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

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—



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LEE LAMONT, President

WELCOME



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

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1993 ACSO CONFERENCE

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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	8:30 am - 5:00 pm
	Saturday, August 14	8:30 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.

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Sent 3 brochures + membership

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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.

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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, Martin Symphony*

ty
Table 1 **Managers/Orchestras with budgets to \$100,000**
Mini Horowitz, Executive Director, Peninsula Symphony

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

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

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

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

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

ty
Table 7 **Managers/Trustees of Youth Orchestras**
Leslie Stewart, Director and Conductor, Youth Programs, Martin Symphony Youth Orchestra

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

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

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

ty
Table 11 **Operations/Assistant Managers**
Tim Beaurick, Director of Operations, San Jose Symphony

ty
Table 12 **Volunteers of Leagues & Guilds**
Pat Weiss, Past President, Pacific Symphony Orchestra League

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

ty
9 am-10 am
Table 14 **Conductors**
Nae Washburn, Music Director, Camellia Symphony

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.
Jon Hobertson, Music Director, Redlands Symphony; Director Orchestral Studies & Conducting, UCLA, Department Chair

Speaker: *ty*

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: *ty*

Priscilla A. Munson, Artistic Director, Long Beach Symphony

Table 1

Block Booking (and other recipes) for Maximizing Your Guest Artist Budget
Carol Canning, CCS International

Table 2

Together We Stand: Creating Arts Partnerships in Your Community

Sandy Baer, Member, SLOGAATS 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

Romalya Tilgman, 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

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 Guzellman, Artistic Administrator, Los Angeles Philharmonic

Panelists:

Patricia Gessner, 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

Walk to
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Hosted by the Pacific Symphony Orchestra Board of Directors

Benjamin Pasternack, piano

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Conducting:

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the Stockton Symphony March 3-4, 1994

Music Director: Flemish Chamber Orchestra
Principal Guest Conductor:
Bari & San Remo Symphonies, Italy

**7:30 am-
5:00 pm**
East Galleria

CONFERENCE REGISTRATION

**9:00 am-
10:30 am**

CONCURRENT SESSIONS

San Diego

Enhance, Don't Replace, Your School Music Programs

A panel of experts will share ideas that support education and outreach projects in your community.

Moderator:

ty **Mike Bates**, *Academic Project, Yamaha Corporation of America; Chair, PSO Education Committee*

Panellists:

ty **Karl Brubn**, *Director, Market Development, National Association of Music Merchants*
ty **Joanne Fruerbringer**, *Education Coordinator, Orange County Philharmonic Society*
ty **Patricia Gessner**, *Director of Marketing, San Francisco Symphony*
ty **Cricket Handler**, *Executive Director, San Luis Obispo County Symphony*
ty **James Ruggirello**, *Director of Educational Programs, Los Angeles Philharmonic*

San Felipe

Labor Relations: Musicians and Administrators Working Together

There are many times when a situation can't or shouldn't be solved by working with an existing orchestra contract or personnel policy. Unique situations deserve unique consideration, and some basic guidelines for problem resolution will be addressed during this thoughtful session.

Moderator:

ty **Deborah Rutter**, *Executive Director, Seattle Symphony*

Panellists:

ty **Kevin Hagen**, *Orchestra Manager, Los Angeles Chamber Orchestra*
ty **Larry Kaplan**, *Orchestra Committee Chair and Flute, Long Beach Symphony*

San Juan

Meet the Funders

Building relationships is the cornerstone of successful fund raising. But how are such relationships begun and maintained? Long-standing orchestra grantors talk about their needs and expectations when it comes to funding.

Moderator:

ty **Kenneth H. Goldman**, *Director of Development, Pacific Symphony Orchestra*

Panellists:

ty **Mary Henderson**, *Manager, Charitable Contributions, The Fieldstone Company*
ty **Sbaron Jaquith**, *Trustee, Leo Freedman Foundation*
ty **Ronna Kelly**, *Vice President, Community Relations, The Orange Country Register*
ty **Carol A. Lane**, *National Account Manager, Orange County Region, American Airlines*
ty **Jeffrey A. Smith**, *Corporate Manager & Assistant to the President, Toyota Motor Sales U.S.A., Inc.*

10:45 am-
12:15 pm

CONCURRENT SESSIONS

San Juan

Accentuate the Positive

Trustees will hear how two long-term presidents have imbued a strong sense of vision in their board colleagues and how responsibility is the norm.

