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Report on an internship with the Louisiana Philharmonic Orchestra

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Report on an Internship with the
Louisiana Philharmonic Orchestra

A Report

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Arts

In

Arts Administration

By

Christa M. Robinson

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Abstract

This thesis is a description of my graduate internship with the Louisiana Philharmonic Orchestra. The internship occurred during the University Of New Orleans Spring Semester 1998.

Introduction

I felt that I was prepared for my internship with the Louisiana Philharmonic Orchestra (LPO). I had read what was asked of me for my classes and participated in two practicums. During my undergraduate career I worked for several arts venues in Kentucky: the Kentucky Center for the Arts Governor's School for the Arts, The Norton Center for the Arts and the Palace Theater. During my junior year I participated in an internship with the Louisville Orchestra and discovered that if I could not be a performing musician I could still be part of the process of getting a performance to stage. So from prior experience I knew that I would be answering telephones and stuffing envelopes. Such is to be expected. I wanted to know how the LPO and the Louisville Orchestra's management style and governing board differed.

I arrived at the Louisiana Philharmonic Orchestra's administrative offices and was immediately placed on the front desk. The receptionist greeted me warmly and explained functions of the telephone system. Next, I met Marci Schramm, the Assistant Director of Marketing and Public Relations and my immediate supervisor. She asked exactly how much computer training I had had. I was asked if I were familiar with certain programs and to what extent. I was then interviewed about my marketing experience. I related that my experience with marketing, other than class work, was tabulating the free advertising that the Louisville Orchestra had received during the 1992-1993 season. She stated that I would be required to do a lot of "running around" for the marketing department

and possibly some work for the development department because the development associate had just given her notice.

I was assigned the task of creating a survey to ascertain what the subscribers thought of the different thought of their particular series and what times, if any, would be better to present concerts. I was not given an idea on how to create this survey because the Assistant Marketing Director was called away to deal with a crisis and the Marketing Director had not yet come into the office.

I was very excited to be in the office. I wanted to do my internship with this orchestra because the musicians were also administrators. What usually happens is that the administrators remain in the office and the musicians sequester themselves at the rehearsal hall. The relationship can be adversarial at times. I thought that since the staff works for the orchestra that there would be very little animosity. I could not wait to meet the musicians that were both artists and administrators.

Unfortunately, my initial meeting with one of the musicians was not under the best circumstances... or so I thought. I was working at the computer I was assigned, and a gentleman came into the area. I introduced myself and stated what I was doing. The man seemed to be upset and I asked if I could help him with anything. His response was to ask what I was doing and who put me here. I answered his questions and asked who he was. He replied that his name was Dave, that he was the interim Education Coordinator, and that I was in his seat. Initially, I apologized for the miscommunication and did what I felt was my best to ease the tension that had arisen. He later informed me that it was just a joke

and began asking questions about the Arts Administration program. We came to realize that we would have to work out an arrangement to use the computer because there were not enough functioning units to go around.

The LPO employs a cooperative style of management. I wanted to know the differences between working for an orchestra that used the standard model of operations, wherein administrators answer to the board, and the cooperative style, wherein each orchestra member owns a piece of this entity and has a say. I decided to go to the source and query the three musicians that work in the office. They all stated that every organization has its upsides and downsides. But the LPO was something totally different.

In the LPO, compared to other orchestras and performing arts organizations, there seems to be very little if no animosity between the orchestra members and management. How is this attained? If the musicians feel any animosity toward staff members or feels that there are issues that need to be addressed, they are presented in the orchestra meetings that are held every month. These meetings are for orchestra members only and the views expressed are then passed along at the Board of Directors meeting the following week.

All musicians queried stated that most of the animosity sensed in other organizations occurs during contract negotiations. In other organizations the management and union negotiate the contract via collective bargaining, and the relationship between the two is sometimes turbulent. The musicians feel and often rightly so, that they deserve more money and more free time to do other ventures or just relax. The management is under pressure to stay within a set

budget and set the stage for the single ticket buyer and subscriber, so that the single ticket buyer becomes a subscriber and the subscriber donates more money to the orchestra. The union is trying to create the best deal for the musicians. The management feels they are made the scapegoat.

The Louisiana Philharmonic Orchestra is in a unique situation. The musicians and the Personnel Manager, also a musician, negotiate their own contracts. In this process there is no interaction between union and management, because they, the musicians, own the orchestra. The musicians questioned saw this as one of the major assets of the organization. During the creation process of the LPO the founding members established a working relationship with the American Federation of Musicians Union. All members of the orchestra are members of the union.

A drawback mentioned was that they all felt that it takes too long to make major decisions. In the standard orchestra management model, when a major decision has to be made one person from management makes the decision. If a major decision needs to be made, the Executive Director has to go to the Board of Directors' president to confer and they jointly take the problem to the board for suggestions. All decisions are brought before the appropriate committee. The committee is informed of the problem and it deliberates until a possible solution is found. Committees are made up of musicians and community members that are considered experts in their fields. The committees present their finding to the Orchestra Committee and then decision is then made. The process is long and described sometimes as tedious, but that is how the founding members decided

they wanted this organization to run. One founding member stated that they had very little control over how the orchestra was run and over their livelihood prior to the creation of LPO. Their livelihood was at the mercy of others. Now they have a say about how things are run and decidedly finitely more control over the decision that affect their lives.

History

In 1903, New Orleans's first symphony orchestra was founded as an alternative to opera. The first symphony organization fared well, but folded due to lack of financial support. Other musical organizations followed but had little or no effect on the city. The Philharmonic Society, founded in 1906, laid the groundwork for the development of a permanent orchestra. The Philharmonic society brought artists from outside New Orleans that were of the highest caliber and fulfilled its mission "to offer advanced music to the highest form in New Orleans in any way possible" (Borgman, 1996). The Society was committed to establishing a permanent city orchestra.

However, this goal was not to be realized until 1936. Arthur Zack, with the help of the Philharmonic Society and the community of New Orleans, was finally able to establish a permanent orchestra. Arthur Zack was a Russian immigrant who received most of his musical training in New York City. He was a cellist with and music director of the Cincinnati Orchestra before moving to New Orleans. Zack's success with the Cincinnati Orchestra caught the attention of Mrs. Lucy Benjamin Lehmann. She invited Zack to the city and discussed with him the possibility of establishing New Orleans first permanent orchestra. The offer appealed to Zack and he quickly mounted a campaign to build an orchestra.

Zack's organizational skills and charismatic qualities enabled him to quickly obtain financial support. Financial assistance came from socially

prominent families, backers of prestigious orchestra organizations, and the Philharmonic Society. He was able to recruit a significant number of musicians from the New Orleans area.

With 54 musicians of varying abilities, financial backing, and support, the New Orleans Civic Symphony (NOCS) debuted at Municipal Auditorium on May 18, 1936. The concert was a success, received favorable reviews and brought in an audience of over 3,000 patrons.

It was through the efforts of Zack that the orchestra was able to build on this successful beginning. Zack secured additional support and ensured the survival of future seasons. The support was garnered from women's auxiliary groups, personal donations, and public agencies and auxiliary groups in Baton Rouge run by the Governor of Louisiana's wife.

Zack's was not just a good organizer and promoter; he was also a good programmer. He knew the orchestra's capabilities and chose works that utilized its strengths. Under his leadership the artistic quality of the orchestra flourished, the orchestra's reputation spread, and major guests began to appear yearly.

The symphony continued to grow and diversify. A number of people, however, became dissatisfied with Zack. This dissension led to frequent clashes among supporters. These rumblings, along with the formation of a rival orchestra, led to the termination of Zack as Music Director. Under the direction of Norwegian Ole Windinstand the new orchestra called themselves the New Orleans Orchestra.

The New Orleans Orchestra consisted primarily of the same musicians as those in the New Orleans Civic Symphony. The city did not need two orchestras with the same musicians. Zack fell into disfavor, and Windinstad became the new official Music Director of the NOCS.

Amid the artistic changes the orchestra was experiencing the board of directors were also making major decisions. The Board of Directors allowed the Orchestra to import and hire musicians outside the New Orleans area, thus allowing for improved musicianship. Now they could hire the best musicians no matter their geographical location and backgrounds. During this period of change the orchestra changed its name to the New Orleans Symphony (NOS).

Under new direction the orchestra continued to grow and flourish. The orchestra grew in numbers, budget, program number, and type of programs. The increased budget allowed the Orchestra to expand artistically. Accordingly, ticket revenue increased. This orchestra established a pops series and youth concerts. The orchestra increased in size to 70 members and continued to feature premiere artists. In 1940 the season became complex and increased rehearsal hours made it necessary to hire a business manager. The Music Director could concentrate on the artistic endeavors of the orchestra and leave the business side of the operations to the business manager.

Massimo Freccia was named Music Director in 1944. During his tenure the governing bodies of the Philharmonic Society (the major Symphony supporter) and the New Orleans Symphony Association merged. The new name

of the permanent symphony of the city was the New Orleans Philharmonic Symphony (NOPS).

Alexander Hilsberg became Music Director of NOPS in 1952. He came from Philadelphia where he was an associate conductor. Many musicians from Philadelphia became members of the symphony. Statewide radio and television broadcasts of performances were featured and the symphony went on tour for the first time. The symphony's budget expanded yet again. This expansion allowed the symphony to achieve national ranking and enter the American Symphony Orchestra League.

Due to illness, Hilsberg stepped down as Music Director and James Yestadt was hired in 1961. Yestadt would only serve the orchestra for two years.

Werner Torkanowsky led the orchestra from 1963 to 1977. Under his leadership the orchestra recorded its first (and only) commercial recording and commissioned and performed numerous world premieres. The Symphony became the recipient of several large grants for the establishment of an endowment fund. The orchestra made another significant change. Its home became the New Orleans Theatre for the Performing Arts.

Leonard Slatkin joined the philharmonic in 1977 from St. Louis. In St. Louis Slatkin was known for his imaginative programming, audience rapport and precise conducting. Under Slatkin's brief tenure, performances were often sold out. His reputation attracted many guest artists: Van Cliburn, Misha Dichter, Itzak Perlman, Emmanuel Ax, Jean-Pierre Rampal and other equally notable performers. Slatkin left New Orleans to return to St. Louis in 1979.

Phillip Entremont, internationally renowned pianist, was named the new Music Director in 1979. Under his leadership the orchestra saw another increase in size, to 100 members, very successful tours throughout the Gulf South, New York, and Europe. Another important and almost fatal move for the organization was about to take place. The Symphony now had a permanent home in the timeworn Orpheum Theatre, known for its wonderful acoustics.

Entremont left the Symphony in 1986. From 1986 until 1991 the Symphony was under the direction of Maxim Shostakovich, son of composer Dmitri Shostakovich. He brought much critical acclaim to the Symphony. Its reputation grew nationally and internationally, placing New Orleans on the map as having one of the best symphonies in the world. A Symphony ticket was one of the hardest to obtain at this time. The local support was strong, but the internal struggles between the Executive Director, Chairman of the Board of Directors, and Music Director, coupled with the misallocation of funds into Marketing and warranted theater renovations led the symphony into bankruptcy. This also damaged the Symphony's position in the American Symphony Orchestra League. The orchestra needed to be restructured and fast before it was lost to New Orleans forever.

These events led to the creation of the Louisiana Philharmonic Orchestra (LPO). This organization was formed in September 1991 by over 60 musicians of the former New Orleans Symphony. The LPO is the only full-time orchestra in the Gulf South region between Houston and Atlanta. At the time, there was little hope or support for classical orchestral music's survival in New Orleans.

However, the musicians felt that they should take one last chance to see if they could form a new organization. A gala concert was given which sold out the city's largest performance hall. With this encouragement, a shortened season of five months was quickly put together and presented.

Bringing the idea of unified orchestration from the concert stage to the office environment, the musicians themselves performed all work of the first two seasons: personnel, fundraising, marketing, production, strategic planning, artistic oversight, and governance. They incorporated an idea of collaboration-with each other, the community, and, later, paid administrators-into the orchestra's structure. The success of their innovations is now well established; the LPO is one of the few U.S. orchestras which balances their budgets annually, and it has operated with no accumulated debt since its inception. From the beginning of its existence, the LPO has been owned and managed by its musicians. At the outset, orchestra members did all administrative work. Everyone took turns answering phones and working in the office. This group of entrepreneurs built a new business from scratch. The LPO made musical history at the time by being the only full-time, player-managed symphony orchestra in the United States.

Since its inception, the LPO's musical experiment has been watched carefully in the worldwide arts community as a possible prototype for the future. World-class performers and conductors have shown their support for the musicians by donating funds, time and services as artists. This show of support from their fellow musicians has been very gratifying to the orchestra members.

The local business community has been very impressed by the Orchestra's strong record of fiscal responsibility. The Orchestra has no accumulated deficit after seven years of operations. This bottom line success has been achieved through realistic budgeting, aggressive revenue generation, careful cost control, and a commitment by the musicians to pay all bills before paying themselves. Although the musicians still earn less than the industry standard, \$26,000 (LPO members make \$16,000), they have been able to give themselves an increase in salary each year. The orchestra went on strike in 1975 because the musicians wanted more money. At the time they were making \$24,000 annually.

The LPO hired its first Music Director, German conductor Klauspeter Seibel in 1995. The LPO also hired Executive Director Robert Stiles and a small office staff who have reduced much of the administrative burden for the musicians while contributing their own professional expertise.

With the appointment of Klauspeter Seibel as Music Director, the LPO's artistic and financial success has continued. The first sell-out performance in the LPO's history occurred on Saturday, December 2, 1995 at a "Beethoven & Blue Jeans" concert. Guest conductor, Marin Alsop, Music Director of the Colorado Symphony, led this concert with the highlight of the evening being a performance of Beethoven's Symphony No. 5. Another sell out performance occurred later this same season on April 20, 1996 for a concert featuring Beethoven's Symphony No. 9 which was proudly conducted by LPO Music Director Klauspeter Seibel.

The LPO's dramatic rise from the ashes is a result of hard work by community supporters, the administrative staff, and especially, the musicians of

the orchestra. The LPO will strive to continue its artistic growth, and financial success, and provide cultural enrichment to the community.

Internship Summary

During my internship with the Louisiana Philharmonic Orchestra I worked primarily with the Marketing and Public Relations department. I was assigned specific projects and tasks to perform so that we could achieve preset revenue and attendance goals. To determine whether goals associated with each concert were attained, we would use box office drop counts and information.

Marketing Projects

Family Discovery Concerts - tabulating the surveys

“Family Discovery Concerts” is a series geared towards having families attend orchestra concerts and familiarizing children with the orchestra so that they become the next generation of audience members. The concerts normally are presented at the Orpheum Theatre, but this season two run-out concerts took place at other venues: the Mahalia Jackson Theatre for the Performing Arts (formerly the New Orleans Theatre for the Performing Arts) and St. Bernard Cultural Center.

Prior to my arrival, the Marketing and Public Relations department sent a survey to current and former subscribers. The major question asked were:

- why they chose not to renew?

- what efforts on the orchestra's part would entice them to renew?
- If they subscribed once again, did the timing of the concerts fit into their lifestyles?
- If not, please recommend a better time.

The overall response was that families stopped attending because the children felt that they were too old for the programming. Parents liked the idea of the concerts being on Saturday at 1 p.m. Why, this day and time? Parents felt that they could get more done in the morning and that at a later time the entire family could attend. In the area of the survey that the patrons were given a chance to voice opinions, a majority of respondents stated that one parent would take one child or children to this event and the other parent would take the other child or children to an event elsewhere (See Correspondence/ Media Appendix).

Tabulating survey responses for all series

Again, the Marketing and Public Relations department sent out survey to former and current subscribers asking how they liked their series, if they had any recommendations that would to make their concert experience more enjoyable. Also, if they did not renew their subscription, what would get them to subscribe again? Current subscribers responded that they were pleased with their subscription and that there seemed to be very little that could be improved upon other than seating in the bothering them other than the normal things such as the

seats are to close together in the Orpheum and that it is occasionally too hot in the theater.

The individuals that had not renewed subscriptions stated that they could not renew because of either health reasons or that they could not make that much of a commitment for that length of time. Many stated that money was not the issue. They led such hectic lives that they did a lot of work –related travel and were not certain if they could make it to a concert series. Individuals were asked if they were given the option of purchasing a voucher and redeeming it for any concert they wanted to attend whether they would be interested. The response was an overwhelming “yes”. Classic Choice Coupons were suggested to these individuals in a separate mailing. Classic Choice Coupons are tickets that can be redeemed at any time for any concert and are \$120 for six, \$200 for ten. The problem with these tickets is that the individual, who purchases these, often obtains better seats than many subscribers and pays substantially less. One particular patron purchases these tickets every month and saves about \$400 a year on a subscription for two (See Correspondence/ Media Appendix).

