

PRESIDENT

FLEMING, JOHN -

John Fleming, who joined MCANA in 1992, is seeking his second term as president. He has been a journalist for more than 40 years, mainly writing about classical music and the arts since 1991. He worked as a staff writer and editor for weekly papers in Minneapolis-St. Paul and Chicago, the Sunday magazine of the *Atlanta Journal-Constitution*, *Georgia Trend* (a business magazine), and the *Tampa Bay Times*, where he was performing arts critic for 23 years. Twice his criticism and reporting won first prize in the annual Florida Society of Newspaper Editors Competition. As a freelancer, he has contributed to *Musical America*, *Opera*, *Opera News*, *Symphony*, *EMag* (the magazine of Early Music America), the *New York Times Book Review*, and MCANA's online news site, *Classical Voice North America*. He was a jurist for the 2013 Pulitzer Prize for Drama (*Disgraced* by Ayad Akhtar). During his first term, MCANA had annual meetings in conjunction with the Shift Festival of American Orchestras in Washington, D.C., and the Tanglewood Festival in Massachusetts; and educational institutes with the New World Symphony in Miami and Music From Japan in Tokyo and Fukushima

MISSION STATEMENT -

To forge a pathway toward long-term financial sustainability for MCANA; to expand the capability and reach of CVNA; to develop institutes that give members an opportunity not just to cover top-notch performances but also to learn together about the tradecraft of music journalism and its place in an ever-changing media landscape.

WRIGHT, DAVID -

MCANA Board member David Wright has been a reviewer for *The Classical Review* since 2011, based first in Boston, then in New York. He has written program notes for Lincoln Center's Great Performers series and Mostly Mozart Festival since 1982. He was the program editor and annotator of the New York Philharmonic from 1993 to 1995, for which he received the ASCAP Deems Taylor Award for excellence in writing about music. His other program note clients have included Carnegie Hall, the Chicago Symphony Orchestra, Cleveland Orchestra, Philadelphia Orchestra, Baltimore Symphony Orchestra, American Composers Orchestra, San Francisco Opera, and the 92nd Street Y, to name a few. He has contributed to or edited several reference books, and written regularly for the *New York Times*, *Stagebill*, *Chamber Music*, and other publications.

MISSION STATEMENT - In the fast-changing media landscape, an organization like MCANA is both threatened and needed more than ever. In recent years, MCANA's presidents, boards and committees have stepped up to this challenge with initiatives that have increased our organization's presence in the public mind, online, and in the foundation world.

As my piano teacher said, "That was good, now let's make it better." If elected president of MCANA, I would continue to widen the search for the public support, professional participation, and grant funding that will enable our organization to carry out its mission of service to music.

VICE PRESIDENT

KENNELLY, LAURA -

Laura Kennelly, former associate editor of Bach: Journal of The Riemenschneider Bach Institute at Baldwin Wallace University, is also a member of the Modern Language Association, as well as the Music Critics Association of North America, and the Cleveland Critics Circle. Her degrees are from the University of North Texas, where she taught English. She formerly served as arts editor for the Lorain Morning Journal and reviewed the Cleveland Orchestra for Considered Opinions on WCLV 104.9 FM radio. She covers music and other arts for CoolCleveland.com as a freelance writer.

MALITZ, NANCY -

Nancy Malitz is the founding music critic at USA Today. She is a past president of MCANA and is the current chair of the web committee, which worked to create [Classical Voice North America](#). She also created the theater and arts website [Chicago On the Aisle](#), for which she both writes and edits. Previously, as cultural columnist for The Detroit News, she wrote about the intersection of the arts and technology, and she was tapped to create the newspaper's first website at [detnews.com](#). She subsequently moved into senior management and worked on strategic planning for media change with Gannett publications. She has written about the arts and technology for the New York Times, the Washington Post and other publications. She is based in Chicago.

TREASURER -

BASH, JAMES –

James Bash has published articles in Opera America, Opera, MUSO, American Record Guide, Symphony, and Opera Canada, Crosscut, the San Francisco Chronicle, the Seattle Post-Intelligencer, The Oregonian, The Columbian, The Portland Tribune, The Register-Guard, Willamette Week, and Oregon Music News. James has also written a number of articles for the Oregon Arts Commission and contributed articles to the 2nd edition of the Grove Dictionary of American Music. James was a fellow to the 2008 NEA Journalism Institute for Classical Music and Opera. He has been an MCANA member since 2004 and has a regular, day job as a technical writer. He lives in Portland, Oregon with his wife, Kathy.