Moderator:

Erich A. Vollmer, Executive Director, Los Angeles Chamber Orchestra *ty*

Speakers:

Nancy H. Bechtle, President, San Francisco Symphony *ty*
C. Joseph LaBonte, President, Los Angeles Philharmonic *ty*

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. Medelitz, Director of Operations, Pacific Symphony Orchestra *ty*

Panelists:

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

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 *ty*

Panelists:

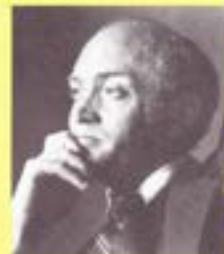
Barbara Beerstein, Consulting Director, Silicon Valley Arts Fund *ty*
Irene Klug Nielsen, General Manager, Fresno Philharmonic *ty*
Deborah Rutter, Executive Director, Seattle Symphony *ty*

Shirley Lewis ty

write

12:30 pm-
2:15 pm

Costa Mesa



ty w/ck

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.

2:30 pm-
4:00 pm

CONCURRENT SESSIONS

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:

Crickel Handler, Executive Director, San Luis Obispo County Symphony *ty*

Moderator:

John A. MacElwee, Director of Marketing and Public Relations, Pacific Symphony Orchestra *ty*

Panelists:

Ed Casaccia, News Director, Orange County NewsChannel *ty*
Scott Duncan, Classical Music Critic, The Orange County Register *ty*
Norma Flynn, Director of Publicity and Promotion, Los Angeles Philharmonic *ty*
Carol Humphreys, Social Editor, The Orange County Register *ty*
Tony Jack, Calendar Editor, Los Angeles Times, Orange County Edition *ty*

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: *ty* **James Ruggirello**, Director of Educational Projects, Los Angeles Philharmonic

Speaker: *ty* **Gene Pasquarelli**, 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: *ty* **Joseph Truskot**, Executive Director, Monterey County Symphony

Panelists: *ty* **Nancy H. Bechtel**, President, San Francisco Symphony

ty **Jennifer Diener**, President, Los Angeles Chamber Orchestra

ty **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: *ty* **Patricia Gessner**, Director of Marketing, San Francisco Symphony

Panelists: *ty* **Michele Prisk**, Assistant Director of Marketing, San Francisco Symphony

ty **George Sebastian**, Director of Marketing, Los Angeles Chamber Orchestra

ty 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: *ty* **Carol Cuning**, CCS International

Moderator: *ty* **Amy Carson-Dwyer**, Western Representative, Colbert Artists Management

Panelists: *ty* **Cathy Monseur**, Artist Manager, Young Concert Artists

ty **George A. Sinclair**, Executive Director, Stockton Symphony

ty **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: *ty* **Nancy Knutsen**, Senior Director, Film, Television and Concert Repertory, American Society of Composers, Authors and Publishers

Panelists: *ty* **Bruce Broughton**, ASCAP Composer, former president, Society of Composers and Lyricists

ty **Lee Holdridge**, ASCAP Composer

ty **Richard S. Kaufman**, Principal Pops Conductor, Pacific Symphony Orchestra and Vice President, MGM Music

ty **Leonard Rosenman**, ASCAP Composer
Sponsored by ASCAP

6:30 pm-
7:30 pm

Atrium Room

RECEPTION FOR WILLIAM KRAFT AND GUEST COMPOSERS

Reception for ACSO donors.
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an
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*All proceeds benefit the
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**7:30 am-
12:00 pm**
East Galleria

CONFERENCE REGISTRATION

**8:30 am-
12:30 pm**
Mesa Verde

**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' managements 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:

*Martedi Anders, President, Martedi 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*

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:

fy

Diane Lent, Past President,
Modesto Symphony League

Panelists:

fy

Margaret Robinson, President,
Monterey County Symphony League

fy

Lynne Sutton, President, Modesto Symphony Guild

fy

Elizabeth Ustach, President-elect,
Modesto Symphony Guild

fy

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:

fy

Dr. Sylvia Shepberd, Board Member,
San Diego Chamber Orchestra

Speaker:

fy

David Amos, Conductor

San Carlos

Great Single Ticket Promotion Ideas

Ideas that worked, ideas that didn't, and why.