Contacting other mid-sized orchestras and getting an idea of whether telemarketing has helped the renewal campaign.

The Community Advisory Board stated that they did not know whether the telemarketers were needed. Some felt that they were not worth what they were paid and the results were not worth the cost.

I contacted other orchestras and found that all but one used telemarketers to help them with the renewal campaigns. The more financially stable institutions hired professional companies such as Donahue, Inc. and Steven Ross and Associates. The orchestras with smaller budgets used volunteers to the organization with a staff member present to diffuse any difficult situations. If the professional telemarketers were used the cost was an estimated 31 to 35 cents on the dollar. This figure is normal and expected. If volunteers to the organization were used then the cost would be anywhere from 40 cents on the dollar or greater. Unfortunately, the telemarketers that the LPO used did not follow up with potential patrons as they should have and it appeared that they cost the Orchestra 65 cents per dollar to use. The Director of Marketing and Public Relations was flippant when this was announced, but she stated “there goes the telemarketers: (*sic*). It would appear that telemarketers would not be used in the future until the orchestra is in better financial position.

Compiling and updating a media list

Compiling and updating a media list is an ongoing project. I would take information from separate lists and publications and place it into a database called Microsoft Access. Out of the thousands of publications, television and radio stations in this area I was given the task of narrowing down the field to 115 media contacts that were to be alerted every week. This information would be used for sending out press releases. I also had to ask them all for their calendar contact person, music editor and advertising contact. When I asked for the advertising

contact I needed to obtain an advertising rate card. In review this process needed to occur. Individuals other than those who read the *Gambit Weekly* and the *Times-Picayune* are alerted to upcoming orchestra concerts. I placed a bug in the ears of publications that had not regularly or recently received information from the Orchestra. Some of the publications were excited to hear from the Orchestra, not just for advertising dollars, but just to relay the information to the constituents. These constituents might not attend a concert at the Orpheum, but when the Orchestra does a satellite concert to an area near them, they have seen mention of it in their paper and might attend. A drawback of asking of the rate card is that the sales and advertising people know have my name as a contact with the orchestra and would call every week to see how they measure up to competitors. I informed them that we were just comparing the information so as to have the correct information on hand. They want to know when we can possibly use them. I answer them I don't know, and they would call back the next week. Unfortunately, I feel that the Director of Marketing and Public Relations will use anyone, other than the people that she uses now.

Contacting the Universities to do trade accounts

This was one of the final projects that the Assistant Director of Marketing and Public Relations and I worked on. We obtained the Saenger Theaters university list and contacted the editors and business managers. We suggested setting up a trade account in exchange for advertising space and mentions in their calendar of events we would give them tickets to be used as prizes, *etc.* At the

end of the internship we had yet to hear from any of the universities. I suggested to Marketing and Public Relations Director that the trade agreement needs to be sent out at the beginning of the school year. The universities are a resource that the orchestra needs. (See Press Appendix)

Canvassing for “Unity through Harmony”

Driving around town, distributing postcards about “Unity through Harmony”, a special program that is the Orchestra’s attempt at celebrating Black History Month. Unfortunately, there was a carnival parade scheduled for the same time passing nearby. Many feel that the parade detracted from ticket sales. We did not attain the monetary or attendance goals established for this event.

Creation of Press Releases

The Marketing and Public Relations Director asked me to do some radio copy for “Family Discovery Series” production of *Hansel and Gretel* and I continued to create press releases for the Philharmonic until the internship ended. She will look over the initial information and sometimes make some minor changes. I received biographical information on a guest conductor that was written in German, in a language that I was that I was not used to reading. The process of creating a press release usually takes an hour, this one took four. I create one to three a week. I created one to three releases a week (See Press Appendix).

Creation of program inserts for the concerts

This process can be done while I am creating a press release. We obtained biographical information on all the performers that will be performing with the Orchestra and I use condensed information in the press release. I rewrote the information sent and create an insert that is to be placed in the programs that the patrons obtain prior to the performance (See Correspondence/ Media Appendix).

Group Tours of the Orpheum

As stated earlier, the New Orleans Symphony owned the Orpheum Theatre prior to declaring bankruptcy. Through the kindness and forethought of Adelaide Benjamin and others the Orpheum Theater was repurchased and the LPO is now a permanent tenant. The Marketing and Public Relations Director wanted to ask for volunteers and money from several groups that were attending open rehearsals. I was asked to lead tours of the Orpheum for these organizations during open rehearsals. Jeff Montalbano, the General Manager, of the Orpheum, gave me an introductory tour and provided me with fact sheets to answer questions.

Contacting community educators and answering their questions concerning “Young Peoples Concerts”

The Interim Education Director asked that I contact a list of elementary and middle schools, speak with a counselor or principal and invite them to the upcoming “Young Peoples Concerts” (YPC’s). The questions ranged from are the tickets free to do you think a seven-year old will understand Stravinsky’s

Firebird? Everyone contacted received a letter describing what the YPC's were and additional information on how to go about ordering tickets for the concerts.

Creation of programs for “Southern Serenade” and “Family Discovery”

Concerts

I was informed that the program needed to be created for the final two “Southern Serenade” plantation concerts, as well as the final “Family Discovery” Concert. The plantation concert programs had to be in the form of a book, and two-sided on a single sheet. I was to provide a brief overview of the LPO, list upcoming concerts, list the pieces being performed, and present biographical information on the guest conductor. The “Family Discovery” program was a different task. I was to find a font that would appeal to both children and parents and include as much biographical information about the participants on the pages as would fit. The “Southern Serenade” programs were placed on pastel colored paper and the “Family Discovery” concert programs were placed on multicolored neon paper (See Correspondence/ Media Appendix).

Orchestra representative at fairs and trade shows

The Louisiana Philharmonic Orchestra participates in senior fairs and trade shows to place the name out in the community, increase ticket sales, and recruit volunteers. When I attended fair and trade shows I was responsible for finding the material that I would distribute, set up a display, and answer questions about the LPO to the best of my ability. I would invite a volunteer to accompany

me, if his/her schedule permitted, to give the people that we would come into contact with a perspective different than mine.

Researched and recorded repertoire for 1998-99 season

I was given a draft for the 1998-99 season and asked to check spelling and check calendar dates and list the appropriate guest artists. I was also asked to title the individual concerts. Some titling required less work than others. For Example, on a “Beethoven and Blue Jeans” concert the orchestra will be performing Beethoven’s Symphony No.6, commonly known as the *Pastorale*. Thus I named the concert *Pastorale* Pleasures. There are still concerts that are unnamed (See Correspondence/ Media Appendix).

Creation of information that will be printed on the 1998-99 season and single ticket

Due to my TicketMaster experience and familiarity with the season repertoire, I was asked to compose the information that will appear on season tickets and single tickets that will be sold at an outlet. Each ticket can only hold five lines and each line can hold no more than 28 characters. The ticket not only had to be informative but eye-catching as well (See Correspondence/ Media Appendix).

Create and maintain single-ticket reports for the season

The Director of Marketing and Public Relations handed me a single-ticket report for the concerts that had occurred up to *Messiah*. She had created this information, in tabular form on her computer using Aldus PageMaker. I was asked to use a standard word processing program to create an identical form. I was given a listing of the monetary goals of each concert and asked to keep track of the goal, the take, and the differential. In review, the staff underestimated the “Beethoven and Blue Jeans” series. The concerts consistently sell out and make well over goal, up to \$15,000 over goal.

Community Contact for Donation

Individuals would ask to speak with the Director of Marketing and Public Relations and we were to route them into her voice mail. She would later come to me with a list of names and donation requests. I was to contact the person, ask him/her to send background information to support the request and fill the request.

Tasks Performed**Gift Shop**

The Orchestra sells gift items and it was my responsibility to order the items, track the progress of sales, pick them up from the manufacturer, deliver

them to the Orpheum, and restock when needed. I inherited the venture as one of the Assistant Director of marketing and Public Relations' responsibilities. Marci Schramm did a wonderful job of invoicing and record keeping. I had a clear understanding of what we had and what was needed. After a performance I would restock and take the profits to the accountant.

Meeting and coordinating media setup

I met the cameraman and photographers, set them up in the boxes on the second level, and tried to allow them to obtain the best view and pictures without disturbing patrons. I answered questions posed and led them backstage to answer questions if needed.

Group Sales contact

A party of ten or more persons is considered a group. They would call inquiring about group rates. I discuss what area of the theater in which they were to be seated, discussed parking options, and processed the ticket order. I send them biographical information on the Orpheum, the LPO, and the guest artist or conductor along with their tickets. I place their names into the database so that they can receive a brochure for the next season.

Coordinating volunteer activity

Volunteers were needed to staff the gift shop and perform usher duties at the final "Family Discovery" Concert. I contacted individuals and asked if they

were interested in the volunteer opportunity. I would inform them of the appropriate time and venue and thank them for their time.

LPO Subscriber Database

I feel that another intern and I were given this job because we are free labor. Granted, it has to be done, but I feel that this task should not be placed upon someone's shoulders and then made to feel totally responsible for getting it done. This is a project that was started the second week that we got there and is still not finished. There appears to be no end in site. My suggestion would be to hire a temporary person who could initially input all the information, then when it needed to be redone, it would only take a few moments to input or delete information.

Ticket sales

I processed individual ticket sales so that the box office Manager could attend to converting audits, single ticket sales reports and subscription sales for the other members of the office that did not understand TicketMaster language. We also set up the "Southern Serenade" events on the TicketMaster software and did troubleshooting for the season renewal campaign.

We were also able to take single ticket orders over the telephone for the first time. Countless times patrons have complained that TicketMaster phone room persons are rude and give out misinformation. We faxed information, basically a script, on a weekly basis to the main TicketMaster office in Baton

Rouge, giving them a synopsis of the performance and how to answer patrons' questions to no avail. By taking single ticket orders in the office, it made it easier for patrons to attend concerts and for the orchestra management to realize monetary goals set for concerts.

Management Structure

The LPO was formed according to a cooperative model. The Orchestra is governed by its musicians and organized in committee structure with community representation on all committees. The LPO is the only full-time orchestra in the country governed solely by musicians.

The Orchestra has developed a comprehensive committee structure, with administrative functions governed by an elected seven member Executive Committee. The elected Executive Committee is the Orchestra's legal Board of Directors. The musician Executive committee bears ultimate fiduciary responsibility for the orchestra's funds and each year the committee appoints its own treasurer. The treasurer submits regular financial reports to the LPO Executive committee and acts as chair to the LPO Finance Committee which includes staff, musicians and members of the Community Advisory Board.

Finance, Development, Marketing and Office Committees implement administrative policies. Artistic functions are coordinated by the musician run Personnel, Concert/Programming and Education Committees. A 40 member

Community Advisory Board provides advice to the organization but has no fiduciary responsibility.

Committees

Strategic Planning Committee: Its membership is drawn from the seven members of the LPO Executive Committee and five members of the Community Advisory Board. Its responsibility is to create a course of action that the organization uses to continue operations.

Concert Committee: The musicians of the LPO retain artistic control. The Music Director has a large say about what is programmed. The musicians and elect the concert committee from amongst themselves. The concert committee is responsible for:

- Choosing and hiring guest artist and conductors
- Choosing concert programs with the guest conductor
- Scheduling each season.

Non-voting members of the concert committee include the orchestra librarian, a staff liaison, and a member of the Community Advisory Board.

Personnel Committee: The LPO employs approximately 70 full-time professional musicians. Players are selected through highly competitive auditions, carried out in accordance to American Federation of Music Guidelines. The musicians elect the Personnel Committee from the orchestra ranks. The Music Director is also a voting member of the committee. Their duties include:

- Organizing and running auditions
- Tenure review for probationary musicians
- Review of personnel complaints

Marketing Committee: This committee is comprised of musicians, staff and community volunteers. The Marketing Committee provides an avenue for the solicitation of input from a variety of sources and ensures that all marketing efforts are presenting a suitable image of the orchestra.

Funding

The LPO reports that it spend only 2 cents to raise each \$1 of contributed income; this two percent ratio compares favorably with other not-for-profit arts groups, some of which spend as much as twenty percent on fundraising. The orchestra continues its steady fiscal growth. During the 1996-97 season the LPO added twenty new corporate donors and more than 125 new foundation and

individual donors including \$180,000 award from the Knight Foundation.

Fundraising for 96-97 brought in \$60,000 more than the orchestra's goal for a total of nearly \$1.5 million. Thirty percent of the Orchestra's donors increased their gifts.

Professional Staff

Executive Director: This individual is hired by the Executive Committee. The responsibilities include carrying out any and all policies set by the Executive Committee. The Executive director plans, supervises, coordinates and executes all of the Symphony's activities. Specific duties included management, supervision, hiring and firing of office personnel. The Executive director is a liaison with the executive committee, volunteer organizations and other organizations

Director of Marketing and Public Relations: The position encompasses many goals: increase single ticket sales, broadening subscriber base, developing and implementing plans to secure earned income through ticket sales and projecting the desired image of the Orchestra to the general public. Hired by the Executive Director, this person works closely with the marketing committee and is responsible for short-and long-range marketing plans. This person contacts all the media develops new material for media and is constantly monitoring all published material about the LPO and its effectiveness.

Assistant Director of Marketing and Public Relations: This individual's responsibilities include coordination of group sales, updating and creating subscriber data base, contacting area universities and schools concerning upcoming performances, gathering and tabulating information on the different

series, creation of public relations material, community liaison for television, radio and print, contact merchandisers for wares that will be sold in the Orchestra gift shop, implementing plans to secure earned income through ticket sales and projecting the desired image of the Orchestra to the general public. This person hired by the Executive Director and Marketing and Public Relations Director, this person also works closely with the marketing committee and is responsible for short and long range marketing plans. This person contacts all the media develops new material for media and is constantly monitoring all published material about the LPO and its effectiveness.

Director of Development: He/ She works closely with the Executive Committee and Executive Director to raise a targeted amount of money per year. These goals are reached by development through the Annual Fund, corporate sponsorship, endowment campaigns, deferred giving, and foundation and public agency grants. He/ She is responsible for the preparation of the case statement to be used in the annual fund, planning of specific fund raising events, maintaining and cultivating contracts with major donors and prospective donors, foundations, corporations and public agencies, supervising and managing development staff and preparation and monitoring the development budget.

Assistant Director of Development: He/ She works with the Development Director to make sure goals are met, provides administrative support for all fundraising. Researches foundations, corporations and individuals

prospects, preparation of grant proposals, grants administration and coordinating special events, preparation of periodic reports, coordination of direct mail campaigns, coordination of data processing needs.

Accountant: This individual is responsible for the bookkeeping element of the Louisiana Philharmonic Orchestra. He/ She is a member of the Finance Committee, but can not vote.

Box Office Manager: This individual is responsible for all aspects of ticketing: selling tickets, exchanging tickets for season subscribers, contacting TicketMaster to do event set ups, generating the correct information in the form that the TicketMaster representative understands, calming irate patrons, reseating problems, upgrading subscribers after the renewal campaign, bookkeeping, *etc.*

Administrative Assistant: This person's responsibilities include answering the telephone, typing, and reservationist for guest artist and conductor. taking dictation from the Executive Director, organizing and ordering supplies, copying, faxing, and creating and maintaining the Community Advisory Board list.

The Louisiana Philharmonic Orchestra has four members performing the tasks of Concert Manager, Personnel Manager, Librarian, and Director of Education. The Concert Manager is responsible for contacting and contracting

guest artists and conductors. This will soon be a full-time position. The Personnel Manager sets up auditions and discusses contracts with new musicians. This individual is also responsible for the guest artist and conductors once they reach the city. The librarian searches the extensive music library to find pieces that the orchestra will perform and making sure that everyone has a part. If not in the archives they have to order parts from publishing companies. The Education Director is responsible for coordinating the Orchestra's visits to the schools, creating the information sent to the schools and is the contact persons for "YPC's" and group information for schools.

Orchestra Goals

Statement of Goals (verbatim strategic Marketing Plan)

To operate the orchestra efficiently and effectively on a day-to-day basis

To maintain a formal long-range planning and evaluation process

To implement orchestra programs using the combined talents and skills of musicians, professional staff and community volunteers

To seek out expert help and advice from volunteers in the general community whenever possible

Artistic Plan
1994-95 – 1998-99
Shape of a Season

- a) Sixteen concert pairs in the main "Classics" series, presented at The Oprheum Theater. Subtitled under these are four "Beethoven and Blue Jeans" concerts- a popular casual dress series with traditional programming. The purpose of the

“Classics” concerts is to present significant repertoire and world class artists, as well as emerging American artists and composers.

