've been asked to share some of my memories from ACSO's first 25 years. I recall one of my earliest challenges was being told "You wouldn't dare compete with ASOL!"

Money! We have to have money! We learned very early that the California Arts Commission was an immediate source. So, dressed in the proper San Francisco business costume of the day—little suit, white gloves and hat—off I went to Sacramento and met with this esteemed group. I made my plea and as I finished, the door opened and in swept one of my favorite movie stars—Irene Dunne. She was a member of the Commission. "Who is this young lady and what does she need?" she asked. "Give her whatever she needs—she is so terribly chic!" And thus the Young Artist Showcase was born with a $5,000 grant.

We all share so many funny memories, and since it doesn't take as many muscles to smile as it does to frown, and we certainly didn't want to wrinkle prematurely, I recall lots of laughter and fun-filled events.

Our first conference was held at Asilomar. We were overwhelmed by the large turnout of strangers, many of whom would later turn out to be good friends. Two attractive men were new to all of us, so I introduced myself to Don Jones and Carmen Dragon. "Oh, I've been a fan of the Standard Hour since I was a little girl." I blurted out to Mr. Dragon. "You aren't nearly as old as I thought you'd be!" In spite of my outspoken greeting, our subsequent long friendship is a cherished memory.

Some of the funniest memories include an evening at the Lake Arrowhead conference when an exasperated Margaret Richards pushed the fully-dressed Karney Hodge into the pool.

And then I remember...

- the conference at Lake Tahoe—a beautiful location, but with no conference facilities. We solved that little problem by renting a tent in Los Angeles and having it trucked to Lake Tahoe. In spite of the logistical challenge, that was one of our most successful conferences.

- 1974, when ACSO "adopted" the ASOL phenomenon Ralph Black. Laughter followed Ralph wherever he went. His early morning sessions packed the room with many bleary-eyed fans who found themselves laughing at the crack of dawn. These "Earthquake" sessions were a highlight of ACSO conferences for many years.

- the wonderfully zany skits showcasing the talents of many of our members. Created and coached by Ellie Mednick and Dick Wright, they inspired Academy Award performances, and were skillfully accompanied by pianist Thelma "I can play anything" Schultz.

- the incomparable Victor Borge, starring in the Summer Pops in San Diego, who had a wonderful time incorporating many of us into his spontaneous performance.

- the outstanding conference at Mills College produced by Barbara Schauf, who was too ill with pneumonia to be there in person, but "attended" with frequent phone calls.

- the year we fulfilled our plan to hold conferences in the north, south, and central areas of the state and we all headed into the Central Valley to scorching hot Sacramento. We were longing for a cooling swim at the end of our sweltering drive, but guess what, the hotel's pool had been drained for repair!

- the year we chose San Diego as the venue for a joint conference of ACSO and ASOL. I recall that we did a lot for the Mexican economy that year and probably would have had a better attendance at sessions if we'd held them in Tijuana!

- another conference in Sacramento when our workshops had to compete with the porno movies available in the hotel's rooms.

- the conferences held on the college campuses of Mills and UC Santa Barbara when we regressed to collegiate days and bunked in the spartan school dorms.

- and of course, my treasured memory of the 20th anniversary conference at Costa Mesa when, thanks to the masterminding of my friend and colleague Sue Dewar, I was honored for my service to ACSO.

Each year the Conference gives all of us the opportunity to share problems and triumphs with our colleagues and enjoy the camaraderie of the wonderful people who work for California symphonies. Looking back on the past 25 years, I still truly believe ACSO has helped and inspired us to reach for and achieve excellence. As we enter our next century, my sincere wish is that each of you enjoys the coming years as much as I have enjoyed the last 25.

Jean Squair
Founding President
From the beginning, there has been a symbiotic relationship between ACOSO, ASOL and state government through the offices of the California Arts Commission and, later, its successor, the California Arts Council.