ELLIOTT, SUSAN -

Susan Elliott has been editor of MusicalAmerica.com since its launch in 1999, the award-winning website covering the performing arts with an emphasis on classical music. She is also the editor of Musical America Special Reports, the new bimonthly webzine focusing on areas ranging from new technology to competitions to emerging arts organizations and their leaders. A member of MCANA for as long as she can remember, Elliott has written articles for BBC Music, The Washington Post, Opera News, the late, great Audio and others. Based for a time in Atlanta, she served as an arts critic for the Atlanta Journal-Constitution, covering dance, theater, and classical music. Previously she was chief classical music critic for The New York Post. A composer by training, Elliott has had several Off-Broadway musicals produced, is an historical-recordings producer, and served on the Grammy awards classical screening committee. In her spare time she sings in several small choruses.

SECRETARY -

ALLEN, ANGELA. -

A former daily newspaper reporter, reviewer and columnist for 25 years, Angela Allen received a National Endowment for the Arts-Columbia University School of Journalism Fellowship to study music with fellow journalists in 2005, and since then has worked as a freelancer in Portland, Ore. She writes about the arts, focusing on music including symphonic, jazz, opera, chamber and contemporary. As a three-year member of MCANA, she attended the 2017 Van Cliburn International Piano Competition, the New World Symphony in 2018, and the 2018 SHIFT music festival in Washington, D.C. Lately, Classical Voice North America, Artslandia and the Oregonian have published her work, but her primary outlet is Oregon ArtsWatch, an online arts magazine based in Portland. A published poet and photographer, she has an MA in Journalism (University of Oregon, 1984) and an MFA in Poetry (Rainier Writing Workshop at Pacific Lutheran University, 2014). Her web site is angelaallenwrites.com.

REYNOLDS, JEREMY -

Jeremy Reynolds is the classical music critic at the Pittsburgh Post-Gazette. An Oberlin-trained clarinetist, Reynolds has also written for Symphony Magazine, San Francisco Classical Voice, Early Music America magazine, Instant Encore and others. He has also spent time behind the microphone as an announcer at WRR Classic FM in Dallas, TX and WCNY Classic FM in Syracuse, NY. In April, the Pennsylvania NewsMedia Association announced Reynolds as first prize winner of the annual feature beat reporting contest with the classical music beat. His position at the Post-Gazette is funded in part by the Rubin Institute, the San Francisco Conservatory and the Getty Foundation.

MEMBERS AT LARGE:

ANDRES, DOROTHY -

For more than four decades Dorothy Andries was community journalist for Pioneer Press, a chain of suburban weeklies surrounding the Chicago area. She was the chain's classical music critic, entertainment editor and later social reporter covering non-profit fund-raising events. Her work has won awards from the Suburban Newspaper Association and the Illinois Press Association, as well as commendations from numerous charitable organizations. She also spent three years as assistant arts and entertainment editor of the Milwaukee Sentinel. At the beginning of her career she won fellowships for two consecutive years to study music criticism with senior critics at the Santa Fe Opera and the Aspen Music Festival, after which she joined the Music Critics Association, now MACANA. She and her late husband Don raised four sons and she is now a free lance journalist, working from her home in Deerfield.

GINNELL, RICHARD S. -

Music critic, lecturer and liner note writer Richard S. Ginell is a regular contributor to the Los Angeles Times, San Francisco Classical Voice, and Musical America.com, and is the Los Angeles correspondent for American Record Guide. In addition, he is currently the West Coast regional editor for Classical Voice North America, and maintains a blog on that website entitled From Out Of The West.

“I have been very happy to serve on the board of the Music Critics Association of North America over the last two years, and would like another go at it,” he says. “CVNA is proving every day that the bell has not tolled for classical music publications – and with more events than ever to cover these days, we have a lot of room to run. Let’s keep this project going and thriving.”