- b) A series of five “Casual Classics” concerts, presented at Kenner’s Pontchartrain Center. In an effort to reach a broader audience, these concerts present easily accessible music in the “light classical” vein, reflecting greater cultural diversity reflecting greater cultural diversity (as in the 1994-95 International theme), in an informal setting; the concerts in this series are presented at an earlier time to encourage family attendance. These concerts may be repeated at four plantation settings in Louisiana. The suburban setting of the Pontchartrain Center and the rural setting of the plantations allow the LPO to bring these concerts to a more widespread audience.
- c) Four productions with opera at the New Orleans Theater for the Performing Arts. The LPO is the official orchestra of the New Orleans Opera. There is no other professional orchestra available for collaboration with the Opera, Ballet and other regional arts organizations.
- d) A three- to four- concert “Celebrity Series”, presenting national headliner popular artists, which may include unusual venues such as the Audubon Zoo to attract a wider audience.
- e) Three “Family Discovery Series” concerts, presented Saturday mornings at the Orpheum Theater. These concerts are designed as fun and educational programs for children and families. A musicians instrument “petting zoo” before each performance allows children a close-up view of the instruments
- f) Basically Bach, presented in Tulane University’s Rousell Hall. This Baroque mini-series presents members of the LPO as soloist with the orchestra. By performing on a campus, the orchestra hopes to reach-out to the university community

- g) An annual African American concert scheduled to fit in with other local events, such as Black History Month or Martin Luther King Day.
- h) The LPO repeats many of the above programs plus other self-contained programs at locations throughout Southeast Louisiana and in Alabama
- i) The LPO will continue to take advantage of opportunities for special concerts' with prospects for high visibility and financial return.

Repertoire

The music director and guest conductors in collaboration with the Louisiana Philharmonic Orchestra Concert Committee choose repertoire. Each season's programming is balanced within itself and with the season prior and following.

Factors taken into consideration in selecting the repertoire include:

- artistic value
- audience appeal, both for existing and potential audience
- the need for creative and culturally diverse programs to reach diverse audience, possibly expanding the traditional boundaries of symphonic music, while always remaining loyal to high quality.

In 1994, prior to the appointment of Klauspeter Seibel as music director, the LPO Executive Committee appointed Philippe Entremont and Maxim Shostakovich (both former Music Directors of the New Orleans Symphony) as the

orchestra's official Artistic Advisors. In addition to their conducting duties, they provided advice on programming and the LPO's various concert series. They were also available to give advice in evaluating and selecting guest artists, and possible special appearances for example (e.g. recitals, record-signings and public relations events)

Educational Programs

Young People's Concerts (YPC)

Young People's Concerts are offered twice a year (6 performances in the fall, 6 in the spring) for school children in grades K-8. These concerts introduce the instruments of the orchestra and explore different types of music the orchestra performs in conjunction with the theme of each program. Every teacher attending a Young People's Concert receives a musical information packet to supplement the performance. The YPC program also offers two artistic competitions for the young people - the Young Artist Concerto Competition and the Poster Competition.

Young Artist Concerto Competition: Open to all school children, K-12, Louisiana Parishes, Orleans, Jefferson, St. Tammany, St. Bernard, St. Charles, St. John the Baptist, Plaquemines and Lafourche, the competition is held annually and the winners perform on the spring "Young People's Concerts".

Poster Competition: After their visit to a “Young People’s Concert”, students are asked to draw their favorite instruments and send those posters to the LPO. The posters are judged and the winners receive tickets to the third “Family Discovery Concert”. All winning and honorable mention posters are displayed in the Orpheum Theatre lobby, in the lobby of the First NBC Building, and later at the New Orleans Children’s Museum.

Marketing and Audience Development Plan (verbatim Strategic Plan)

- To raise annual ticket and subscription sales to a total of \$1.1 million by 1998-99 season.
- To broaden the audience for LPO concerts geographically, economically, to younger adult listeners, ethnically, and to include children and families.
- To reaffirm the faith of the New Orleans community (particularly the business and philanthropic segments of the community) in the viability of a full-time professional orchestra of greater New Orleans area—despite the previous financial failure of the New Orleans Symphony

Strategies to Fulfill Goals

- Emphasize the quality of the product
- Stress a “winner” philosophy: upbeat, positive, lively, young at heart
- Make connections between symphonic music and the community

- Give something back to the community
- Make the orchestra and its music more personal and personable
- Increase visual appeal of performances
- Make performances accessible to a variety of ages, multiculturally- diverse groups, and geographic areas
- Take concerts to audiences in their own neighborhoods
- Make performances convenient to and attractive to families and children
- On a regular basis, disseminate accurate and positive information about the LPO's management, financial position, helpers and supporters.
- Keep upbeat news about the LPO in front of the public continually
- Link marketing efforts with local and regional efforts to develop tourism
- Improve customer service and eliminate ticketing problems
- Increase direct sales effort

Recommendations for the Louisiana Philharmonic Orchestra

Create a time line and abide by it

The office felt as if it were in constant chaos. It came about because there seemed to be no written game plan other than to put out the first fire that you find. I understand that things happen to throw things off kilter, but there were so many things that could have been done three weeks prior to when they are given to us that there need not have been this constant crisis situation. Most of the problems that the LPO experiences are because of lack of planning. If the proper lines of communication were open the crisis situations that are experienced daily could be avoided. For example, when guest artists miss their planes, arrangements could be made to have another individual pick up the artist or have them hail a taxi. The Personnel Manager need not call the office stressed out about how the artist will get to their final destination, rather the Personnel Manager implements an alternate plan.

When I interned with the Louisville Orchestra, there was a strict time line that was adhered to, crisis or not. One would just have to stay later or come in earlier to get it done. With the Louisville Orchestra, I was able to float around to different department of the orchestra and get a feel of what I enjoyed doing. There was no such opportunity here. Once we entered the office we belonged to Marketing and Public Relations. Initially, there was discussion of both of us floating from department to department but with the departure of the Assistant Director of Marketing and Public Relations we were the Marketing and Public

Relations interns. As mentioned earlier, the committee process slows activities down some but accommodations can be made for these events.

Decrease the Marketing Department's spending

I feel that the Marketing Department spends too much money. One of my tasks was to create an insert that goes into the program every week. Why create an insert for each concert? The orchestra knows who their guest artists are by the end March. I think that that is enough time for the Director or Assistant Director to type up biographical information from the information sent in the press kit that each guest artist sends. I created the area of program book that lists the concert program for the concerts following *Messiah*. Why not send the biographical information for the guest conductor or artist to be placed into the program book, considering the program book is donated? That way the only time an insert would be needed would be if there were changes in the program. In viewing the patron's reactions to the inserts most read them and then place them back into the booklet. Eliminating this expense would save the Orchestra two at least two hundred dollars a week. The playbills for other arts organizations that I worked for (*i.e.* the Saenger Theater, Palace Theatre, Norton Center for the Arts) are all preprinted and the only time inserts are used is when we are advertising information for another venue or group and when there is a change in the program, casting *etc.*

The Louisiana Philharmonic Orchestra Marketing Department spends money as if the musicians are not making \$16,000 a year compared to the industry norm of \$26,000. Another instance of overspending would be some of the

promotional material created for the final “Beethoven and Blue Jeans” concert. I was asked to enhance a copy of the renewal information for season subscribers. It listed the upcoming season. The print shop had to take a photo of the information just to make the enlargements. When this was completed, I found that the larger copy of the flyer was not any bigger than the original, it just had a border. When the two pieces were compared again, the colors on the duplicate and some of the details were not as vibrant or as exact as the original. When the marketing director was alerted to the situation I was told that it was okay and not to worry about it. I only followed orders. This cost the orchestra \$86.00.

Create a more familiar feel

The marketing approach that used photos of musicians through out the promotional material was excellent. Now, it needs to be taken further. Instead of going to a city function and seeing the Executive Director or Director of Marketing and Public Relations, would it be possible to send two musicians, preferably two founding members? These are the people who know the most about the organization and can answer the questions and ultimately make the major decisions. In speaking with area natives, they recall the LPO right after it inception as a personable group. They printed programs on Schwegmann’s bags and the musicians themselves were approachable. Now, that Orchestra’s reputation is one of being allusive and bland. They are trying to improve upon

their image. Do not send individuals that will make the organization look exclusive and drab. Send individuals that don't alienate and offend.

The Box Office Manger needs an assistant

The orchestra is trying to increase its subscriber base. The Box Office needs to have more than one person working to make the expansion run smoothly. I did not want the organization to know that I had TicketMaster experience because I wanted to do something different than ticketing patrons. I have worked with tickets for eight years and wanted to do something new. I saw how over worked the Box Office manager was and offered my services. When he found that I knew the TicketMaster system he was ecstatic. He had been in the office, by himself, trying to appease 1287 subscribers, generate single-ticket reports for the rest of the staff, translate TicketMaster Audits so that the controller could understand, event creations, and single ticket sales. There needs to be an Assistant Box Office Manager. That individual could be more responsible for the single ticket sales, single ticket report and reseating the patrons when they want to do ticket exchanges. That would enable the Box Office Manger's time to work on the accounting information for the controller, subscription renewals, and problem solving/trouble shooting that comes with the position.

Study past ticket sales and work on the concerts or series that need the assistance

“Beethoven and Blue Jeans” is the orchestra’s best selling series. These concerts traditionally sell out. This has been a constant trend for the past two seasons. The Marketing and Public Relations department still spends the same amount of time and effort advertising these concerts as we do on the “Classics” series which rarely make the marketing/money goals set. Place more effort into the series that are struggling. The two series have two different types of patrons. “Beethoven and Blue Jeans” is viewed as the young adults’ concerts and the “Classics” are viewed as geared more towards the older audience. The question should be how to market the “Classics” series so that it will be as successful if not more than the “Beethoven and Blue Jeans”. Time permitting, I would ask the guest artist or conductor to do an interview on WWNO, so that the audience can get a feel for the person(s). When there is not a guest have one of the musicians that is in a section of the Orchestra, that will be showcased interview.

Create a Pops series

One of the most successful and lucrative ventures that an orchestra can do is to create a Pops Series. The Cincinnati and Boston Pops are prime examples of their success. These two cities have two different orchestras that cater to two different styles of music. The big name is what draws the crowd. The better the orchestra the bigger the name talent the orchestra can contact to perform. The community see that a name, e.g. The Four Tops, will be performing with their

orchestra and they become interested and want to attend, primarily to see the name, but that is also a marketing ploy to get the single ticket buyer to buy again. If they come to another concert they could possibly become a subscriber to a short series and then eventually to the main series.

This city is big on names. If the orchestra could sign Denyce Graves, Doc Sevrinsen, the Empire Brass, Canadian Brass to perform with them and perform lighter works such as selections from *Cats*, *Chicago*, *Showboat*, *West Side Story* and *etc.* I feel that it would widen and strengthen the orchestra's appeal. In speaking with the former Concert Manager for the Louisville Orchestra, I found that the Pops Series at the MacCauley Theater is the moneymaker for their orchestra.

Make the family and educational concerts more visible

I feel that if the "Family Discovery" Series and "Young Peoples Concerts" were advertised more, there would be more interest, and they would get more ticket sales. One of the guest conductors for the "Young People's Concerts" is Scott Speck. He created a program similar top the Young People's Concerts and Family Discovery Series in Hawaii that initially held a few members. Today they reach over 115,00 people. They should conduct meeting and obtain as much information from him as humanly possible.

Creating partnerships with the aquarium, Children's museum, and Imax can promote information out about the series. Again, have the conductor for these concerts interviewed on WWNO, which promotes a familiarity with the listener.

Most importantly is getting the information to the schools in a prompt and timely fashion. Most teacher s would consider a field trip to an orchestra concert a good experience for their class.

Linking marketing efforts with local and regional efforts to develop tourism

I have sent information about the 1998-99 season to the State Tourism Commission in the Governor's office. Included with the information is a note stating if any further information is needed to just give the office a call. I also sent information to Tony Leggio from the New Orleans chamber of commerce, who placed us on their web page. I have contacted the area parish chamber of commerce offices and given them information about the upcoming season.

Reflections

I don't think that the product can easily be defined. One knows attending is good for you. I know you are not selling the orchestra and it is debatable if you are selling the music. You are selling the emotional reaction that the person experiences via the music. That comes with no guarantee. It not to say that you will experience the same thing each time that you hear a piece of music. It's not a tangible entity. So, to sell this intangible product, they use phrases such as *Stir Your Soul* and *Surrender to the Music*. The quality of the product is priceless. The musicians play to the best of their ability always.

The orchestra members are members of the community and they are very active within their communities. Management also needs to be seen in the community, the problem with that is there is always so much to do that it is hard to make the time to volunteer or do whatever it is asked of you.

The idea of taking concerts to the public neighborhoods is in the works. The orchestra at this time has or will be hosting performances in St. Bernard Parish and the North Shore. I came across another wonderful North Shore venue, Pontchartrain Vineyards. It would make a great outdoor venue for upcoming concerts. Its grounds are beautiful and accessibility is not a problem. One of the wines produced, Creole Rouge, has just won an award. If the orchestra would like to create a relationship with potential patrons that are interested in vineyards, they could book a performance on the grounds. The orchestra could be fulfilling two goals: having more run out concerts and attracting new patrons.

There are a great many things that the orchestra is doing right. They have a great volunteer base and that information is updated regularly. The volunteers state they volunteer because of the orchestra, not the management. The major problem that I see is the administrative staff morale. If the organization had a stronger Executive Director I think that the Orchestra could become one of the formidable arts organizations in the area. The Executive Director should be charismatic, on top of his game. The Executive Director seems to be a figurehead and referred to as a spineless jellyfish by members of the community. The two individuals that run the orchestra are the Marketing and Public Relations Director and the Development Director. They tell him what to do and say and if they ignore his suggestions and do what they want to do. This occurring, the turnover rate for this organization will continue to be high. Both the Marketing and the Development departments go through an assistant a season. This is not good for the orchestra's reputation. The musicians' and their endeavor deserve better.

In the short term while another and I were present we performed the duties of the Assistant Director of Marketing and Public Relations. Prior to Marci Schramm's departure she showed me how to perform certain functions and introduced me to people that could help me make the transition smoother. We did what needed to be done.

Long range effects for the organization is that we showed that the organization needs additional aid in the box office to do sale and to service the subscribers that they all ready have. I understand that they want to increase the subscription sales, but one person cannot pacify 1287 subscribers by himself.

Subscribers easily get offended and think that the box office staff is ignoring their request. This is simply not true, the box office manager simply does not have time to handle the day-to-day aspect of the box office, do subscription renewals, exchange tickets, and help the administrative assistant answer the telephone. If this situation is not addressed, the box office could inadvertently offend subscribers and they chose not to renew their subscription.

Upon the departure of the Assistant Director of Marketing and Public Relations, another intern and myself were placed into the field that we have been studying for with out a safety net. This truly became a baptism by fire. What we did could inadvertently harm seventy individuals who wanted nothing more than to perform. I initially wanted to do my internship with the Louisiana Philharmonic Orchestra because it was an orchestra and I felt that I could do my best work for an organization that I was most familiar with. I met some of the members of the orchestra because they worked in the office, others I met when I was doing set up duties at the Orpheum Theatre. Still others introduced themselves to me and said thank you for helping us out. If I don't come away from anything else from this internship it will be the memory of those musicians that said thank you for helping us out. I came here because I wanted to learn more about an orchestra. I stayed because I believe in the musicians and their dream.

References

Louisiana Philharmonic Orchestra: Strategic Plan. New Orleans: Louisiana Philharmonic Orchestra, 1994.