Host:

fy

George Sebastian, Director of Marketing,
Los Angeles Chamber Orchestra

Speaker:

fy

Collin Ware, Manager of Audience Development and
Special Promotions, San Francisco Symphony

12:30 pm-
2:00 pm

25th ANNIVERSARY LUNCHEON

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



Ernest Fleischmann
Executive Vice President,
Los Angeles Philharmonic



Peter Pastreich
Executive Director,
San Francisco Symphony

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
Entrance

6:15 pm-
8:00 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 Pasternack, piano

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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."

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Hollywood Reporter

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1992-93

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G. Michael Gehret, V.P. Development, Chicago Symphony

Don Jones, Retired, Chevron U.S.A., Inc.

Jean Squair, Past President, ACSO

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Association of California Symphony Orchestras

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• WHEN THE MOON COMES OVER THE MOUNTAIN • CAROLINA MOON • MARGIE
• GOD BLESS AMERICA •
• WHITE CLIFFS OF DOVER • IF HE WALKED INTO MY LIFE • WHEN YOUR LOVER HAS GONE • FINE AND DANDY •
• OVER THERE • DREAM A LITTLE DREAM OF ME •

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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, goodnatured 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!"
Melony 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 Posles - Los Angeles Times

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TWENTY-FIFTH
25
ANNIVERSARY

The Association of California
Symphony Orchestras
Celebrates 25 Years of Service

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

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 Rutler	"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 Theima "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 Schaal, 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

CHILD OF THE CALIFORNIA ARTS COMMISSION

From the beginning, there has been a symbiotic relationship between ACSO, 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 Dibner 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 ACSO'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 ACSO'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, ACSO has grown in strength to the point that it can maintain an ongoing program of management workshops, young artists showcases and consultative services for its membership."

The Commission continued to support ACSO not only by funding the annual conference, (in 1973 alone the Commission funded "three ACSO 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."

Some famous names are among the Commission members who supported ACSO in the early days: Caroline Ahmanson; Ralph Bellamy; Lew Christensen; Jane Dart; Irene Dunne; Nancy Ebsen; Herbert Hoover, VI; Jacqueline Hume; Bill Kent, III; Jimmy Lyons; Nancy Reagan; Jean Smith; Virginia Stanton; State Senators Fred Farr, George Moscone, Alan Short and Alan Sierocy; and Assembly Members Julian Dixon and March Fong Eu.

Tradition continues with Jane Dart's daughter-in-law Iris Dart serving on the present California Arts Council. ACSO is still fondly remembered by Jane and Virginia Stanton as "the child of the CAC."

Sue Dewar,
edited by Sally Sutherland

ACSO Conference Sites

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

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 violinist 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, cellists Peter Rejto, 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 Fremery, soprano — Burlingame
Harvey Pittel, saxophone — Los Angeles
Gita Karasik, piano — San Francisco
George Baker, baritone — San Francisco
Mark Salkind, oboe — Mill Valley
Roy Bogas, piano — Berkeley

July 16, 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 Karoff, clarinet — Los Angeles
Leona Mitchell, soprano — Enid, Oklahoma
Lawrence Cooper, baritone — Lafayette
Rory Rogoff, violin — New York

June 29, 1973 — San Diego Conference

Evelyn Petris, mezzo-soprano
David Oei, piano
Eriko Sato, violin

June 29, 1974 — Palo Alto Conference

Stewart Newbold, clarinet — So. CA
Peter Rejto, cello — Los Angeles
Alan Ball, piano — Salt Lake City, Utah

1975 — San Diego

No competition

June 26, 1976 — Lake Tahoe Conference

Daistena Kim, soprano — Redley, CA
Francoise Regnat, piano — New York
Philip Rosheger, guitar — San Francisco
Yukiko Kamei, violin — Los Angeles

September 9, 1977 — North Hollywood Conference

Gelia Rosenberger, violin
Thomas Turina, piano
Thomas Torrance Hinckley, baritone
Anne Pinsky, 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 Storing, piano — Dublin, Ireland