Ginell was chief music critic of the Los Angeles Daily News for 12 years, where his beat included classical music, jazz, and home audio. He wrote over 1,600 reviews, essays and bios for the All-Music Guide, and his work has also appeared in the Gramophone, Chicago Tribune, Montreal Gazette, Emmy magazine, the Strad, and Performing Arts magazine, among others. He has written 39 sets of liner notes for classical and jazz CDs, and continues to revise and update his discographical essays that were published in "The Essential Listening Companion: Classical Music" (Backbeat Books).

HANUSIAK, XENIA -

Xenia Hanusiak is a global freelance writer and cultural critic, librettist and essayist. She has been a critic, arts and cultural affairs writer for twenty years contributing to publications such as London Financial Times, Arts and International Affairs, National Sawdust's The Log Journal, Classical Voice North America, The Sydney Morning Herald, The Australian, The Age, South China Post, International Arts Management together with literary and academic journals. She holds a PhD in Creative Writing, a Masters and Bachelor's degrees in music, and a Bachelor of Arts degree (Literature). She is dedicated to the representation and future of music criticism across traditional and digital platforms and to the contributions of next generation writers. Her literary works include the play *Ward B, Un_labelled* (co-written with Elena Kats-Chernin/Boosey & Hawkes/Young Peoples' Chorus of New York City), the libretto *A thousand doors, a thousand windows* (Melbourne International Arts Festival, Singapore Arts Festival, Venice Biennale), *Earth Songs* (Homart Korean Theatre) and the dramatic monologue, *The MsTaken Identity* (Adelaide Festival of Arts /Australian String Quartet). A sought after speaker, Xenia's contribution on arts criticism, cultural diplomacy, literature, music, and museum practice has offered her opportunities at the International Symposium on Cultural Diplomacy (United Nations), Edinburgh Festival, Harvard University (Boston), Museums Victoria, Non-FictionNow, Peking University (China), Sang Myung and Kookmin Universities (Korea), the National University of Singapore (Singapore), the Shanghai Institute of Theatre (Shanghai), Yong Siew Toh Conservatory and La Salle Sia (Singapore). She is an alumnus of Banff, a Churchill Fellow, an Artist Incubator for 2018 Culture Summit Abu Dhabi; a Global Cultural Fellow, Institute of International Cultural Relations, University of Edinburgh; a Visiting Scholar at the School of Writing, Columbia University (New York); and a Writer/Scholar/Artist in residence at Peking University.

KAPTAINIS, ARTHUR -

Arthur Kaptainis has been the music critic of the *Montreal Gazette* since 1986. He was a part-time member of the Gazette editorial board from 1991 to 1999 and a full-time member from 2003 to 2006. Other regular outlets are *Ludwig van Toronto*, *Ludwig van Montréal*, *La Scena Musicale* and *Classical Voice North America*. Past exploits include regular work as a critic for the *National Post* (2010-2016) and articles for *Gramophone* and *Opera* (U.K.). His byline appears across Canada through the Postmedia chain. Arthur's radio broadcast work on the CBC (in the glory days of that network) included appearances as a record reviewer, concert analyst and guest host of *Quebec in Concert*. Arthur divides his time between Montreal and Toronto and travels frequently to the United States and across the Atlantic to pursue musical missions. Arthur holds an MA in musicology from the University of Toronto and has given presentations at academic conferences on figures as diverse as Schoenberg, Carl Goldmark, Arthur Rubinstein and Marc-André Hamelin. He thinks that critics and scholars should work as allies in fostering public awareness of concert music and opera. He believes in observing exposition repeats and takes the Tory side of the clapping-between-movements debate.

MILLER, SARAH BRYAN -

Sarah Bryan Miller has been the classical music critic of the St. Louis Post-Dispatch since September 1, 1998. The paper nominated her for a Pulitzer Prize in 2002 for her coverage of the St. Louis Symphony Orchestra's financial crisis; this year, she's been named a Media Person of the Year by the St. Louis Press Club for her services to, and coverage of, classical music in the region. Bryan has also recently been presented with the Avis Blewett Award, the top honor of the St. Louis chapter of the American Guild of Organists, for her coverage of organ and choral music. In addition, a consortium of area choral ensembles has commissioned a setting of Psalm 121 by English composer Judith Bingham in her honor, to be published by Edition Peters and performed in the fall of 2019.