Margaret Borgman "Report in Internship with the Louisiana Philharmonic Orchestra", A Master of Arts Thesis, University of New Orleans, 1996

Personal Interviews Margaret Shields, violists Louisiana Philharmonic Orchestra, February 1998

Personal Interviews Gregory Miller, trombone Louisiana Philharmonic Orchestra, February 1998

Personal Interviews David Carbonara, bassist Louisiana Philharmonic Orchestra, February 1998

Personal Interviews Robert Reed, former Concert Manager Louisville Orchestra, Executive Director Tulsa Philharmonic Orchestra, January-March 1998

Appendix:

Correspondence/ Media Communication

LPO 1998-1999 SEASON

CLASSICS

September 17 & 19

OPENING NIGHT

Klauspeter Seibel, conductor

Wagner- *Tannhäuser* Overture

Danielpour- *Celestial Night*

Smetana - *The Moldau*

Stravinsky- *Firebird* Suite

September 24 & 26

Akira Endo, conductor

Elmar Oliveira, violin

Chabrier - *España*

Lalo - *Symphonie espagnole*

Tchaikovsky – *Marche Slave*

Mendelssohn - Symphony No. 4 “*Italian*”

October 22 & 24

GENESIS AND BEYOND

Klauspeter Seibel, conductor

Symphony Chorus of New Orleans

Amy Lawrence, soprano

David Goldstein, narrator

Bernstein - Symphony No.3 “*Kaddish*” honoring the 50th Anniversary of Israel’s creation

Brahms - Symphony No. 4

October 29 & 31

THINGS THAT GO BUMP IN THE NIGHT

Klauspeter Seibel, conductor

Csaba Kiraly, piano

Amy Thiaville, violin

Mussorgsky - *Night on Bald Mountain*

Beethoven - *The Ruins of Athens*

Franck - *Symphonic Variations*

Saint-Saëns - *Danse Macabre*

Liszt - *Totentanz*

November 5 & 7

MODERN MELODIES

William Eddins, conductor

Michael Sachs, trumpet

Williams - Trumpet Concerto

Ives – Variations on *America*

Bernstein – *Mambo* from *West Side Story*

Milhaud – *La Creation du Monde*

Amram – En Memoria to Chano Pozo

November 19 & 21

Maxim Shostakovich, conductor

Alyssa Park, violin

Shostakovich - Symphony No. 6

Weber – Euryanthe Overture

Sibelius – Violin Concerto

January 14 & 16

Klauspeter Seibel, conductor

David Anderson, contrabass

Gottschalk – Symphony No.1 *A Night in the Tropics*

Anderson - Contrabass Concerto

Copland - Symphony No. 3

January 21 & 23

THE MASTERS REVISITED

Klauspeter Seibel, conductor

Brahms - *Haydn Variations*

Strauss - *LeBourgeois Gentilhomme: Suite*

Mozart - Symphony No. 41 "*Jupiter*"

January 28 & 30

ROMANTIC RENDEVOUSES

David Lockington, conductor

Dylana Johnson, soloist

Beethoven - Coriolan Overture

Bartok- Concerto for Orchestra

Tchaikovsky – Violin Concerto

February 25 & 27

CONTEMPORARY CONCEPTS

Uriel Segal, conductor

Ursula Oppens - piano

Sheriff - Akeda "The Sacrifice"

Joan Tower - *Rapids*

Weber - *Konzertstück*

Dvorak – Symphony No. 8

March 18 & 20

PASTORALE PLEASURES

Klauspeter Seibel, conductor

Maria Kliegel, cello

de Falla - *Three-cornered Hat* Suite No. 2

Haydn - Cello Concerto in C major

Beethoven - Symphony No.6 "*Pastorale*"

March 25 & 27

Klauspeter Seibel, conductor

Leila Josefovicz, violin

Prokofiev – Violin Concerto No. 2

Bruckner - Symphony *No.3*

Beethoven - Overture to Prometheus

American Crossings

AMERICAN FANFARE

April 8 & 10

Timothy Muffitt, conductor

Jeffrey Biegel, piano

Copland - Appalachian Spring Suite

Weigel – Clarinet Concerto

Gershwin – Cuban Overture

Gershwin – Piano Concerto

April 29 & May 1

VERDI'S REQUIEM

Klauspeter Seibel, conductor

Symphony Chorus of New Orleans

Olga Romanko, soprano

Elszbieta Ardam – mezzo soprano

Ilya Levinsky - tenor

Alfred Walker, bass

Messa da Requiem

May 6 & 8

FROM BEETHOVEN TO BARBER

Klauspeter Seibel, conductor

Amy Thiaville, violin

Barber - Symphony No.1

Mendelssohn – Violin Concerto

Beethoven - Symphony No.2

May 13 & 15

Klauspeter Seibel, conductor

Haydn - Symphony No. 94 "*Surprise*"

Mahler - Symphony No. 5

BEETHOVEN AND BLUE JEANS

October 29 & 31

THINGS THAT GO BUMP IN THE NIGHT

Klauspeter Seibel, conductor

Csaba Kiraly, piano

Amy Thiaville, violin

Mussorgsky - *Night on Bald Mountain*

Beethoven - *The Ruins of Athens*

Franck - *Symphonic Variations*

Saint-Saens - *Danse Macabre*

Liszt - *Totentanz*

January 28 & 30

ROMANTIC RENDEVOUSES

David Lockington, conductor

Dylana Johnson, soloist

Berlioz - *Roman Carnival Overture*

Bartok, Concerto for Orchestra

Tchaikovsky – Violin Concerto

March 18 & 20

PASTORALE PLEASURES

Klauspeter Seibel, conductor

Maria Kliegel, cello

de Falla - *Three-cornered Hat* Suite No. 2

Haydn - Cello Concerto in or C major

Beethoven - Symphony No.6 "*Pastorale*"

May 6 & 8

FROM BEETHOVEN TO BARBER

Klauspeter Seibel, conductor

Amy Thiaville, violin

Barber - Symphony No.1

Mendelssohn – Violin Concerto

Beethoven - Symphony No.2

CASUAL CLASSICS

Wednesday, October 7, 1998

ROMANCE

Sullivan - Suite from *The Tempest*

Rossini - *Cinderella* Overture

Wagner - *Tannhauser!* Overture

Rimsky-Korsakov - *Scheherazade*

Tuesday, December 1, 1998

HOLIDAY POPS

Featuring the New Orleans Children Chorus -

Herbert - *March of the Toys*

Wednesday, January 6, 1999

MYTHS AND LEGENDS

Verdi - *Nabucco* Overture

Walton - Music from *Henry V*

Stravinsky - selections from *Firebird*

R. Strauss - *Don Juan*

Wednesday, March 3, 1999

TRAGEDY

Tchaikovsky - *Romeo and Juliet*

Prokofiev - *Romeo and Juliet* (excerpts)

Berlioz - *Romeo and Juliet* (excerpts)

Bernstein - "Symphonic Dances" from *West Side Story*

Wednesday, April 21, 1999

COMEDY

Smetana - *The Bartered Bride*: Overture & Three Dances

de Falla - *Three-cornered Hat* Suite No. 2

Mendelssohn - *Midsummernight's Dream*

Bernstein - "Three Dance Episodes" from *On the Town*

Board Closes at 11 p.m.

Board Number 1

1. Round trip for two (2) on TWA to Paris _____
2. Marriott's Grand Hotel two (2) night stay _____
3. Broussard's cooking demonstration and lunch for ten (10) _____
4. Ann Cox-Strub's "La Feme Fatale" _____
5. Tidewater Estates Bed and Breakfast two (2) night stay for four (4) adults _____
6. Gourmet dinner for twenty (20) at donor's home _____
7. Davlin House Mirror _____
8. Hyatt Regency's Chef Table for ten (10) _____
9. One (1) night stay at Monmouth Plantation and books _____
10. Cut crystal vase _____
11. Five (5) pair of tickets to Frankfurt Opera _____
12. Macanudo cigars, humidar. Pr silk ties _____
13. Erte "Masks and Mosques" _____
14. Steve Martin original _____
15. "Worth" copper colored silk peacoat size Medium _____
16. Crawfish party for twenty _____
17. German spa package for two _____
18. LPO trio to play at private party _____
19. City Park golf outing for eight (8) _____
20. Reiter Monotype _____

Board Two

21. Davlin House trio of pillows _____
22. Omni Royal Crescent night and Sapphire Spa _____
23. Davlin House Bronze silk pillow _____
24. E. Villere Tidmore Acrylic and oil on canvas _____
25. Larry Pott's original glass bead necklace _____
26. Hurwitz Mintz trio and Davlin House pillow _____
27. One (1) week stay for six (6) on Gulf at Pass Christian _____
28. Cartier Tank watch for Her _____
29. Susan Writtenberg's "Nude" _____
30. Oakley designer sunglasses for Him _____
31. Dinner, moonlight cruise for eight (8) on yacht _____
32. Week stay at Beaver Run Condo in Colorado _____
33. Condo for four (4) on The Avenue for Mardi Gras _____
34. Columns' Hotel Te' Dansant for forty (40) _____
35. LPO Season subscription for two (2) 1998-99 _____
36. One (1) week stay at Henderson Point Condo for six (6) _____
37. Chauffeured Rolls Royce and dinner for two (2) at Broussards _____
38. Golf clinic for two (2) at Le Trionphe _____
39. 3'6" X 5'6" Chinese oriental rug _____
40. Hand-painted chair by E.V. Tidmore _____

Board Three

- 41. "Musicians" watercolor by Deanna Patty _____
- 42. Norma Ackley Grandfather Clock for \$500 _____
- 43. Crawfish party for twenty (20) _____
- 44. Oakley designer sunglasses for Her _____
- 45. "Fishing" Black and White Photograph by E. Cohen _____
- 46. Laligue's signature fragrance and bottle _____
- 47. Paul Klein sterling razor _____
- 48. Davlin House Boudoir footstool _____
- 49. "Worth" grey silk peacoat size Petite _____
- 50. Gourmet dinner by Joel's for six at your home _____
- 51. Zazlow "Male Nude" Sculpture _____
- 52. Metal and glass Accent Table _____
- 53. Karen Edmund's Abstract Monotype _____
- 54. New Orleans Brass Tickets and Safari car wash _____
- 55. Dine around town _____
- 56. Gucci watch for Him _____
- 57. Gucci watch for Her _____

JoAnn Falletta

conductor

JoAnn Falletta, winner of the Stokowski, Toscanini, and Bruno Walter Awards for conducting, has been hailed by *The New York Times* as "... one of the finest conductors of her generation" and by the *Los Angeles Times* as "... one of the brightest stars of symphonic music in clear, precise and elegant gestures, often producing performances that are remarkable for their combination of raw power and rare sense of proportion.

Currently Music Director of the Virginia Symphony Orchestra and the Long Beach Symphony Orchestra, Maestra Falletta balances subscription concerts with guest engagements and special appearances around the country and in Europe. In April 1997 she brought the Virginia Symphony to Carnegie Hall for its New York Debut, causing critics to compliment both her artistry and the orchestra's performance.

Ms. Falletta's quest appearances during 1997-98 season include Louisiana Philharmonic, Buffalo Philharmonic, Mannes College Orchestra, and the Symphonies of Memphis, San Jose, and Wichita. Additionally, she will appear with the Bilbao Symphony in Spain, the Czech National Symphony in Prague, and the Orchestra Filarmonica de la UNAM in Mexico. In June 1998 Ms Falletta will conduct at the National Youth Orchestra Festival in Interlochen, Michigan.

Maestra Falletta has garnered enviable critical praise in Europe for her conducting. She has been the first woman to grace the podium of many ensembles, as in 1992 when she made her conducting debut in Germany with the Mannheim Orchestra. Ms. Falletta's groundbreaking appearance as the first woman to lead this venerable orchestra in its 200-year history.

A champion of contemporary music, Ms. Falletta has performed nearly 300 works by American composers, including over 60 world premieres. She is also the recipient of eight consecutive awards from ASCAP for creative programming, as well as the American Symphony Orchestra League's prized John S. Edwards Award for programming. Her growing discography includes recordings with the London Symphony Orchestra; the English Chamber Orchestra; the Women's Philharmonic and Virginia Symphony.

Maestra Falletta has been Music Conductor of the Virginia Symphony since 1991 and of the Long Beach Symphony since 1989 when she became the first American woman to lead a regional orchestra. In addition to her directorship of the Bay Area Women's Philharmonic, other previous

posts have included Associate Conductor of the Milwaukee Symphony; Music Director of the Queen Philharmonic (NY); Music Director of the Denver Chamber Orchestra and Music Advisor to the Nassau Symphony (NY) and the Santa Cruz Symphony (CA).

Radoslav Kvapil

Pianist

Born in Brno, the capital of Moravia in the Czech Republic, Radoslav Kvapil is considered by many international critics to be the most important Czech pianist and the finest exponent of Czech piano music today. He has specialized in the performance of Czech piano repertoire worldwide for over 25 years. He is also well known for his interpretation of the works of Mozart, Beethoven and Schubert. Mr. Kvapil is listed among the 125 most important world pianists, and among 1200 most important musicians in the whole history of music (Music Diary, 1987, 1988-- Bossey and Hawkes, London) and is included in *The International Who's Who* (European Publications, London).

His American debut took place in New York City 15 years ago. He has been invited by the DaCamera Society in Houston three times, performed in the frame of the 1991 Antonin Dvorák celebration in New Orleans, engaged as performer and master class teacher for the National Piano Teachers convention in Washington, DC, has performed with the Louisiana Philharmonic and Dubuque Orchestra, and appeared in many mind-western college and university stages for concerts in Chicago, North Dakota, Iowa, and Wisconsin. In June 1998, Kvapil will be a member of the jury for the G. Bachauer Contest and will be perform in Salt Lake City. In July 1998, he will be performing and lead masterclasses at the Eastman School of Music in Rochester, New York.

Kvapil makes regular visit to the United Kingdom for recitals, concerts and masterclasses. In Britain, he has played at the following festivals and concert halls-- Brighton, Chesterfield, Norwich, Warwick, Sheffield, Blackheath, St. John's Smith Square, Queen Elizabeth Hall, and Wignore Hall.

About Tonight's Featured Performers

Catherine Comet

Conductor

Catherine Comet has been the music director of the Grand Rapids Symphony, for the past twelve successful seasons. In addition, she also served as Associate Conductor of the Baltimore Symphony from 1984-86, music director of the American Symphony from 1989-90 and again 1991-92. Prior to her engagement with Baltimore Symphony, Ms. Comet was the Exxon/Arts Endowment Conductor of the Saint Louis Philharmonic from 1981-84.

Ms. Comet was a co-recipient of the 1988 Seaver/ N.E.A Conductors Award. This award was designed to recognize exceptionally gifted American conductors who are in the early stages of significant careers. She was awarded a significant cash career development grant that has provided access to a wide variety of artistic resources, opportunities to work with and observe master conductors, all designed to enhance her potential for artistic and personal achievement.

Catherine Comet has made guest appearances with many of North America's leading orchestras, including the Boston, Chicago, San Francisco, Toronto, National, Buffalo, Rochester Cincinnati, Milwaukee, Detroit, Seattle, and Vancouver Symphony Orchestra, and the St. Paul Chamber Orchestra, just to name a few.

A native of Paris, Ms. Comet studied at the Conservatoire National Supérieur De Musique and at the Julliard School in New York. Her principal teachers included Igor Markevitch, Pierre Boulez and Jean Fournet.

Jim Atwood

Timpanist

Jim Atwood began as a timpanist with the New Orleans Symphony in 1988. His performing experience ranges from the recording studios of the advertising industry (where he also was a writer and arranger) to performances in concert halls around the world. He has performed as a concerto soloist and timpanist with the National Repertoire Orchestra and with the Colorado Music Festival. Active for many years as a timpani clinician, Jim teaches at Loyola and also appears in classes across the country in presentations covering every aspect of the timpanist's art and craft. His teacher was Clyde Duff, the legendary timpanist of the Cleveland Orchestra.

In addition to his duties as timpanist of the LPO, Jim played an active role during the start-up period of the orchestra as treasurer of the board of directors and acting as the corporation's finance officer. He has continued to participate in the governance structure of the LPO having served as the orchestra's president and most recently as its representative at a Knight Foundation meeting for the orchestra in Miami.

In the summer months Jim and his wife, LPO flutist Patti Adams, like to escape to their tiny mountaintop cabin in Colorado where they enjoy hiking and exploring the mountains. Jim is also an avid photographer, enjoying all things photographic, from collecting to working in the darkroom.

About Tonight's Featured Performers

Carlos Spierer

Carlos Spierer began studying violin and piano at the age of six in his hometown of Berlin. He gained a scholarship to study violin with Fredell Lack at the University of Houston in Texas. In 1984 he entered the Hochschule für Musik in Hamburg, Germany to study conducting with Klauspeter Seibel. During this time he took part in several masterclasses with such names as Franco Ferrera in Italy, Jean Fournier in the Netherlands, Gerd Albrecht in Berlin, Ferdinand Leitner in Austria, and Leonard Bernstein at the Schleswig-Holstein Music Festival, where he won the conducting competition in 1987.

From 1990 to 1995 Spierer was Kapelmeister, Solorepetitor and Musical Assistant of the General Music Director at the Opera House in Kiel, Germany where he conducted the premieres of "Land of Smiles", "Entführung aus dem Serail" and Tchaikovsky's ballet "The Nutcracker" as well as productions of "Don Pasquale", "The Magic Flute" and many others.

Spierer has worked with many orchestras in Europe including: Jyväskylä Symphony Orchestra, Santa Cecilia, the Hamburger Sinfoniker and the Bremer Philharmonie, just to name a few. In 1997 Maestro Spierer was appointed artistic director and has recently become the music director for the Gävle Symphony Orchestra of Sweden.