1981 — Mills College, Oakland

No competition

August 13, 1982 — Santa Barbara Conference

Shirley Hsieh, piano — Northridge, CA
Christopher Trytten, guitar — Sunnyvale
Gordon Halligan, flute — Los Angeles
Page Woodworth, violin — Fremont

August 20, 1983 — San Jose Conference

Alan Greenfield, clarinet — Fountain Valley, CA
Angela Koregelos, flute — Oakland
David Starkweather, cello — San Rafael
David Tigner, bass-baritone — San Francisco

August 17, 1984 — Sacramento Conference

Thomas Otten, piano
Keith Parry, tenor — Redlands
Christine Aztoni Sepe, piano — Los Angeles
Gail MacGowan, soprano

ACSO BOARD 25 YEARS

Miriam Abrams	Genevieve Fisher †	74-75*
Dr. Deane Adams †	Pauline Fisher	86-88* ^{ty}
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Edward W. Meece	Jean Squair	69-71*
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Adrienne Morgan	Clifton Swanson	
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Betty Mulryan	Peter Tencati	82-84*
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Donald E. Osborne	Ann W. Vander Ende	
Suzanne Parkhurst	David M. Wax	
Peter Pastreich	Clare Schweickart Whitfield	
Dan Pavillard	Richard Williams	
John Pereira	Ila Winterbourne	
Neale Perl	Joyce Wright	
Richard F. Perry	Richard Wright	76-77*
Gonnie Phillips		

* President

† Deceased

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Hearing and watching 43 years of symphony in Northern California produces something between marvel and mystification. Marvel at the development, health and general impressiveness of the activity, mystification as to the why and how.

It's inspirational in these bad-news days, the symphonic picture of a steady improvement in quality, in productivity, status, outreach and other aspects. Of what other institutional enterprise, commercial, industrial, philanthropic, educational, can as much be said?

A significant lot of people not only want but need good music sufficiently to keep the symphony orchestras alive and well, committing time and personal resources to that end. The music is needed uniquely, as is the sense of fulfillment and completion that accrue from experiencing great music. And it's needed performed live—for some as a vital supplement like all-purpose spiritual vitamins, for others as essential antidote to the din of commercial entertainment and electronically conveyed music.

The amazing aspect is that our symphonies, with only a couple of exceptions, have not only survived but thrived in face of all the "in spite of's." In spite of: hard times, shrinkage of governmental support, incalculable increase of competition for the philanthropic dollar and foundation grants, the inevitable rise in operating costs, instances of incompetent management and inept or misguided boards, pressures to commercialize, dilute and otherwise compromise the artistic product, and most ominously, the systematic and nearly total dismantling of music instruction programs in the public schools.

Of these obstructive factors, this last is the potential devastator, promising as it does to leave us very soon with an audience that is musically illiterate, unprepared and utterly naive.

It has then been all the more a source of wonder to see the procession trooping into Davies Symphony Hall, thronging its halls, filling its subscription, new faces every week, eager and involved, a good proportion of them between the ages of 20 and 40, an apparently endless, self-renewing audience. Where do they come from, how, why? and in the face of all the above?

Specifically—although partially—this observation is a tribute to the San Francisco Symphony itself. Forty-three years ago it was an orchestra split between duties in the opera pit and a short symphony season, its players having to work outside jobs. The standard-bearer and setter of standards for orchestras in northern California, it has become a giant ranked with the nation's best.

With the recent appointment of Michael Tilson Thomas as Herbert Böhmstedt's successor in 1995, the San Francisco Symphony joins the few major orchestras of this country to be led by an American. This should have a crucial effect on its style, outlook and especially on programming that had become predictable. The orchestra had fallen behind its peers in the performance of American music.

Other northern California orchestras appear to be holding their own although their players still must scramble from job to job to make ends meet. That's hardly fair. All depends on the quality of the musicians' work and their dedication. Boards and management are hard put to keep on a financially even keel but the fact remains that the largest contributing supporters of symphonies here are the musicians. (This excepts the appropriately well-paid members of the San Francisco Symphony).

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, and 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, repertoire 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 Camellia (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.



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 "Funerailles" 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



photo: Robert M. Lightfoot III

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



photo: Steve J. Sherman

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Artist Management
Lincoln Building, Suite 503
100 Stevens Avenue
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914 667 0707 fax .0784



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