Bryan is a former Chicago-based mezzo-soprano, working as a soloist with organizations including Chicago Opera Theatre and Grant Park Concerts, and as a member of the full-time chorus at Lyric Opera of Chicago.

She joined MCANA in 1992 as a freelancer: Bryan was a frequent contributor to *The New York Times*, *The Wall Street Journal*, the *Chicago Tribune*, *Opera News*, and other publications before going to the *Post-Dispatch*. She has served several terms on the board; when MCANA met in St. Louis in 2012, she worked with the staff at Opera Theatre of St. Louis on a variety of meeting-related issues, and handled everything from finding a suitable venue for the annual board meeting to putting together memorable goody bags. (It helped that the Cardinals had won the World Series the year before.)

Bryan hopes to continue working on the issues facing classical music critics in an era of constant cutbacks in the news media, and to encourage the training of a new generation of critics through institutes and other educational initiatives. Bryan was recently honored as one of the St. Louis Press Club's Media Persons of the Year for 2019 for her work on behalf of classical music in the St. Louis region.

POWERS, KEITH –

Keith Powers has covered classical music, dance, theater and the visual arts for the *Boston Herald*, WBUR's ARTery, and GateHouse newspapers in Providence, Hyannis, New Bedford, Metro West and the North Shore. Online his reviews have appeared at Classical Voice North America, San Francisco Classical Voice, and Boston Classical Review. His features have appeared in *Chamber Music America*, *Symphony*, *Early Music America*, *Quarterly Review of Wines*, *Improper Bostonian*, *Bolshoi Magazine*, *Museums*, and many others. He has contributed liner notes and program notes to a number of projects, including the Grammy-nominated works of Arthur Berger. His features on music education appear regularly in *Music Alive!* and *Teaching Music*, both NAFME publications. He was an NEA Fellow at the Music Critic's Institute at Columbia University in 2005.

He has served as managing editor of *Musician*, *Fast Company*, the *Improper Bostonian*, *Cook's Illustrated*, *Natural Health*, and for the member's magazine at the Peabody Essex Museum. He wrote the brief history of the New Bedford Symphony Orchestra, *Making Music Matter*, in 2003. His reviews and features are collected at Leonore Overture (keithpowers.net), where he also blogs regularly on classical music issues. Features and reviews are also posted on Twitter @PowersKeith.

ROSENBERG, DONALD -

Donald Rosenberg is editor of EMAG, the magazine of Early Music America, and national editor of Classical Voice North America, the web journal of the Music Critics Association of North America. He previously served as music critic of *The Plain Dealer*, *The Pittsburgh Press*, and the *Akron Beacon Journal*. He received a bachelor of music degree from the Mannes College of Music in New York and master of music and master of musical arts degrees from the Yale School of Music, all as a French horn major. He was a participant in the Aspen Music Festival in 1972 and the Marlboro Music Festival in 1973. He has played under such conductors as Pablo Casals, Aaron Copland, Pierre Boulez, Georg Solti, Robert Shaw, Herbert Blomstedt, John Nelson, Gunther Schuller, Leon Kirchner, Jorge Mester, Frederick Fennell, Anton Coppola, and Otto-Werner Mueller. He has written reviews and articles for *Gramophone*, *Opera News*, *Opera* (London), *Musical America*, *Fanfare*, *Early Music America Magazine*, *Symphony Magazine*, *The Sondheim Review*, and many other journals. He covered 15 international tours of the Cleveland Orchestra and is the author of *The Cleveland Orchestra: "Second to None"* (Gray & Co. Publishers). He served four terms as president of the Music Critics Association of North America. He

taught music criticism at Oberlin College and courses for Case Western Reserve University's Laura and Alvin Siegal Lifelong Learning Program.

STEARNS, DAVID PATRICK -

Philadelphia Inquirer music critic 3/2000 to 12/2017, now freelancing. Also freelance for Opera News, Gramophone, The Guardian. Worked on the syndicated TV show Articulate! Wrote and produced radio pieces for WRTI-FM in Philadelphia. Chief opera critic for WQXR radio blog. Author of *Condemned to Music* blog on ArtsJournal.com.