Amy Thiaville, violin

LPO concertmaster Amy Thiaville, originally from Lexington, Kentucky, has been with the orchestra for five years. She earned her bachelor's degree in Violin Performance from University of Wisconsin - Madison and her master's degree from Yale University. She has secured numerous honors and awards in competitions held in Wisconsin and Kentucky. Since 1994, Amy has taught at the Loyola University Prep Department and gives private instruction. During the summer, she performs with the Peninsula Music Festival in Ephraim, Wisconsin. Prior to joining the LPO, Amy performed with the New Haven Symphony, Wisconsin Chamber Orchestra and the Madison Symphony.

Suzanne Lefevre, viola

LPO principal violist Suzanne Lefevre has been with the LPO for three seasons. Prior to joining the Philharmonic, Suzanne performed with the Peninsula Music Festival, Boulder Summer Music Festival, New Haven Symphony Orchestra, Norwalk Symphony and the Yale Philharmonic. She received her master's degree from Yale University after attending the Sweelinck Conservatorium in Amsterdam, Holland as a visiting scholar and the University of Wisconsin where she received her bachelor's of music degree, with honors. Recently, Suzanne was named Adjunct Professor of Viola at Loyola University. In addition to her classical and chamber work, she has worked on jazz collaborations including work on a joint cultural series with Ahmad Jamal.

January 8, 1998

Dear Family Discovery Series Subscriber:

Happy New Year and thank you again for subscribing to the Louisiana Philharmonic Orchestra's Family Discovery Series. We hope that you and your children enjoyed the "Ghosts and Goblins" concert and look forward to seeing you on February 7, 1998, at **Hansel and Gretel**.

As our schedule continues to grow in size and scope, we want our audience to grow with us, and next season promises to be the most exciting yet! Your input is invaluable as we continue to plan upcoming seasons. Comments from you will help us to meet the needs of our patrons, and this survey information will tell us how you feel about the current programs, dates and times of the Family Discovery Series performances.

Please take a few moments to fill out the attached survey and return it to us by January 15. Use the enclosed reply envelope or fax it to 595-8468. All information will be kept confidential, and if you have any questions, please telephone our offices at 523-6530. Because we appreciate your time and effort, we will mail all responses **a free ticket** to the upcoming Family Discovery Concert, **Maestro Comes to New Orleans**, Saturday, March 28- bring a friend! Once again, thank you for your continued support.

Best wishes,

Robert J. Stiles
Executive Director

Encl.

Louisiana Philharmonic Orchestra Family Discovery Series Survey

Please complete this questionnaire and return it to us before January 15, 1998 by mail to 305 Baronne Suite 600, New Orleans, LA 70112 or by fax 595-8468. Your input will enable us to better understand your needs, develop quality concert programming and continue to provide educational and cultural enrichment to the New Orleans area. Thank you for taking the time to share your ideas.

1. How many concerts in the Family Discovery Series have you attended this season?

2. We are evaluating the dates and times of the Family Discovery concerts?

Which day would you prefer to attend:

_____ Saturday _____ Sunday

What time do you prefer:

10 a.m.	11 a.m.	noon
1 p.m.	2 p.m.	3 p.m.

3. In regard to the Instrument Petting Zoo, do you find it to be educational and enjoyable for children? ____yes ____no

Should it be held? ____before the concert

____after the concert

4. What changes would you suggest that could improve the series and/or what programs have you particularly enjoyed? _____

5. What is your gender? Female Male

6. To which age group do you belong?

_____ 18-24	_____ 45-54	_____ 75 or more
_____ 25-34	_____ 55-64	_____ rather not say
_____ 35-44	_____ 65-74	

7. What is your total annual household income?

_____ Under \$20,000	_____ \$60,001-\$80,000	_____ \$150,001-\$200,000
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\$20,001-\$40,000 \$80,001-\$100,000 \$200,001 or
 more
 \$40,001-\$60,000 \$100,001-\$150,000 rather not say

8. What do you consider your ethnic origin?

White (Non-Hispanic) Asian/Pacific Islander Hispanic
 Other
 African-American Native American rather not say

9. What is your zip code?

Thank you for taking the time to help us. the following information is optional.

Name

Address

City State Zip Code

Phone (day) (evening)

Family Discovery Series Survey Summary

1. How many concerts have you attended this season?

1 this season - 42 responses

2. Evaluation of days and times:

Saturday- 36 responses Sunday- 6 response

Time preferred?

10am-7 response

11am- 22 responses

Noon- 2 response

1pm- 4 responses

2pm- 4 responses

3pm- 3 responses

3. Petting zoo?

Yes- 41 responses

No- 1 response

If yes, when?

Before concert?- 30 responses

After concert?- 10 responses

4. Recommendation of changes?

Better parking options

Incorporating operettas like ballet

Have more concerts

Allowing children to perform with the orchestra that play instruments

Shorter pieces but the same program length

More interaction with Musicians

Programs enjoyed?

Beethoven Lived Upstairs

Mostly Mozart

Instruments From Around the World

The Halloween Concert

5. Gender?

Female- 38 responses

Male- 4 responses

6. Age?

25-34 - 7 responses

35-44 - 20 responses

45-54 - 6 responses

55-64 - 1 response

65-74 - 3 response

rather not say - 5 responses

7. Income?

Under \$20,000 - 1 response
\$20,001-40,000 - 1 response
\$40,001-60,000 - 5 response
\$60,001-80,000 - 3 response
\$80,001-100,000 - 3 response
\$100,001-150,000- 5 responses
\$150,001-200,000- 3 responses
\$200,001 or more - 4 responses
rather not say - 13 responses

8. Ethnic Origin?

White (Non-Hispanic) - 36 responses
Rather not say - 3 responses
African American - 1 responses
Other - 1 responses
Asian/ Pacific Islander - 1 response

9. Zip Code?

70115 - 5 responses
70118 - 5 responses
70124 - 5 responses
70005 - 4 responses
70123- 4 responses
70122 - 3 responses
70043 - 2 responses
70056 - 2 responses
70114 - 2 responses
70125 - 2 responses
70001 - 1 response
70452 - 1 response
70131 - 1 response
70433 - 1 response
70116 - 1 response

Wendy Warner
cellist

In November 1990, Wendy Warner was awarded First Prize in the Fourth International Rostropovich Competition in Paris. Jury member Frans Helmerson, the distinguished Swedish cellist, was quoted in the *New York Times* as saying, "I'm not sure I've ever before heard a young cellist with such potential. Everything that is basic to cello playing she already has, plus a natural stage presence that you rarely find. At this age she 's unbelievable."

In recent seasons Ms. Warner has made critically acclaimed debut performances with the London Symphony (André Previn); the San Francisco Symphony (Christoph Eschenbach); the Boston Symphony Orchestra (Previn); recital debuts in Munich and Paris; and performed as soloist in Los Angeles, Chicago, Toronto and New York's Carnegie Hall with the Moscow Virtuosi, Vladimir Spivakov conducting. Ms. Warner has also toured Japan as soloist with NHK and the Japan Philharmonic, appeared with the Dallas Symphony and at New York's Mostly Mozart Festival at Avery Fisher Hall.

Ms. Warner began to study the piano when she was four and the cello when she was six. Since 1988 Ms. Warner has been the student of Mstislav Rostropovich. Ms. Warner is a graduate of the Curtis Institute of Music. An accomplished pianist as well, she has studied with Emilio del Rosario at the Music Center. In 1991, she was awarded a prestigious Avery Fisher Career grant.

Roberto Diaz

Violist

Principal violist of the Philadelphia Orchestra, Roberto Diaz is one of today's most sought-after violists. In addition to his successful solo career, Mr. Diaz is an active chamber musician and teacher. He has been prizewinner of several

important competitions, including the Numburg, Munich and Washington International Competitions.

He has appeared as soloist with such ensembles as the Philadelphia Orchestra, the National Symphony, the Boston Pops, the Orquesta Simon Bolivar of Venezuela, the Bayerischer Rundfunk (Germany), the Orquesta Sinfonica de Chile, the Russian State Symphony Orchestra, the Kremlin Chamber Orchestra, the Pro Musica Orchestra of Moscow, and the B.A.C.H. Orchestra of Ekaterinburg, to name a few.

As a chamber musician, Mr. Diaz has collaborated with many of today's leading artists such as Isaac Stern, Yo-Yo Ma, Emanuel Ax, and Yefim Bronfman at festivals including *Kuhmo*, *Mostly Mozart*, *Tanglewood*, *Marlboro*, *Spoletto*, *El Paso*, *Newport*, *Cape and Islands* *Bravo! Angel Fire* and in Ireland.

Mr. Diaz began his music studies in his native Chile at the Conservatorio de Musica and then continued at the Georgia Academy of Music, where he studied both violin and viola with his father, Manuel Diaz.

Victor Yampolsky

Conductor

Victor Yampolsky's career is built upon his highly regarded abilities as a conductor and his impressive talent as a violinist. Educated in Moscow Conservatory and orchestral conducting with Nicolai Rabinovich at the Leningrad Conservatory. While in the Soviet Union he was a violist and an Assistant Conductor of the Moscow Philharmonic Orchestra under the direction of Kyrill Kondrashin.

In 1977 Mr. Yampolsky became the Music Director of the Atlantic Symphony Orchestra in Halifax, Nova Scotia and was the conductor of the Young Artist Orchestra at Tanglewood. Two years later he became Adjunct Professor of Violin

and Director of Orchestra at Boston University School of Music. Since 1979 he has participated in the Scotia Festival of Music in Halifax as violinist, conductor and Honorary Director of the Board.

Since 1984, Mr. Yampolsky has been Professor of Music and Director of Orchestra at Northwestern University. Two years later, he was appointed as Music Director of the Peninsula Music Festival in Door County, Wisconsin. In January 1995, Mr. Yampolsky received two major appointments: Principal Conductor of the National Symphony Orchestra in Johannesburg, South Africa (1995-96), and Music Director of the Omaha Symphony Orchestra. In addition, he has constantly appeared as guest conductor in Canada, the United States, Europe, Australia and South Africa with numerous orchestras.

The Louisiana Philharmonic Orchestra

Purpose and history The mission of the Louisiana Philharmonic Orchestra (LPO) is to provide New Orleans and the Gulf South region with the highest quality symphonic music and education programs by maintaining a fully professional orchestra. The LPO is the only full-time professional orchestra in the lower Gulf South region. In addition to rehearsing and performing more than 125 concerts per season, many to capacity audiences, the LPO is committed to three other goals:

educational outreach, serving young, minority, disadvantaged and otherwise under served audiences

regional outreach, serving suburban/rural areas in four states with live and broadcast performances

collaborative management, fostering organizational stability and partnerships among all personnel

Founded in 1991, the LPO is charting an unprecedented course in symphony management. United in the belief that a full-time professional symphony is essential to the region's cultural health, the musicians constructed a new business model, one capable of sustaining the

state's largest performing arts organization in a fiscally responsible manner while supporting its artistic mission.

Bringing the idea of unified orchestration from concert stage to office environment, musicians themselves performed all work of the first two seasons: personnel, fundraising, marketing, production, strategic planning, artistic oversight and governance. They incorporated an ideal of collaboration—with each other, with the community, and later with hired administrators—into the orchestra's structure. The success of their innovations is now well established: the LPO is one of few U.S. orchestras which balances its budget annually, and it has operated with no accumulated debt since inception. According to a recent New Orleans *Times-Picayune* article, "the Louisiana Philharmonic Orchestra, in its short history, has been just as careful to keep its financial picture in tune as its music."

Organization Initially, the LPO was governed by a 7-musician Executive Committee elected from its tenured players. In 1995 and 1996 the orchestra added a total of 7 community members to its Executive Committee to create a new Board of Directors responsible for fiduciary, policy-making and orchestra management issues. A 62-member Community Advisory Board assists in fundraising and provides advice in business matters but has no fiduciary or policy-making responsibility. In 1995 Robert Stiles was engaged as Executive Director, bringing more than 25 years of orchestra management experience. Today all artistic and administrative functions are assisted by committees comprised of musicians, staff and community representatives. Beginning its seventh season, the LPO has 8 full-time and 4 part-time administrators, 70 full-time musicians and more than 400 active volunteers.

Services and demography Under the direction of world-renowned Music Director Klauspeter Seibel, the LPO currently performs a 34-week season, including a 12 pairs of *Classics*, 4 pairs of *Beethoven & Blue Jeans*, a three-concert *Family Discovery Series*, a five-concert *Casual Classics Series*, and the *Basically Bach Series*. Venues include the historic Orpheum Theater, the Pontchartrain Center in Kenner, and the Mahalia Jackson Theater for the Performing Arts. The LPO also performs for all New Orleans Opera productions, airs all *Classics* concerts on WWNO radio and presents numerous educational and outreach concerts. The 1996/97 season introduced the new *American Crossings Series* with strong educational and cultural significance.

In 1996/97 the LPO reached close to 250,000 listeners of virtually every socioeconomic, racial, ethnic and age group in the Gulf South region.

Website Address: <http://www.gnofn.org/~lpo>

Telephone number: (504) 523-6530

Fax Number: (504) 595-8468

The Historic Orpheum Theater is located in downtown New Orleans at 129 University Place, one block off Canal Street and across from the Fairmont Hotel. Since its opening in 1921, the theater has been revered for its artistic beauty and acoustical excellence. The Orpheum Theater is wheelchair accessible.

The Louisiana Philharmonic Orchestra offers several different series. The *Classics* series that celebrates the rich range of classical music. One could subscribe to the full 16-concert series or chose between the A and B half series. Patrons can come an hour early and enjoy "Words on Music" a 30 minute –talk providing colorful insight into the featured composers and their works. *Beethoven and Blue Jeans* is a four concert tribute to one of classical music's masters and has become the orchestra's most popular series. Wear your blue jeans and enjoy the relaxed atmosphere of these casual concerts. *Casual Classics* is a five concert innovative series that takes you behind the scenes of a symphony orchestra. *Family Discovery* is a three concert series that helps introduce children to the magic of

classical music. This series enlightens even the youngest audience members. An hour prior to the performance there is a hands on Petting Zoo of musical instruments. The titles included Ghost and Goblins, Hansel and Gretel and The Maestro Comes to New Orleans. For new subscribers we offer a sampling series called 2+2+2. Subscribers to this series enjoy 2 Classics, 2 Beethoven and Blue Jeans and 2 Casual Classics concerts.

The LPO also offers Special Events such as Opening Night, The Symphony Run and Free Concert Under the Stars, Southern Serenades Plantation Concerts, Holiday Offerings, Basically Bach Festival, and the American Crossings Concert which includes the intensely popular Unity Through Harmony.

The Louisiana Philharmonic Orchestra Box Offices Hours are:

Monday – Thursday 10 a.m. – 5 p.m.

Friday 10 a.m. – 4 p.m.

The Box Office is located in our administrative office at 305 Baronne Street, Suite 600.

Subscription Price in the Orpheum Theater

Ticket prices for individual concerts range in price from \$48-\$111. Student tickets are \$7.

The Classics Full Series range from \$768-\$154

A & B Half Series range in price from \$384-\$77

Beethoven and Blue Jeans series ranges in price from \$192-\$39

Casual Classics Subscription Prices at the Ponchartrain Center

(3 Concerts) \$81-\$40

Single Ticket prices for Casual Classics at the Ponchartrain Center \$18- \$8

Family Discovery (3 Concerts)

General Admission

Subscription - Adults \$24.50 Children \$17.50

Singles – Adults \$9.00 Children - \$6.50

Basically Bach Festival - (3 Concerts)

Subscription – Adults \$48.50 Students - \$21

Singles- Adults \$18 Students - \$7

Special Events & Single Tickets

Opening Night , The Messiah & Classics at the Orpheum \$48-\$111

Freeport - McMoRan Inc. presents

FAIRY TALES

Thursday, March 26, 7:30 p.m.

Saturday, March 28, 8:00 p.m.

Klauspeter Seibel, conductor

Wendy Warner, cello

DELIUS

The Walk to the Paradise Garden

arranged by Thomas Beecham

R. SCHUMANN

Cello Concerto in A minor, Opus 129

I. Nicht zu schnell

II. Langsam

III. Sehr Lebhaft

INTERMISSION

A. ZEMLINSKY

Die Seejungfrau - The Little Mermaid

I. Sehr massig bewwgt

II. Sehr bewegt, rauschend

III. Sehr gedehnt, mit schmerzvollem Ausdruck

(Please include in all programs)

Cameras and recording devices are prohibited.

Patrons are reminded to turn off all audible electronic devices during the performance.

All programs and artists are subject to change without notice. This concert is being digitally recorded for rebroadcast by

WWNO 89.9/KTLN 90.5 FM.

Steinway is the official piano of the LPO,
courtesy of Werlein's Music.

First NBC presents

Beethoven & Blue Jeans

Thursday, April 2, 7:30 p.m.

Saturday, April 4, 8:00 p.m.

