

CANDIDATES FOR 2017-2018 MCANA BOARD

FOR PRESIDENT:

John Fleming has been a journalist for more than 40 years, and primarily a classical music and arts journalist since 1991. He had stints as writer and editor for the weekly *Chicago Reader*, the Sunday magazine of the *Atlanta Journal-Constitution*, *Georgia Trend* (a business magazine) and the *Tampa Bay Times*, for whom he was performing arts critic for 23 years. Twice he was awarded first prize in the annual Florida Society of Newspaper Editors Competition, once for music and theater criticism, another time for beat reporting on cultural institutions in the state. As a freelancer, he has written for *Musical America*, *Opera*, *Opera News*, *Symphony*, *EMAg* (the magazine of Early Music America), the *New York Times Book Review* and other publications. He was a jurist for the Pulitzer Prize for Drama in 2013 (winner: *Disgraced* by Ayad Akhtar). He joined the Music Critics Association of North America in 1992, and has greatly benefited from its get-togethers at musical events, as well as organized three critic institutes through the years in Florida. He has been active as writer and editor with MCANA's online news site, Classical Voice North America. He lives in Clearwater, Fla., with his wife, Judi.

David Wright reviews about 50 concerts a year for the online journal *New York Classical Review*. He has been a program annotator 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 (ASCAP Deems Taylor Award). Other program-note clients have included Carnegie Hall, 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. He moderated the panel on early music at MCANA's annual meeting in Boston in 2013. He lives in South Orange, New Jersey, and has been a member of MCANA since 2004.

FOR VICE PRESIDENT:

Daniel Hathaway founded ClevelandClassical.com in September, 2008, after a thirty-one year tenure as music director of Cleveland's Trinity Cathedral, where he founded the Wednesday Noon Brownbag Concert Series and Trinity Chamber Orchestra. A graduate of Harvard College and the Episcopal Divinity School, he also studied historical musicology at Princeton and Harvard Universities. Before coming to Cleveland in 1977, he served as head of humanities at the Sunset Hill School in Kansas City and as head of arts at Groton School in Massachusetts. Other Cleveland activities have included serving on the music staff of Cleveland Opera, Great Lakes Theater Festival, and the faculty of Laurel School. As an organist, Hathaway has played recitals in the U.S., England, France, Germany, and Austria. He currently team-teaches Introduction to Music Criticism at Oberlin College and Conservatory and serves on the board of the Music Critics Association of North America.

Nancy Malitz is the founding music critic at USA Today and a pioneer in journalism on the internet. She is a past president of MCANA and is the current chair of the web committee, which worked to create [Classical Voice North America](#), MCANA's web magazine. 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 websites. 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.

FOR TREASURER:

James Bash freelances for The Oregonian and The Columbian newspapers, and posts regularly in his blog Northwest Reverb. He has published articles in Early Music America, Opera America, Opera, MUSO, American Record Guide, Symphony, Opera Canada, Crosscut, the San Francisco Chronicle, the Seattle Post-Intelligencer, The Portland Tribune, The Register-Guard, and the Willamette Week. James has also written for the Oregon Arts Commission and contributed 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 tries to balance his arts writing with his day job as a technical writer. He lives in Portland, Oregon with his wife, Kathryn. For the past two years, he has served on the board of MCANA as treasurer and managed to keep his hands out of the till. Otherwise, he has a checkered past.

Ken Keaton is a professor of music at Florida Atlantic University, where he teaches music history, classical guitar, and chamber music. He is the director of the undergraduate honors program for the Department of Music at Florida Atlantic University, and served as Associate Dean of The Dorothy F. Schmidt College of Arts and Letters from 1993 to 2008. Dr. Keaton studied at the University of Miami with Juan Mercadal, earning his doctorate there in 1980 (this was only the second time the Doctor of Musical Arts degree had been awarded to a guitarist at a U.S. institution). Subsequent study has included master classes with Pepe Romero, Sharon Isbin, and David Russell. His publications include editions of the works of Napoleon Coste and transcriptions of the works of John Dowland (for Warner Bros. Publications), and he was the Guitar Forum Editor for *American String Teacher* from 1993 through 1995. He has, for several years, written as music critic, reviewing recordings for *American Record Guide* and live performances for *The Palm Beach Daily News*.