Assembly Bill No.1, which created the Commission on September 20, 1963, was passed just two years before the first financial assistance was made to the American Symphony Orchestra League for its summer Conductors’ Workshop at the Asilomar Conference Grounds in Monterey County. The purpose was to offer a training opportunity to young California conductors and 80% of the participants were.

The Commission, with Martin Dihner as its first executive director, began holding symposiums around the state featuring celebrated speakers. 300 cultural leaders attended the 1964 San Francisco Symposium at which Roger Stevens deplored the fact that numerous school districts in California had abolished music instruction in primary schools in order to save money. The Commission responded by funding a 1965-66 music touring program involving school districts and a dozen California orchestras and chamber ensembles.

The following year the Commission held a symposium at Asilomar in conjunction with the ASOL Conductors’ Workshop, by then an established annual event. The CAC file shows the 1967 conference “was considered an exciting and stimulating meeting with all of the sessions well attended.” The record continues:

“In furtherance of classical music, the California Arts Commission brought together 46 representatives of the state’s symphony orchestras at the first State Assembly of California Symphony Orchestras during the last three days of the American Symphony Orchestra League’s Conductors Workshop at Asilomar in July 1969.

“From a feasibility study, funded by the Commission and presented to orchestra representatives at this Monterey meeting, came a new self-sustaining organization available to serve all of California’s symphonies. This new Association of California Symphony Orchestras facilitates the exchange of artistic and management information, reduction of operating expenses by arranging cooperative use of artistic resources, and provides a means of coordinating workshops and special projects.”

The success of the relationship was evident in several areas. The Commission co-sponsored ACOSO’s third annual conference at Monte Corona, Lake Arrowhead in 1971, attended by 200 orchestra representatives of the state’s 112 “community” orchestras. The number of orchestras on record grew by twenty, when the following year the Commission helped to underwrite ACOSO’s fourth annual conference in Sacramento for “...California’s 132 diverse ‘community’ orchestras,” in 1972; the word “community” here used to describe an orchestra’s place in the world rather than its budget or repertoire. The record adds:

“...as a result, ACOSO has grown in strength to the point that it can maintain an ongoing program of management workshops, young artist showcases and consultative services for its membership.”

The Commission continued to support ACOSO not only by funding the annual conference, (in 1973 alone the Commission funded “three ACOSO regional management workshops, one youth orchestra festival/workshop, consultants and three newsletters”) but also by undertaking long term support for the extensive catalogue of 5,000 music scores owned by California orchestras in order to “encourage them to expand their repertoires.”