Klauspeter Seibel, conductor

Robert Diaz, viola

BEETHOVEN

Consecration of the House Overture, Opus 124

BARTOK

Concerto for Viola and Orchestra, Opus Posthumous,
(completed by Tibor Serly)

I. Moderato

II. Lento - Adagio religioso - Allegretto

III. Allegro vivace

INTERMISSION

BERLIOZ

Harold in Italy, Opus 16

I. Harold in the Mountains (Scenes of Melancholy,
happiness, and joy)

II. Procession of Pilgrims
Singing the Evening Hymn

III. Serenade of an Abruzzi Mountaineer to his Sweetheart

IV. The Orgies of the Brigands (Reminiscences of the preceding scenes)

(Please include in all programs)

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Freeport - McMoRan Inc. presents

Crescent City Cadences

Thursday, April 16, 7:30 p.m.

Saturday, April 18, 8:00 p.m.

Catherine Comet, conductor

Jim Atwood, timpani

SCHUBERT

Symphony No.3 in D Major, D. 200

I. Adagio maestoso - Allegro con brio

II. Allegretto

III. Menuetto

IV. Presto vivace

SCHIFF

Speaking in Drums

Concerto for Timpani and String Orchestra

I. Funeral March

II. Eulogy

III. Protest

INTERMISSION

FRANCK

Symphony in d minor

I. Lento - Allegro non troppo

II. Allegretto

III. Allegro non troppo

(Please include in all programs)

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by WWNO 89.9/KTLN 90.5 FM.

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courtesy of Werlein's Music

Freeport - McMoRan Inc. presents

Hungarian Fare

Thursday, April 30, 7:30 p.m.

Saturday, May 2, 8:00 p.m.

Victor Yampolsky, conductor

Symphony Chorus of New Orleans

LISZT

Two Episodes from Lenau's Faust

Nocturnal Procession

Mephisto Waltz

BARTOK

Dance Suite

I. Moderato

II. Allegro molto

III. Allegro vivace

IV. Molto tranquillo

V. Comodo

VI. Finale: Allegro

INTERMISSION

LISZT

Orpheus, Symphonic Poem No. 4

KODALY

Te Deum

(Please include in all programs)

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by WWNO 89.9/KTLN 90.5 FM.

Steinway is the official piano of the LPO,
courtesy of Werlein's Music

Whitney Bank presents

Great Expectations

Timothy Muffitt, conductor
Wednesday, April 15, 7:30 p.m.

GOULD

Symphonette No. 2

- I. Moderately fast
- II. Pavanne
- III. Very fast, racy

GOTTSCALK

Symphony No. 1 (*A Night in the Tropics*)

- I. Andante
- II. Allegro moderato

INTERMISSION

BEETHOVEN

Symphony No. 5 in c minor, Opus 67

- I. Allegro con brio
- II. Andante con moto
- III. Allegro
- IV. Allegro

(Please include in all programs)

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All programs and artists are subject to change without notice. This concert is being digitally recorded for rebroadcast

by WWNO 89.9/KTLN 90.5 FM.

Steinway is the official piano of the LPO, courtesy of Werlein's Music

Freeport - McMoRan Inc. presents
'Til We Meet Again

Thursday, May 7, 7:30 p.m.

Saturday, May 9, 8:00 p.m.

Klauspeter Seibel, conductor

HAYDN

Symphony No. 102 in B-flat Major

I. Largo - Vivace

II. Adagio

III. Menuet : Allegro

IV. Presto

R. STRAUSS

Till Eulenspiegel's Merry Pranks, Opus 28

INTERMISSION

MUSSORGSKY

Pictures at an Exhibition (orchestrated by Maurice Ravel)

I. Gnomus

II. Il vecchio castello

II. Tulleries

IV. Bydlo

V. Ballet of Little Chicks in their Shells

VI. Two Polish Jews

VII. Limoges

VIII. Catacombae - Cum mortis in lingua mortua

IX. Baba-Yaga - The Hut on Hen's Legs

X. The Great Gate of Kiev

(please include in all programs)

Cameras and recording devices are prohibited.

Patrons are reminded to turn off all audible electronic devices during the performance.

All programs and artists are subject to change without notice. This concert is being digitally recorded for rebroadcast

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Steinway is the official piano of the LPO,
 courtesy of Werlein's Music

To: University Newspaper Editors
From: Marci Schramm, Assistant Director of Marketing and Public Relations

I would like to take this opportunity to introduce myself to you and to introduce the Louisiana Philharmonic Orchestra to your readers. The Louisiana Philharmonic Orchestra (LPO), based in New Orleans, and is the only full-time professional orchestra in the Gulf South region. Music director Klauspeter Seibel has conducted the orchestras of Berlin, Hamburg, Frankfurt, Bratislava, Copenhagen and Reykjavik to name a few, as well as serving as permanent guest conductor of the Hamburg and Dresden operas. The LPO's home is the historic Orpheum Theater which is located in the CBD, near the French Quarter, with easy access to the street car and bus lines.

As a non-profit arts organization, we rely on the generosity of institutions like yours to help us grow and thrive. We are asking that you consider a trade advertising partnership with us to help make your readership aware of our upcoming concerts. I hope that your publication will agree to trade advertising space in exchange for concert tickets. Symphony tickets make great gifts for clients, advertisers, or for contest prizes.

The Philharmonic offers many great opportunities to enjoy classical music; Classics, Casual Classics, Beethoven & Blue Jeans, and Plantation concerts. And, we offer a special student rate of \$7 with a student ID to most performances.

I have enclosed a trade advertising agreement. Please look it over and feel free to telephone me if you have any questions or suggestions at (504)523-6530 or feel free to fax back the agreement (504)595-8468. I am excited we are starting an advertising relationship and look forward to hearing from you soon.

Best Wishes,

Marci Schramm
Assistant Director, Marketing and Public Relations

About Tonight's Featured Performer

Roberto Diaz
Violist

Principal violist of the Philadelphia Orchestra, Roberto Diaz is one of today's most sought-after musicians. In addition to his successful solo career, Mr. Diaz is an active chamber musician and teacher. He has been a prizewinner of several important competitions, including the Naumburg, Munich and Washington International competitions.

Mr. Diaz has appeared as soloist with such ensembles as the Boston Pops, Philadelphia Orchestra, the National Symphony, Orquesta Simon Bolivar of Venezuela, the Bayerischer Rundfunk (Germany), the Orquesta Sinfonica de Chile and the Kremlin Chamber Orchestra just to name a few. As a chamber musician, Diaz has collaborated with many of today's leading artists such as Isaac Stern, Yo-Yo Ma, Emanuel Ax, and Yefim Bronfman at festivals including *Kuhmo*, *Mostly Mozart*, *Tanglewood*, *Marlboro*, *Spoletto*, *El Paso*, *Newport*, *Cape and Islands*, *Bravo!* *Angel Fire* and many festivals in Ireland.

Mr. Diaz began his music studies in his native Chile at the Conservatorio de Musica and then continued at the Georgia Academy of Music, where he studied both violin and viola with his father, Manuel Diaz.

About Tonight's Featured Performer

Radoslav Kvapil **Pianist**

Radoslav Kvapil, born in Brno, the capital of Moravia in the Czech Republic, is considered by many international critics to be the most important Czech pianist and the finest exponent of Czech piano music today. He has specialized in the performance of Czech piano repertoire worldwide for over 25 years. He is also well known for his interpretation of the works of Mozart, Beethoven and Schubert. Mr. Kvapil is listed among the 125 most important world pianists, among the 1200 most important musicians in the history of music (Music Diary, 1987, 1988-- Bossey and Hawkes, London) and is included in *The International Who's Who* (European Publications, London).

His American debut took place in New York City 15 years ago. He has been invited by the DaCamera Society in Houston three times, performed in the frame of the 1991 Antonin Dvorák celebration in New Orleans, engaged as performer and masterclass teacher for the National Piano Teachers convention in Washington, DC, has performed with the Louisiana Philharmonic and Dubuque Orchestra, and appeared in many mid-western college and university stages for concerts in Chicago, North Dakota, Iowa, and Wisconsin. In November 1997, he performed in the Seoul Arts Center and in December of that same year performed at the Henry Crownn Symphony Hall in Jerusalem. In June 1998, Kvapil will be a member of the jury for the G. Bachauer Contest and will perform in Salt Lake City. In July 1998, he will be performing and leading masterclasses at the Eastman School of Music in Rochester, New York.

Kvapil makes regular visits to the United Kingdom for recitals, concerts and masterclasses. In Britain, he has played at the following festivals and concert halls -- Bright Chesterfield, Norwich, Warwick, Sheffield, Blackheath, St. John's Smith Square, Queen Elizabeth Hall, and Wignore Hall. He has partnerships with tenor Philip Langridge, the Lindsay Quartet, the Medici Quartet and the Wallace Collection, with whom he has recorded works by Janáček, Hindemith and Vackár for Nimbus records.

About Tonight's Featured Performer

Victor Yampolsky Conductor

Victor Yampolsky's career is built upon his highly regarded abilities as a conductor and his impressive talent as a violinist. Educated at the Moscow Conservatory Yampolsky also took orchestral conducting with Nicolai Rabinovich at the Leningrad Conservatory. While in the Soviet Union he was violinist and Assistant Conductor of Moscow of the Moscow Philharmonic Orchestra under the direction of Kyrill Kondrashin.

In 1977 Mr. Yampolsky became the music director of the Atlantic Symphony Orchestra in Halifax, Nova Scotia and was the conductor of the Young Artists Orchestra at Tanglewood. Two years later he became adjunct professor of violin and director of orchestras at Boston University School of Music. Since 1979, he has participated in the Scotia Festival of Music in Halifax as violinist, conductor and honorary director of the board.

Since 1984, Mr. Yampolsky has been Professor of Music and Director of Orchestra at Northwestern University. Two years later, he was appointed as Music Director of the Peninsula Music Festival in Door County, Wisconsin. In January 1995, Mr. Yampolsky received two major appointments: Principal Conductor of the National Symphony Orchestra in Johannesburg, South Africa (1995-96), and Music Director of the Omaha Symphony Orchestra. In addition to these duties, he is in constant demand appearing as guest conductor in Canada, the United States, Europe, Australia and South Africa with numerous orchestras.

About Tonight's Featured Performers

Wendy Warner cellist

Ms. Warner made her debut with the National Symphony Orchestra conducted by Mstislav Rostropovich in October 1990, playing the Shostakovich Concerto No. 1, and was re-

engaged to appear with them on a North American tour in 1991. She has also appeared as soloist with the Berlin symphony, the Boston Symphony Orchestra, the Boston Pops Orchestra, the Chicago Symphony, the San Francisco Symphony, the London Symphony, the French National Orchestra, the French Radio Philharmonic Orchestra, the Helsinki Philharmonic, and L'Ochestre du Capitole de Toulouse. Ms. Warner was the featured soloist on the January 1991 European tour of the Hamburg Symphony conducted by Rostropovich, making her debuts in Frankfurt, Stuttgart, Köln, Düsseldorf and Berlin. She has appeared in recital throughout the world, including performances in Chicago, Milan and Tokyo. Ms. Warner has also appeared with Anne-Sophie Mutter, performing the Brahms Concerto for violin and cello with L'Ochestre de Paris, Semyon Bychkov conducting.

In recent seasons Ms. Warner has made critically acclaimed debut performances with the London Symphony (André Previn); the San Francisco Symphony (Christoph Eschenbach); the Boston Symphony Orchestra (Previn); recital debuts in Munich and Paris; and performed as soloist in Los Angeles, Chicago, Toronto and New York's Carnegie Hall with the Moscow Virtuosi, Vladimir Spivakov conducting. Ms. Warner has also toured Japan as soloist with NHK and the Japan Philharmonic, appeared with the Dallas Symphony and at New York's Mostly Mozart Festival at Avery Fisher Hall.

Ms. Warner began to study the piano when she was four and the cello when she was six. From the age of seven, through high school, her cello teacher was Nell Novak at the Music Center of the North Shore in Winnetka, Illinois. Since 1988 Ms. Warner has been the student of Mstislav Rostropovich. Ms. Warner is a graduate of the Curtis Institute of Music. An accomplished pianist as well, she has studied with Emilio del Rosario at the Music Center. In 1991, she was awarded a prestigious Avery Fisher Career grant.

This season, Ms. Warner will appear with the Detroit Symphony, Neeme Jarvi conducting, Greensboro Symphony Orchestra, the Haddonfield Symphony Orchestra, and Amarillo Symphony Orchestra.

Subscriber Benefits

Bring a friend

Receive a complimentary pair of tickets to select Classics, Casual Classics or Beethoven & Blue Jeans concerts. Introduce your friends to the LPO or use them for yourself. (Up to a \$72 value)

Special Savings

Planning ahead saves you money. Subscribers save nearly 15% off the regular ticket price and receive special discounts on single tickets to any Classics, Beethoven & Blue Jeans or Casual Classics concerts.

Priority Seating

Subscribers seats are assigned months before tickets are made available to the general public and are always the best in the house. Subscribers also receive priority seating for next season. Keep your favorite seats season after season or be one of the first in line for seating upgrades.

Gift Shop Discounts

Receive a 10% discount off your purchases at the *Encore at the Orpheum* gift store.

Free attendance to Open Rehearsals

Come watch the conductor and orchestra at work. The Thursday morning Open Rehearsals offer a fascinating look behind the scenes at a concert in the making.

Easy Ticket Exchange

Exchanging tickets is an exclusive benefit for our subscribers. Simply come to our downtown office, mail in your tickets or fax in your order by Wednesday of the concert week and we'll gladly exchange your tickets.

Replace Lost Tickets

With our computerized subscribers records, we can replace lost tickets quickly and at no charge.

Survey Summary

Family Discovery Series

- Problems came from day of the concert and can't commit that far in advance. Thought that it should be more like Fantasia, connecting the sight and sound aspects for younger patrons.
- Would purchase ticket three months in advance
- Liked the petting zoo, suggestion made was to have smaller set groups going through at different times so that would eliminate the crowded feel and children that want it can have a hands on experience.
- Respondents were primarily White (Non-Hispanic) females who ranged in age from 25-44.

Beethoven in Blue Jeans

- This group attended an average of 3 concerts
- Problems arose from inability to commit to so many dates and doing so in advance
- Would purchase the season 3 months in advance
- Have not and do not plan on purchasing individual tickets
- They are interested in purchasing the book of coupons that could be redeemable at any concert
- A Change that could increase orchestra attendance could be to hold Sunday Matinee performances
- Respondents were primarily White, 1/2 were women 1/2 were men and ran the gamut of ages

Classics Series

- They attended an average of 5.4 concerts
- Problems arose from the price of the series, inability to commit that far in advance, inability to commit to that many days
- They can commit to a season between 3 to 6 months
- They have purchased individual tickets for concerts and are very interested in the coupon book
- Felt that being a subscriber was beneficial
- a change would be to shorten the commitment to the series
- An equal number of women and men answered the survey and the majority was aged 45-55.

- They would rather not say what their income was and the majority were White.

Casual Classics

- They attended an average of 2.8 concerts
- Did not renew due to medical reasons and inability to commit that far in advance
- Most would purchase subscription 3 months in advance
- None of them had purchase individual tickets and the majority did not plan on purchasing tickets
- Half are interested in the concert coupons
- All felt that subscribing benefits valuable
- Possible changes could be lighter music selection, day time concerts, and 3 package
- All respondents were White females

2 +2 + 2 Series

- They attended 4.6 concerts
- Problems were inability to commit to so many date, inability to commit this far in advance, and price
- Would purchase subscription tickets 3 months in advance
- They either have or are planning to purchase individual tickets
- The majority was interested in the coupon book
- They all felt that it was beneficial to be a subscriber
- All that responded were male and the majority were white

The Louisiana Philharmonic Orchestra

Presents

Zoo to Do

Friday, May 8, 1998 7:30 p.m.

Audubon Zoo

Klauspeter Seibel, Conductor

Concert Program

Anderson - The Waltzing Cat

Grofe - Grand Canyon Suite - On the Trail (Donkey Song)

Mussorgsky - Pictures at an Exhibition

Rimsky- Korsakov - Flight of the Bumblebee

Strauss - Die Fledermaus Overture

Saint - Saens - Carnival of the Animals

Sousa- Eagles March

Williams - Jurassic Park

Michael Buttermann

Michael Buttermann is the Director of Orchestral Studies at the LSU School of Music and regularly conducts the LSU Symphony, Philharmonia, and Opera Theater productions. Increasingly active as a guest conductor, Mr. Buttermann recently gained international attention when he appeared as a guest conductor, Mr. Buttermann recently gained international attention when he appeared as a finalist in the prestigious Besancon International Conducting Competition - the first American in six years to be so honored. Other highlights of the 1997-98 season include performances with the National Orchestra of Moldova during their American Music Festival, with Albuquerque's Opera Southwest for their production of Turandot, and at the American harp Society's national Convention. He will also be leading the LSU Philharmonia on a tour of Central America at the invitation of the Ministries of Culture of Honduras and El Salvador and will enter into a recording relationship with the Centaur CD label beginning with a set of guitar concerti set for release during the summer of 1998.