Sue Dewar,
edited by Sally Sutherland

<table>
<thead>
<tr>
<th>ACSO Conference Sites</th>
<th>1.</th>
<th>1969</th>
<th>Asilomar</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2.</td>
<td>1970</td>
<td>Asilomar</td>
</tr>
<tr>
<td></td>
<td>3.</td>
<td>1971</td>
<td>Lake Arrowhead</td>
</tr>
<tr>
<td></td>
<td>4.</td>
<td>1972</td>
<td>Sacramento</td>
</tr>
<tr>
<td></td>
<td>5.</td>
<td>1973</td>
<td>San Diego</td>
</tr>
<tr>
<td></td>
<td>6.</td>
<td>1974</td>
<td>Palo Alto</td>
</tr>
<tr>
<td></td>
<td>7.</td>
<td>1975</td>
<td>San Diego w/ASOL</td>
</tr>
<tr>
<td></td>
<td>8.</td>
<td>1976</td>
<td>Lake Tahoe</td>
</tr>
<tr>
<td></td>
<td>9.</td>
<td>1977</td>
<td>North Hollywood</td>
</tr>
<tr>
<td></td>
<td>10.</td>
<td>1978</td>
<td>San Diego</td>
</tr>
<tr>
<td></td>
<td>11.</td>
<td>1979</td>
<td>San Francisco w/ASOL</td>
</tr>
<tr>
<td></td>
<td>12.</td>
<td>1980</td>
<td>North Hollywood Townhouse</td>
</tr>
<tr>
<td></td>
<td>13.</td>
<td>1981</td>
<td>Mills College</td>
</tr>
<tr>
<td></td>
<td>14.</td>
<td>1982</td>
<td>Santa Barbara</td>
</tr>
<tr>
<td></td>
<td>15.</td>
<td>1983</td>
<td>San Jose</td>
</tr>
<tr>
<td></td>
<td>16.</td>
<td>1984</td>
<td>Sacramento</td>
</tr>
<tr>
<td></td>
<td>17.</td>
<td>1985</td>
<td>San Francisco w/ASOL</td>
</tr>
<tr>
<td></td>
<td>18.</td>
<td>1986</td>
<td>San Diego</td>
</tr>
<tr>
<td></td>
<td>19.</td>
<td>1987</td>
<td>Santa Rosa</td>
</tr>
<tr>
<td></td>
<td>20.</td>
<td>1988</td>
<td>Costa Mesa</td>
</tr>
<tr>
<td></td>
<td>21.</td>
<td>1989</td>
<td>Fresno</td>
</tr>
<tr>
<td></td>
<td>22.</td>
<td>1990</td>
<td>Long Beach</td>
</tr>
<tr>
<td></td>
<td>23.</td>
<td>1991</td>
<td>San Diego</td>
</tr>
<tr>
<td></td>
<td>24.</td>
<td>1992</td>
<td>Sacramento</td>
</tr>
<tr>
<td></td>
<td>25.</td>
<td>1993</td>
<td>Costa Mesa</td>
</tr>
</tbody>
</table>
The Young Artist Competition 1971-1984

Designed to present the best young artists from the State of California as potential soloists for the state’s orchestras, ACSO’s Young Artist Showcase made its first appearance in 1971, as part of the first ACSO Conference at Lake Arrowhead. The Conference and Showcase were funded by the predecessor of the California Arts Council, the California Arts Commission. San Francisco arts patron Mrs. Jaquelin H. Hume was a member of the Commission and was instrumental in helping to establish guidelines for the Showcase: instrumentalists had to be between the ages of 18 and 28; vocalists could be up to age 32. North, south and central parts of the state had to be represented. And the candidates had to have won a competition in their local community or elsewhere.

Jean Squair was the first chair of the Showcase Committee, followed by Corrick Brown, Mildred Goldstein and Marian Kohlstedt.

The First Showcase was the largest, with two singers (soprano Claudia Cummings and bass Richard Clark), three instrumentalists (flutist Lauré Elizabeth Bice, cellist Nathaniel Rosen and violist Stephen Gehl), and two dancers (Leslie Crockett and Tom Reed). In subsequent years the average number of featured artists was four.

Among the many artists to be chosen since that first conference have been some that have gone on to fame and fortune (or at least recognition) like soprano Leona Mitchell, cellist Peter Reijo, Paul Tobias and Charles Curtis, saxophonist Harvey Pittel and pianist David Oei.

As time went on, it became more and more difficult to find young artists who met all of the requirements and were willing to travel to the Conference without some kind of concrete reward. In the early years a number of member orchestras had hired winners as soloists, but this became less frequent. 1984 was the last Showcase in its original format, with the Grand Prize winner guaranteed one orchestra job and an audition for the Los Angeles Philharmonic. The winner that year was pianist Thomas Otten, currently Artist-in-Residence at Sacramento State University.

The 1985 Committee, then headed by Marianne Marshall, decided to alter the Showcase to a Young Musician’s Seminar presented at the annual conference. They felt that this would better serve the needs of young musicians in the state by focusing on musicians as orchestra members as well as soloists. Under Don Osborne’s leadership this continued another couple of years. Then, in 1989, the service was revamped into an all-day annual workshop in collaboration with a music academy or conservatory. The current “Young Musicians’ Survival Seminar” continues to offer vital information on auditions and resume preparation not otherwise available to aspiring young musicians.