In addition to his LSU responsibilities, Mr. Buttermann will assume the position of Music Director for the Albuquerque Opera Southwest in April. He previously served for two years as the Associate Music Director of the Ohio Light Opera, conducting over 35 performances each summer. Michael was associated with Indiana University School of Music, where he served as Music Director and Conductor for the IU Chamber Opera, Studio Opera, and Opera Workshop. While pursuing his doctoral studies in conducting he also held the post of Associate Conductor of the Columbus Pro Musica Orchestra. In 1992, Mr. Buttermann conducted a highly acclaimed production of Leonard Bernstein's little-known work 1600 Pennsylvania Avenue at IU and in a series of performances at the Kennedy Center in Washington D.C., receiving unanimous praise from such publications as the New York Times, Washington Post, Variety and USA Today. He was subsequently invited to New York at the request of Bernstein's estate to prepare a performance of a revised version of the work.

EZO0917

TICKET TEXT

Concert Date: Thursday, September 17, 1998

line 1: Opening Night
 line 2: Louisiana Philharmonic
 line 3: Orchestra
 line 4: Klauspeter Seibel
 line 5: Orpheum Theater
 line 6: THU SEP 17, 1998 7:30 pm

On screen but not on ticket:

Wagner, Danielpour, Smetana, Stravinsky

EZO0919

TICKET TEXT

Concert Date: Saturday, September 19, 1998

line 1: Opening Night
 line 2: Louisiana Philharmonic
 line 3: Orchestra
 line 4: Klauspeter Seibel
 line 5: Orpheum Theater
 line 6: SAT SEP 19, 1998 8:00 pm

On screen but not on ticket:

Wagner, Danielpour, Smetana, Stravinsky

EZO0924

TICKET TEXT

Concert Date: Thursday, September 24, 1998

line 1: Classics I
 line 2: Louisiana Philharmonic
 line 3: Orchestra
 line 4: Akira Endo
 line 5: Orpheum Theater
 line 6: THU SEP 24, 1998 7:30 pm

On screen but not on ticket:

Violinist Elmar Oliveira - Tchaikovsky, Mendelssohn

EZO0926

TICKET TEXT

Concert Date: Saturday, September 26, 1998

line 1: Classics I
 line 2: Louisiana Philharmonic
 line 3: Orchestra
 line 4: Akira Endo
 line 5: Orpheum Theater
 line 6: SAT SEP 26, 1998 8:00 pm

On screen but not on ticket:

Violinist Elmar Oliveira - Tchaikovsky, Mendelssohn

EZO1022

TICKET TEXT

Concert Date: Thursday, October 22, 1998

line 1: Beethoven & Blue Jeans I
 line 2: Louisiana Philharmonic
 line 3: Orchestra
 line 4: Klauspeter Seibel
 line 5: Orpheum Theater
 line 6: THU OCT 22, 1998 7:30 pm

On screen but not on ticket:

Soprano Amy Lawrence, Narrator David Goldstein - Brahms, Bernstein

EZO1024

TICKET TEXT

Concert Date: Saturday, October 24, 1998

line 1: Beethoven & Blue Jeans I
 line 2: Louisiana Philharmonic
 line 3: Orchestra
 line 4: Klauspeter Seibel
 line 5: Orpheum Theater
 line 6: SAT OCT 24, 1998 8:00 pm

On screen but not on ticket:

Soprano Amy Lawrence, Narrator David Goldstein - Brahms, Bernstein

EZO1029

TICKET TEXT

Concert Date: Thursday, October 29, 1998

line 1: Beethoven & Blue Jeans II
 line 2: Louisiana Philharmonic
 line 3: Orchestra
 line 4: Klauspeter Seibel
 line 5: Orpheum Theater
 line 6: THU OCT 29, 1998 7:30 pm

On screen but not on ticket:

Pianist Csaba Kiraly - Mussorgsky, Saint Saens, Franck

Concert Date: Saturday, October 31, 1998

line 1: Beethoven & Blue Jeans II
 line 2: Louisiana Philharmonic
 line 3: Orchestra
 line 4: Klauspeter Seibel
 line 5: Orpheum Theater
 line 6: SAT OCT 31, 1998 8:00 pm

On screen but not on ticket:

Pianist Csaba Kiraly - Mussorgsky, Saint Saens, Franck

Concert Date: Thursday, November 5, 1998

line 1: American Crossings I
 line 2: Louisiana Philharmonic
 line 3: Orchestra
 line 4: William Edins
 line 5: Orpheum Theater
 line 6: THU NOV 05, 1998 7:30 pm

On screen but not on ticket:

Trumpeter Michale Sachs - Williams, Ives, Bernstein

Concert Date: Saturday, November 7, 1998

line 1: American Crossings I
 line 2: Louisiana Philharmonic
 line 3: Orchestra
 line 4: William Edins
 line 5: Orpheum Theater
 line 6: SAT NOV 07, 1998 7:30 pm

On screen but not on ticket:

Trumpeter Michale Sachs - Williams, Ives, Bernstein

Concert Date: Thursday, November 19, 1998

line 1: 2 + 2 + 2
 line 2: Louisiana Philharmonic
 line 3: Orchestra
 line 4: Maxim Shostakovich
 line 5: Orpheum Theater

line 6: THU NOV 19, 1998 7:30 pm
On screen but not on ticket:
Violinst Alyssa Park - Shostakovich, Weber, Sibelius

Concert Date: Saturday, November 21, 1998

line 1: 2 + 2 + 2
line 2: Louisiana Philharmonic
line 3: Orchestra
line 4: Maxim Shostakovich
line 5: Orpheum Theater
line 6: SAT NOV 21, 1998 8:00 pm

On screen but not on ticket:
Violinst Alyssa Park - Shostakovich, Weber, Sibelius

Concert Date: Thursday, January 14, 1999

line 1: Classics II
line 2: Louisiana Philharmonic
line 3: Orchestra
line 4: Klauspeter Seibel
line 5: Orpheum Theater
line 6: THU JAN 19, 1998 7:30 pm

On screen but not on ticket:
Violinst Alyssa Park - Shostakovich, Weber, Sibelius

Victor Yampolsky
Conductor

Victor Yampolsky's career is built upon his highly regarded abilities as a conductor and his impressive talent as a violinist. Educated at the Moscow Conservatory Yampolsky also took orchestral conducting with Nicolai Rabinovich at the Leningrad Conservatory. While in the Soviet Union he was violinist and Assistant Conductor of Moscow of the Moscow Philharmonic Orchestra under the direction of Kyrill Kondrashin.

In 1977 Mr. Yampolsky became the music director of the Atlantic Symphony Orchestra in Halifax, Nova Scotia and was the conductor of the Young Artists Orchestra at Tanglewood. Two years later he became adjunct professor of violin and director of orchestras at Boston University School of Music. Since 1979, he has participated in the Scotia Festival of Music in Halifax as violinist, conductor and honorary director of the board.

Since 1984, Mr. Yampolsky has been Professor of music and director of orchestras at Northwestern University.

Appendix:

Press

For Immediate Release

February 16, 1998

Contact:
Ashley Deveney
(504)523-6530

Orchestra to Perform Beethoven's Fifth at February 26 & 28 Beethoven & Blue Jeans Concerts

NEW ORLEANS -- The Louisiana Philharmonic Orchestra (LPO) will present Beethoven Takes the Fifth, the third installment of its Beethoven & Blue Jeans series, on Thursday, February 26 at 7:30 p.m. & Saturday, February 28 at 8:00 p.m. in the Orpheum Theater. The orchestra, led by Carlos Spierer, will perform Beethoven's popular Symphony No. 5 in C minor, Nielsen's *Masquerade* Overture, and Mozart's Sinfonia Concertante in E flat major for Violin, Viola and Orchestra with the LPO's own concertmaster, Amy Thiaville and principal violist, Suzanne Lefevre as featured soloists.

Carlos Spierer began studying violin and piano at the age of six in his hometown of Berlin. He gained a scholarship to study violin with Fredell Lack at the University of Houston in Texas. In 1984 he entered the Hochschule für Musik in Hamburg, Germany to study conducting with Klauspeter Seibel. Spierer has worked with many orchestras in Europe including: Jyväskylä Symphony Orchestra, Santa Cecilia, the Hamburger Sinfoniker and the Bremer Philharmonie, just to name a few. In 1997 Maestro Spierer was appointed artistic director and has recently become the music director for the Gävle Symphony Orchestra of Sweden.

Originally from Lexington, Kentucky, Amy Thiaville has been concertmaster of the orchestra for five years. She earned her bachelor's degree in Violin Performance from University of Wisconsin - Madison and her master's degree from Yale University in 1992. Along the way, she secured numerous honors and awards in competitions held in Wisconsin and Kentucky. Since 1994, Amy has taught at the Loyola University Prep Department and gives private instruction. During the summer, she performs with the Peninsula Music Festival. Prior to joining the LPO, Amy performed with the New Haven Symphony, Wisconsin Chamber Orchestra and the Madison Symphony.

LPO principal violist, Suzanne Lefevre, has been with the LPO for three seasons. Prior to joining the Philharmonic, Suzanne performed with the Peninsula Music Festival, Boulder Summer Music Festival, New Haven Symphony Orchestra, Norwalk Symphony and the Yale Philharmonic. She received her masters of Music degree from Yale University after attending the Sweelinch

Conservatorium in Amsterdam, Holland as a visiting scholar and the University of Wisconsin where she received her bachelors of music, with Honors. Recently, Suzanne was named Adjunct Professor of Viola at Loyola University. In addition to her classical and chamber work, she has worked on jazz collaborations including work on a joint cultural series with Ahmad Jamal.

Tickets to Beethoven Takes the Fifth are now on sale and range from \$11 - \$48. Student tickets are \$7. Tickets may be purchased at the LPO Box Office at 305 Baronne Street, Suite 600, any TicketMaster outlet, or charged by phone at (504) 522-5555. For more information call (504) 523-6530.

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For Immediate Release

March 10,1998

**Contact:
Ashley Deveney
(504) 523-6530**

Symphony Book Fair April 1-4 at the Lakefront Arena

NEW ORLEANS --The Symphony Book Fair will take place Wednesday, April 1 through Saturday, April 4 at the UNO Keifer Lakefront Arena. The fair will include books, art, musical instruments, CD's, LP's cassettes, video tapes, all at unbelievable bargain prices. There will be two special events that coincide with the fair:

On Friday, April 2 the symphony volunteers will host TGIF from 5-7pm. Complimentary wine and light refreshments will be served. On Saturday, April 3 there will be an auction of rare books and collectibles from 5-7pm. Donations of items are greatly appreciated and tax deductible.

Come out and find some wonderful treasures.

The Book Fair hours are Wednesday - Friday 9 a.m. - 8 p.m. and Saturday, 9 a.m. - 4 p.m. The cost of admission will be \$6.00 for Wednesday only.

To make a donation contact the Book Fair warehouse for more details at 861-2004.

Please call (504) 523-6530 for more.

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For Immediate Release
February 2, 1998

Contact: Ashley Deveney

(504)523-6530

The Louisiana Philharmonic's
A Collage of Concertos
Wednesday, February 11 at 7:30 p.m.

New Orleans--The Louisiana Philharmonic Orchestra presents **A Collage of Concertos** on Wednesday, February 11 at 7:30 p.m. at the Ponchartrain Center. Led by conductor Timothy Muffit, soloists for the evening are the LPO's own principal violinist and violist, Amy Thiaville and Suzanne Lefevre. The concert features Handel's *Concerto a due cori* No. 2 in F major, Mozart's *Sinfonia Concertante* in E-flat major for violin, viola and orchestra, Bach's *Brandenburg Concerto* No. 3 and Gershwin's *Rhapsody in Blue*.

Tickets range in price from \$12-\$18 (\$8 for students). You can purchase tickets from the LPO Box Office, located at 305 Baronne Street, Suite 600; by phone from TicketMaster at 522-5555; or at any TicketMaster outlet.

For more, call the LPO office at 523-6530.

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For Immediate Release**February 25, 1998**

Contact:
Ashley Deveney
(504) 523-6530

Orchestra to Perform
Fairy Tales with Wendy Warner on March 26 & 28

NEW ORLEANS -- The Louisiana Philharmonic Orchestra (LPO) will present a classics concert entitled Fairy Tales on Thursday, March 26 at 7:30 p.m. & Saturday, March 28 at 8:00 p.m. in the Orpheum Theater. The orchestra, led by Maestro Seibel, will perform Delius's *The Walk to the Paradise Garden*, Schumann's Cello Concerto in A Minor and Zemlisky's *The Little Mermaid*. Cellist Wendy Warner will be the featured soloist.

Tickets to Fairy Tales are now on sale and range from \$11 - \$48. Student tickets are \$7. Tickets may be purchased at the LPO Box Office at 305 Baronne Street, Suite 600, any TicketMaster outlet, or charged by phone at (504) 522-5555.

For more information call (504) 523-6530.

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For Immediate Release**February 25, 1998****Contact:****Ashley Deveney
(504) 523-6530****Orchestra to Perform
Fairy Tales with Wendy Warner on
March 26 & 28 in the Orpheum Theater**

NEW ORLEANS -- The Louisiana Philharmonic Orchestra (LPO) will present a classics concert entitled *Fairy Tales* on Thursday, March 26 at 7:30 p.m. & Saturday, March 28 at 8:00 p.m. in the Orpheum Theater. The orchestra, led by Maestro Seibel, will perform Delius's *The Walk to the Paradise Garden*, Schumann's Cello Concerto in A Minor and Zemlinsky's *The Little Mermaid*. Cellist Wendy Warner will be the featured soloist.

Wendy Warner made her debut with the National Symphony Orchestra conducted by Mstislav Rostropovich in October 1990, playing the Shostakovich Concerto No. 1, and was re-engaged to appear with them on a North American tour in 1991. She has also appeared as soloist with the Berlin symphony, the Boston Symphony Orchestra, the Boston Pops Orchestra, the Chicago Symphony, the San Francisco Symphony, the London Symphony, the French National Orchestra, the French Radio Philharmonic Orchestra, the Helsinki Philharmonic, and L'Orchestre du Capitole de Toulouse. Ms. Warner was the featured soloist on the January 1991 European tour of the Hamburg Symphony conducted by Rostropovich, making her debuts in Frankfurt, Stuttgart, Köln, Düsseldorf and Berlin. She has appeared in recital throughout the world, including performances in Chicago, Milan and Tokyo. Ms. Warner has also appeared with Anne-Sophie Mutter, performing the Brahms Concerto for violin and cello with L'Orchestre de Paris, Semyon Bychkov conducting

Tickets to *Fairy Tales* are now on sale and range from \$11 - \$48. Student tickets are \$7. Tickets may be purchased at the LPO Box Office at 305 Baronne Street, Suite 600, any TicketMaster outlet, or charged by phone at (504) 522-5555.

For more information call (504) 523-6530.

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Hansel and Gretel

The Louisiana Philharmonic Orchestra in conjunction with the Delta Festival Ballet will present the Adventures of Hansel and Gretel on Saturday, February 7 at 1 p.m. at the Mahalia Jackson Theater of the Performing Arts in Armstrong Park. This original production is conducted by Pamela Legendre and will feature music by Smetana, Humperdinck and Enescu. Come be enchanted by the Delta Festival company, with the two mischievous children being played by leads Tobin Eason and Laura Gilbreath. The two run away from their village and their adventures lead them into the beautiful and colorful realm of the fairy queen and to the evil witch and her magical gingerbread house. The concert will be preceded by a hands-on instrument petting zoo from noon until 12:30 p.m. in the lobby. Ticket prices are \$9 for adults, \$6.50 for children, and \$6 for groups of ten or more. They may be purchased at the LPO Box Office at 305 Baronne Street, Suite 600, any TicketMaster outlet, or charged by phone at (505) 522-5555. For more information call (504) 523-6530.

For Immediate Release

March 17, 1998

Contact:
Ashley Deveney
(504) 523-6530

Orchestra to Perform Beethoven & Blue Jeans Concerts April 2 & 4 with Roberto Diaz

NEW ORLEANS -- The Louisiana Philharmonic Orchestra (LPO) will present the final installment of this season's Beethoven & Blue Jeans series, on Thursday, April 2 at 7:30 p.m. & Saturday, April 4 at 8:00 p.m. in the Orpheum Theater. The orchestra, led Maestro Seibel, will perform Beethoven's *Consecration of the House Overture*, Bartok's Concerto for Viola and Orchestra and Berlioz's *Harold in Italy*. Robert Diaz is the evening's featured soloists.