Marian Kohlstedt

Young Artist Showcase Winners

July 12, 1970 — Asilomar Conference
Paul Tobias, cello — San Francisco
Michael Moore, piano — Chico
Sharon de Frenemy, soprano — Burlingame
Harvey Pittel, saxophone — Los Angeles
Gita Karasik, piano — San Francisco
George Baker, baritone — San Francisco
Mark Salkind, oboe — Mill Valley
Roy Bogus, piano — Berkeley

July 14, 1971 — Lake Arrowhead Conference
Lauré Elizabeth Bice, flute — San Francisco
Richard Clark, bass — San Francisco
Leslie Crockett, dancer — Sacramento
Tom Reed, dancer — Loomis
Nathaniel Rosen, cello — Pasadena
Claudia Cummings, soprano — Orange
Richard Ratliff, piano — Stockton
Stephen Gehl, violin — Hillsborough

May 20, 1972 — Sacramento Conference
Mona Golabek, piano — Beverly Hills
Steven Kanoff, clarinet — Los Angeles
Leona Mitchell, soprano — Enid, Oklahoma
Lawrence Cooper, baritone — Lafayette
Tony Rogoff, violin — New York

June 29, 1973 — San Diego Conference
Evelyn Petros, mezzo-soprano
David Oei, piano
Erko Sato, violin

June 29, 1974 — Palo Alto Conference
Stewart Newhold, clarinet — So. CA
Peter Reijo, cello — Los Angeles
Alan Ball, piano — Salt Lake City, Utah

1975 — San Diego
No competition

June 26, 1976 — Lake Tahoe Conference
Daisetta Kim, soprano — Reddley, CA
Francoise Regnat, piano — New York
Philip Rosleger, guitar — San Francisco
Yukiko Kamei, violin — Los Angeles

September 9, 1977 — North Hollywood Conference
Celia Rosenberger, violin
Thomas Turini, piano
Thomas Terrance Hinckley, baritone
Anne Pinski, cello

July 14, 1978 — San Diego Conference
Charles Curtis, cello
Nancy Marie Johnson, soprano
Douglas P. Gardali, double bass
Jean-David Coen, piano

1979 — San Francisco
No competition

September 5, 1980 — Los Angeles Conference
Daniel Huff, tenor — Reseda, CA
Jacqueline Brand, violin — Sepulveda, CA
Donna Stener, piano — Dublin, Ireland

1981 — Mills College, Oakland
No competition

August 13, 1982 — Santa Barbara Conference
Shirley Hoeh, piano — Northridge, CA
Christopher Tryten, guitar — Sunnyvale
Gordon Halligan, flute — Los Angeles
Page Woodworth, violin — Fremont

August 20, 1983 — San Jose Conference
Alan Greenfield, clarinet — Fountain Valley, CA
Angela Koregeles, flute — Oakland
David Starkweather, cello — San Rafael
David Tigner, bass-baritone — San Francisco

August 17, 1984 — Sacramento Conference
Thomas Otten, piano
Keith Purdy, tenor — Redlands
Christine Azzoni Sepe, piano — Los Angeles
Gail MacGowan, soprano

42
Miriam Abrams
Dr. Deane Adams †
Michael Allerton
John V. Anglin M.D.
Robert Bailey
Marilyn Bancel
Florence Barker
Dori Barnes
Richard Bass
Ann Bedau †
Kay Benz
Nancy Berto
Jack Bethards
Martha Blaine
Earle Blakeslee
Rita Bland
George Boomer
Leni Isaacs Boorstin
Barbara Boudreaux
Bill Boyd
Geoffrey R. Brooks
Corrick Brown
Jean B. Carmie
L. Pierce Carson
Eleanor Cate
Robert L. Caulfield 77-78*
Muriel Chimiklis †
Prudence Choi
Robert Christian
Keith Clark
Stewart Comer 80-82*
Sherrill C. Corwin †
Alice Coulombe
Walter Dahlin 75-76*
Jim Dees
Suzanne M. Dewar 79-80*
Carmon Dragon †
Julie Duke
Mrs. Fred Ferry
John Farrer
Betty Fingold
Genevieve Fisher † 74-75*
Pauline Fisher 86-88†
Ernest Fleischmann
Cappie Garrett
Fay Gartin †
G. Michael Gehret 84-86*
Susanne Glass
James Glazer †
Mildred Goldstein †
John Larry Granger
Benjamin Greene
Stuart Gronningen
Thomas Halverstadt
Shelley Hammill Stern
Dr. James Hanshumaker
Robert Harth
John R. Harman, M.D. †
Ardis Higgins
Diane Hoar
Karney Hodge 71-72*
Betty Hoyt
Leroy E. Huret
John Hyer 78-79*
Jo Iseman
Amy Iwano
Arthur Jacobus
Peter Jaffe, Oberlin
Peter Jaffe, Ventura
Barry Jekowsky
Stoddard P. Johnston
Don Jones 72-74*
Roger R. Jones
Laurel Karabian
Karen Kimes
Jerry Kleiman
John Kocher
John Koshak
Marian Kohlstedt
Larry R. Larson
Harold Lawrence
Osie Lawrence
Sharon Lee Master
Mike Lewis
Penny (Eloise) Libby
Marian Lindner
Ethel London
Marianne Marshall
Norman Masonson
Doreen Maul
Michael Maxwell †
Beverly McFarland
Cheryl McFarland
Douglas N. McLendon
Rod McManigal
Robert J. McMullin
Edward W. Meece
Pat Meredith
Henry J. Meyer
Eva Miner
Patricia A. Mitchell
Adrienne Morgan
John Mortarotti
Betty Mulryan 82-84*
George Murchison
Thomas Osborn
Donald E. Osborne
Suzanne Parkhurst
Peter Pastreich
Dan Pavillard
John Pereira
Neale Perl
Richard F. Perry
Connie Phillips

* President
† Deceased

Abby Herget
NARAS-aide
Marjorie Riddle
Bob Cominsky
Anne Bernardo
Jim Dees
A remarkable roster of orchestras serves California communities from Fresno north—three in the "A" category (budgets greater than $1 million), more than 10 so-called "B" orchestras (budgets between a quarter million and $1 million), and 12 in the "C" bracket (budgets below a quarter million).

Among those in the black are the Santa Rosa Symphony, with a season of seven programs each repeated twice, the California Symphony (eight performances of four programs), reigning securely in Walnut Creek’s new Regional Center for the Arts, the Berkeley Symphony (four single but provocative programs).

There are a few debtor symphonies. The "A" category San Jose Symphony must increase contributed income from its fairly affluent subscription base before it will begin to retire its $1.5 million deficit. While the Marin Symphony recovered from its two-year displacement from its Veterans’ Memorial Auditorium home, regaining its full and loyal audiences for its five-program, 10-evening subscription, it still carries a $100,000 deficit. It struggles hard to wring contributions out of the folks in one of the nation’s wealthiest, apparently most tight-fisted counties.

Two are teetering. The Oakland East Bay Symphony, giving four programs a year, carries a $75,000 deficit, its staff pared to two. It is still paying the price of the bankruptcy into which incapable board leadership and management took its once model predecessor, the Oakland Symphony. There is one word for the "A" category Sacramento Symphony under the protection of Chapter 11 bankruptcy since December 10; particularly for its sports muscle-bound city and county, and that word is pathetic. The players had kept hopes alive by performing for very little money in their self-organized Sacramento Philharmonic. But the reorganized Sacramento Symphony Association under a new board, executive director, and music director, was turned down in its requests of $150,000 each from the city and from the county. That community, our state capital, may just get what it deserves.