Principal violist of the Philadelphia Orchestra, Roberto Diaz is one of today's most sought-after musicians. In addition to his successful solo career, Mr. Diaz is an active chamber musician and teacher. He has been a prizewinner of several important competitions, including the Numburg, Munich and Washington International competitions.

Diaz has appeared as soloist with such ensembles as the Boston Pops, Philadelphia Orchestra, the National Symphony, Orquesta Simon Bolivar of Venezuela, the Bayerischer Rundfunk (Germany), the Orquesta Sinfonica de Chile and the Kremlin Chamber Orchestra just to name a few. As a chamber musician, Diaz has collaborated with many of today's leading artists such as Isaac Stern, Yo-Yo Ma, Emanuel Ax, and Yefim Bronfman at festivals including *Kuhmo*, *Mostly Mozart*, *Tanglewood*, *Marlboro*, *Spoletto*, *El Paso*, *Newport*, *Cape and Islands*, *Bravo!* *Angel Fire* and many festivals in Ireland.

Mr. Diaz began his music studies in his native Chile at the Conservatorio de Musica and then continued at the Georgia Academy of Music, where he studied both violin and viola with his father, Manuel Diaz.

Tickets to the final Beethoven and Blue Jeans this season are now on sale and range from \$11 - \$48. Student tickets are \$7. Tickets may be purchased at the LPO Box Office at 305 Baronne Street, Suite 600, any TicketMaster outlet, or charged by phone at (504) 522-5555.

For more information call (504) 523-6530.

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For Immediate Release

March 2, 1998

Contact:

Ashley Deveney
(504) 523-6530

Orchestra Presents Southern Serenades, Fairy Tales and The Maestro Comes to New Orleans

NEW ORLEANS -- The Louisiana Philharmonic Orchestra (LPO) will present Southern Serenades at L' Hermitage Plantation on Sunday, March 22 in Darrow, Louisiana at 3:00 pm. The Orchestra, led by Michael Buttermann, Director of Orchestras at Louisiana State University, will perform Ravel's Pavane for a Dead Princess, Tchaikovsky's Polonaise from Eugene Onegin and Strauss's Emperor Waltz. The ticket prices, which includes the cost of a tour of the home, are \$7 for adults and \$5 for children 12 and under. Beverages will be sold. Picnic baskets and blankets are encouraged.

The LPO will present a classics concert entitled Fairy Tales on Thursday, March 26 at 7:30 p.m. & Saturday, March 28 at 8:00 p.m. in the Orpheum Theater. The orchestra led by Maestro Seibel, will perform Delius's *The Walk to the Paradise Garden*, Schumann's Cello Concerto in A Minor and Zemlinsky's *The Little Mermaid*. Cellist Wendy Warner will be the featured soloist.

Wendy Warner made her debut with the National Symphony Orchestra conducted by Mstislav Rostropovich in October 1990, playing the Shostakovich Concerto No. 1, and was re-engaged to appear with them on a North American tour in 1991. She has also appeared as soloist with the Berlin symphony, the Boston Symphony Orchestra, the Boston Pops Orchestra, the Chicago Symphony, the San Francisco Symphony, the London Symphony, the French National Orchestra, the French Radio Philharmonic Orchestra, the Helsinki Philharmonic, and L'Ochestre du Capitole de Toulouse. Ms. Warner was the featured soloist on the January 1991 European tour of the Hamburg Symphony conducted by Rostropovich, making her debuts in Frankfurt, Stuttgart, Köln, Düsseldorf and Berlin. Tickets to Fairy Tales are now on sale and range from \$11 - \$48. Student tickets are \$7.

The Family Discovery Series, sponsored by Hibernia National Bank, will present The Maestro comes to New Orleans on Saturday, March 28 at 11:00 a.m. in the Orpheum Theater and Sunday, March 29 at 3:00 p.m. at the St. Bernard Cultural Center. The orchestra will be led by Maestro Seibel and will depict his journey from Germany, to New Orleans, musically using pieces such as Blue Danube Waltz, Stars and Stripes Forever and Second Line. Mr. Terence Rose will narrate this musical journey. There will be an instrument petting zoo one hour prior to each concert. Ticket prices are \$9 for adults and \$6.50 for children.

Tickets may be purchased at the LPO Box Office at 305 Baronne Street,
Suite 600, any TicketMaster outlet, or charged by phone at (504) 522-5555.
For more information call (504) 523-6530.

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For Immediate Release

March 15, 1998

Contact:
Ashley Deveney
(504) 523-6530

Family Discovery Concerts: Maestro Comes to New Orleans

March 29 at the Orpheum Theater

April 5 at the St. Bernard Cultural Center

New Orleans-- The Louisiana Philharmonic Orchestra in conjunction with the New Orleans Children's Chorus and the New Youth Ballet Company will present the Maestro Comes to New Orleans , part of the Family Discovery Series, sponsored by Hibernia National Bank, Saturday, March 28 at 11:00 a.m. in the Orpheum Theater and Sunday, April 5 at 3:00 p.m. at the St. Bernard Cultural Center. The orchestra will be led by Maestro Seibel and will depict his childhood, journey from Germany to the United States, and his settling in New Orleans, musically using pieces such as Blue Danube Waltz, Stars and Stripes Forever and When the Saints Go Marching In. Mr. Terence Rosemore will narrate this musical journey.

Established in 1996 to promote the art of ballet dancing in youth, The New Youth Ballet Company of St. Bernard is an organization that is composed of dedicated dancers ages 12-18. For the past two years, the company has presented a full length ballet *Gift of the Christmas Angels* and also performs at various community functions.

Terence Rosemore is an actor, writer, musician who has worked with some of the biggest names in Hollywood including Alec Baldwin, Oliver Stone, Kevin Costner and can currently be seen in the movie *The Apostle* written and directed by Academy Award winner Robert Duvall. He was a guest star of the CBS show *Orleans* and also guest starred on the USA series *The Big Easy* and Fox movie of the week, *Dark Angel*. Mr. Rosemore is also Artistic Director and founder of Out Of Nowhere Productions, a collection of some of New Orleans talented actors, writers, musicians, visual artists and technicians whose primary goal is to significantly increase minority involvement in all aspects of the arts.

There will be an instrument petting zoo one hour prior to each concert. Ticket prices are \$9 for adults and \$6.50 for children.

Tickets may be purchased at the LPO Box Office at 305 Baronne Street, Suite 600, any TicketMaster outlet, or charged by phone at (504) 522-5555.

For more information call (504) 523-6530.

For Immediate Release

February 19, 1998

Contact:

Ashley Deveney

(504) 523-6530

Orchestra to Perform Motion and Emotion
March 5 & 7 in the Orpheum

NEW ORLEANS—The Louisiana Philharmonic Orchestra (LPO) will present a concert of “Motion and Emotion” Thursday, March 5 at 7:30 p.m. & Saturday, March 7 at 8 p.m. in the Orpheum Theater. The orchestra, led by Jo Ann Falletta, will perform Adams *The Chairman Dances*, Dvorak’s Piano Concerto in G minor, Debussy’s Prelude to *Afternoon of a Faun*, and Richard Strauss’s *Rosenkavalier* Suite. Radoslav Kvapil will be the featured soloist.

Jo Ann Falletta, winner of the Stokowski, Toscanini, and Bruno Walter Awards for conducting, has been hailed by *The New York Times* as “... one of the brightest stars of symphonic music in clear, precise and elegant gestures, often producing performances that are remarkable for their combination of raw power and rare sense of proportion.” Currently music director of the Virginia Symphony Orchestra and the Long Beach Symphony Orchestra, Falletta balances subscription concerts with guest engagements and special appearances around the country and Europe. In April 1997 she brought the Virginia Symphony to Carnegie Hall for its New York debut, causing critics to compliment both her artistry and the orchestra’s performance.

Falletta’s guest appearances during 1997-98 season include Buffalo Philharmonic, Mannes College Orchestra, and the symphonies of Memphis, San Jose and Wichita. Additionally, she will appear with the Bilbao Symphony on Spain, the Czech National Symphony in Prague, and the Orchestra Filarmonica de la UNAM in Mexico. In June 1998, Falletta will conduct at the National Youth Orchestra Festival in Interlochen, Michigan.

Born in Brno, the capital of Moravia in the Czech Republic, Radoslav Kvapil is considered by many international critics to be the most important Czech pianist and the finest exponent of Czech piano music today. He has specialized in the performance of Czech piano repertoire worldwide for over 25 years. He is well known for his interpretation of the works of Mozart, Beethoven, and Schubert. Kvapil is listed among the 125 most important world pianist, and among 1200 most important musicians in the whole history of music (Music Diary, 1987, 1988—Bossey and Hawkes, London) and is included in *The International Who’s Who* (European Publications, London).

Kvapil makes regular visits to the United Kingdom for recitals, concerts and masterclasses. In Britain, he has played at the following festivals and concert

halls—Bright Chesterfield, Norwich, Warwick, Sheffield, Blackheath, St. John's Smith Square, Queen Elizabeth Hall and Wignore Hall.

Tickets to Motion and Emotion are now on sale and range from \$11-\$48. Student tickets are \$7. Tickets may be purchased at the LPO Box Office at 305 Baronne Street, Suite 600, ant TicketMaster outlet, or charged by phone at (504) 522-5555.

For more information call (504) 523-6530.

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For Immediate Release

March 10, 1998

Contact:
Ashley Deveney
(504) 523-6530

**Orchestra Presents "Southern Serenades" at area
 Plantations
 L'Hermitage, March 22 at 3pm
 and
 Oaklawn Manor, April 19 at 3pm**

NEW ORLEANS --The Louisiana Philharmonic Orchestra (LPO) will present Southern Serenades on Sunday, March 22 at L'Hermitage Plantation at 3:00pm in Darrow, Louisiana and Sunday, April 19 at Oaklawn Manor, the home of Governor and Mrs. Mike Foster in Franklin, Louisiana at 3:00pm. Come and enjoy the full orchestra on the lawns of two of the state's beautiful historic homes. Pack a picnic lunch, spread out a blanket, and be swept away by the lyrical harmonies you will hear.

L'Hermitage Plantation, located in Darrow, LA, will host the second Southern Serenades concert. The orchestra led by Michael Buttermann, Director of Orchestras at Louisiana State University, will perform Ravel's *Pavane for a Dead Princess*, Strauss's *Emperor Waltz*, Prokofiev's Selections from *Romeo and Juliet*, and Tchaikovsky's Polonaise from *Eugen Onegin*.

Oaklawn Manor, located in Franklin, Louisiana and the home of Governor and Mrs. Mike Foster, will host the final Southern Serenade of the season. The orchestra led by William F. Grimes will perform Glinka's *Procession of the Nobles*, Williams's *Jurassic Park*, Rachmaninoff's *Vocalise for Orchestra* and a medley of Beatles Hits.

Tickets for L'Hermitage and Oaklawn Manor are now on sale. Tickets for L'Hermitage plantation concert are \$7.00 for adults and \$5.00 for children 12 and under. Tickets for Oaklawn Manor are \$6.00 for adults and \$4.00 for children 12 and under.

Tickets may be purchased at the LPO Box Office at 305 Baronne Street, Suite 600, any TicketMaster outlet, or charged by phone at (502)522-5555.

For more information call (502)523-6530.

For Immediate Release

March 23, 1998

Contact:
Ashley Deveney
(504) 523-6530

Orchestra Presents Great Symphonies

April 15 at the Ponchartrain Center

New Orleans--The Louisiana Philharmonic Orchestra will present its final Casual Classics Concert of the season, sponsored by Whitney Bank, entitled Great Symphonies on Wednesday, April 15 at 7:30 p.m. at the Ponchartrain Center. The orchestra, led by artistic director for the series Timothy Muffitt, will perform Beethoven's popular Symphony No. 5 in C minor, Gottschalk's Symphony No. 1 *A Night in the Tropics*, and Gould's Symphonette No. 2.

Currently holding positions at both the Austin Symphony and the LPO along with an increasingly busy guest conducting schedule, Timothy Muffitt is becoming recognized as one of the most exciting and insightful young conductors in the country today. Praised by critics and enjoyed by audiences, Muffitt is now in his third season as Assistant Conductor of the Austin Symphony Orchestra where he is responsible for the artistic development and direction of the orchestra's summer and pops concerts along with appearances on the classical series. Last season Muffitt closed the ASO season with a gala special performance with pianist Van Cliburn.

In addition to his work with professional orchestras, Muffitt is also Director of Orchestral Studies at the University of Texas and Music Director of the Chautauqua Institution's Music School and Festival Orchestra.

In his position at Texas, he has led the orchestra to critical acclaim, including recognition from Downbeat Magazine and ASCAP/ASOL for the orchestra's achievements. Prior to assuming that post, Muffitt was the Director of Orchestral Activities at Louisiana State University.

Tickets for **Great Symphonies** may be purchased at the LPO Box Office at 305 Baronne Street, Suite 600, any TicketMaster outlet, or charged by phone at (504) 522-5555.

For more information call (504) 523-6530.

For Immediate Release

April 3, 1998

Contact; Ashley Deveney
(504) 523-6530**Orchestra to Perform Symphony Swing in the Oaks**

Wednesday, April 22 at 6:30 p.m. in City Park

New Orleans -- The Louisiana Philharmonic Orchestra (LPO) will present Symphony Swing in the Oaks , **Wednesday, April 22 at 6:30 p.m. in City Park** (next to the New Orleans Museum of Arts). Come out and enjoy a relaxing evening among the oaks. Admission is free.

Led by Music Director, Klauspeter Seibel, the orchestra will perform such works as Gershwin's Someone to Watch Over Me, An American in Paris, William's' Jurassic Park, Amazing Grace and a Salute to the Big Bands.

Concerts goers are encouraged to bring blankets, picnic baskets, and folding chairs.

For more information call (504) 523-6530.

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For Immediate Release

April 9, 1998
Contact: Ashley Deveney
(504) 523-6530

Orchestra Ends Season with 'Til We Meet Again

May 7 at 7:30 p.m.
May 9 at 8:00 p.m.

New Orleans -- The Louisiana Philharmonic Orchestra (LPO) will present its final concert of the 1997-98 season, 'Til We Meet Again, on Thursday, May 7 at 7:30 p.m. & Saturday, May 9 at 8:00 p.m. in the Orpheum Theater. The orchestra, led Music Director Seibel, will perform Mussorgsky's *Picture's at an Exhibition*, Strauss's *Til Eulenspiegel* and Haydn's Symphony No. 102 in B-flat Major.

Tickets to 'Til We Meet Again are \$11 - \$48. Student tickets are \$7. Tickets may be purchased at the LPO Box Office at 305 Baronne Street, Suite 600, any TicketMaster outlet, or charged by phone at (504)522-5555.

Season subscription information is now available.

For more information call (504) 523-6530.

List of Local University News Papers

The Xavier Herald
 Editor: Keara Ketchum
 Features Editor: James Williams
 7325 Palmetto
 New Orleans, LA 70125
 (504)483-7474

The Tulane Hullabaloo
 Editor: Scott McKinley
 Features Editor: Marcelle
 6823 St. Charles Avenue
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The Loyola Maroon
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The UNO Driftwood
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 (504)388-4446

The Dolphin College
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New Orleans Baptist Theological Seminary - The Gatekeeper
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 Linda Joyce Zygiel
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 Fax: (504)286-8451

SUNO Observer
 6400 Press Dr.
 New Orleans, LA 70126
 (504)286-5393

Southern University Of Baton Rouge
 (504) 771-112230

Vita

Christa Robinson was born in Louisville, Kentucky and began playing the flute at the age of eight. Ms. Robinson became very active in community bands and Organizations to gain performance experience and began to play the French horn at the age of thirteen. She attended Centre College in Danville, Kentucky where she was active in the many ensembles and performed with such groups as the Canadian Brass, Empire Brass, and Chestnut Brass. She received her Bachelor of Sciences degree in Psychobiology in 1994. Ms. Robinson was an in-home therapist that worked with homicidal/ suicidal youth upon graduation until she relocated to New Orleans to pursue her Master of Arts degree in 1996.

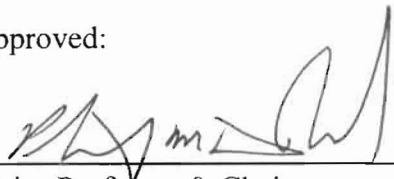
EXAMINATION AND THESIS REPORT

Candidate: Christa Robinson

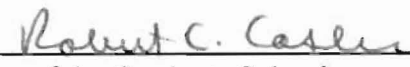
Major Field: Arts Administration

Title of Thesis: Report on an Internship with the Louisiana
Philharmonic Orchestra

Approved:





Major Professor & Chair



Dean of the Graduate School

EXAMINING COMMITTEE:





Date of Examination:

April 29, 1998