Slowly but perceptibly, programming, repertory and performance standards have improved over the past 43 years. Very gradually there has been some increased recognition of American music. Among orchestras taking the lead in this (naturally not the bigger boys) are the California, Oakland, Berkeley symphonies and the Camerata (community) Symphony.

It is even possible that these days some artist and conductor decisions are being made a little bit more independently of the New York City-centered music industry. A spirit of discovery and initiative and interest in recognizing significant artists of this region may be replacing the system of engaging budget-busting, often jaded “name” soloists as ticket sellers. In this and all else, the key factor remains the quality of the board and managerial leadership.

A positive indicator is the existence and activity of more than 12 youth symphonies, many operated by enlightened professional orchestras acting truly in loco parentis. The other educational and outreach programs by symphonies are well intended and undoubtedly help some. The magnitude of the problem is such however that only a concerted effort, initiated by the symphony associations acting together with the other musical organizations, enlightened groups and leading citizens, will restore music to our public schools. On the outcome rests our musical and symphonic future. Beyond that, it bears on the spiritual welfare of the society.

Robert Commanday

Robert Commanday, recently retired from the staff of the San Francisco Chronicle after 29 years as music critic, is now active as an independent writer, consultant to performing organizations and lecturer.
DEAR MEMBERS

ACSO has enjoyed a tradition of strong leadership over its 25 years, which has made it possible to continuously devise and revise programs to meet the needs of its members. Since 1969 predated most formal arts management programs in the U.S., early ACSO conferences, like ASOL gatherings, became the place where many of the early managers could hone their skills and learn new techniques to manage their orchestras.

ACSO’s initial boards of directors focused on workshops, an annual conference and wrote and/or sanctioned legislative initiatives and projects; more recent boards have developed an ambitious long range plan that insures the financial health of the organization into the 21st century.

From a music lending library in 1974 that Tom Osborn managed out of his home to the 1993 first-ever ACSO publication of orchestral education projects, from conferences that admonished lights out at 12 a.m. and scheduled time in a busy conference day for “sherry hour,” “fireside coffee,” and “aperitif hour” to a statewide presence that is both important and relevant, ACSO has come a long way.

It’s a pleasure to say that you, the members, have also kept ACSO on its successful path by remaining involved and by voicing your orchestras’ needs. California is a magic place where the music is fantastic and plentiful and our colleagues are always stretching that window of excellence.

Thank you, loyal members.

Kris Saslow
Executive Director

Christopher Taylor

Bronze Medalist, 9th International Van Cliburn Piano Competition
1991 Gilmore Young Artist; 1990 Kappell Competition First Prize

After probing the dark, morbid passion of Liszt’s “Funérailles” and its thundering voice that he somehow made glow, Taylor gave a mature and searching performance of late Beethoven, the C minor Sonata, Op. 111. Taylor had a marvelous grasp of the great concept and dramatic structure, an understanding and revelation of the greatness of this work.

—Robert Commanday, San Francisco Chronicle, 6/3/93

David Owen Norris

1991 Gilmore Artist

The concerto’s more serene passages were the most memorable...Norris’s gentle melodies drifted dreamily down the keyboard against a shifting, hazy orchestra background. In the second movement’s simple, meditative theme, his playing was straightforward yet eloquent, without a hint of sentimentality.

—Wynne Delacoma, Chicago Sun-Times, 8/3/92

JONATHAN WENTWORTH ASSOCIATES, LTD.

Artist Management
Lincoln Building, Suite 503
100 Stevens Avenue
Mt. Vernon, NY 10550
914 667 0707  fax .0784
Music is a dance through time.

From the first dance to graduation day. From a walk down the aisle to a stroll in the park, our lives have always been accompanied by the magic of music.

And that’s why we’re proud to help support our local symphony.