FOR SECRETARY:

Susan Brodie has divided her career between words and music, applying a liberal arts education to both performance and publishing. After singing early music and teaching voice in Boston, she moved to New York and entered the publishing industry. From a stint editing murder mysteries and bodice rippers, she moved to freelance editing and began writing about music. Now, after spending nearly 10 years commuting between New York and Paris, she has become a proponent of electronic media as a platform for arts criticism, especially as print publishing opportunities continue to contract. As a member of MCANA's Board she has been working to increase readership for Classical Voice North America via the web journal's Facebook page

Esteban Meneses is an Orlando-based freelance writer of arts and music topics and a graduate student of humanities at Rollins College in Winter Park. Currently in his third year, he plans to pursue a doctorate in philosophy and 20th century literature to become a college professor. Esteban became a 'student' member of the Music Critics Association of North America in 2015. He has contributed to *Orlando Arts Magazine* frequently since 2011, and occasionally to *Orlando Weekly* and *Seminole Magazine*. He covers the classical music scene in Orlando, especially the Orlando Philharmonic and the Back Festival Society of Winter Park, and has more recently written about ballet and visual arts in Orlando. After obtaining his undergraduate degree in advertising and public relations, with a music minor, he worked in PR in the nonprofit industry, before starting graduate studies. He is passionate about literature, art music, film, and philosophy.

FOR MEMBERS AT LARGE:

Susan Elliott, News Editor *MusicalAmerica.com*, has won an ASCAP-Deems Taylor for her work on the Web site and has contributed articles to the daily *New York Times*, *Dance Magazine*, *Symphony* and *Opera News*. A composer by training, Elliott is a onetime critic for the *New York Post* and former managing editor of *High Fidelity/Musical America* under the late Shirley Fleming. She is an officer on the board of the Music Critics Association of North America.

Music critic and liner note writer **Richard S. Ginell** is a regular contributor to the Los Angeles Times 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. "CVNA has been a tremendous, much-needed resource for us as the old newspaper and magazine models continue to implode all over the place," he says. "So let's continue to spread the word about our journal, while making it even more timely, lively and fun to read." 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 38 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).

Cultural critic **Leslie Kandell** on concerts, congregating and life's varied degrees of perfection. "Notes on Notes"

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. Arthur's online outlets are *Musical Toronto*, *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.). Many of his articles have appeared 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 Europe 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 and Arthur Rubinstein. He believes that critics and scholars should work as allies in fostering public awareness of concert music and opera.

Chuck Lavazzi has been the Senior Performing Arts at 88.1 KDHX in St. Louis since 1987, covering music, cabaret, theatre and (occasionally) dance. He has, however, been writing music and theatre criticism since the late 1960s for both print and electronic media. During that time he has also somehow managed to be an actor, sound designer, and, for the last decade, a cabaret singer. He presented his solo show, *Just a Song at Twilight: The Golden Age of Vaudeville* in St. Louis in 2010 and 2011 and currently hosts a monthly Broadway open mic night. In addition to MCANA, Chuck is a member of the St. Louis Theater Circle and is the local correspondent for Cabaret Scenes magazine. His work appears on line at kdhx.org as well as at OnSTL.com and on his personal blog at stageleft-stlouis.blogspot.com. He is a member of the board of West End Players and The Cabaret Project of St. Louis. As an MCANA member he has attended institutes at the 2013 Van Cliburn Competition and the 2016 Glimmerglass Festival. When he and his wife Sherry are not traveling hither and yon, they make their home in a vaudeville-era house in the historic Soulard neighborhood in St. Louis.

Kyle MacMillan recently marked his 30th anniversary as a nationally known arts critic and reporter. He served for 11 years as fine arts critic for the Denver Post, and he is now a free-lance journalist in Chicago. He serves as a corresponding editor for Art in America and regularly contributes to the Chicago Sun-Times. MacMillan also writes for such publications and websites as the Wall Street Journal, Early Music America, Opera News, Chamber Music and Classical Voice North America. He was a 2004 recipient of a prestigious USC Annenberg/Getty Arts Journalism Fellowship, a program administered by the University of Southern California in Los Angeles. A native of Kansas City, Mo., MacMillan holds a master's degree from the Graduate School of Journalism at Columbia University in New York City.

Sarah Bryan Miller has been the classical music critic of the St. Louis Post-Dispatch since Sept. 1, 1998. Her first career was as a Chicago-based mezzo-soprano, performing as a soloist with local companies, including Chicago Opera Theatre. She was a member of what was then the Lyric Opera Center for American Artists (now the Ryan Center), and later of Lyric's full-time chorus. Before coming to St. Louis, Bryan was a frequent contributor to The New York Times, The Wall Street Journal, the Chicago Tribune, Opera News, and other publications. At the Post-Dispatch, despite cutbacks in hours and space, she has worked to keep classical music and opera as a part of the weekly Features mix. A longtime member of MCANA, Bryan has served several terms on the board, and was instrumental in planning the 2014 MCANA meeting in St. Louis.

Jason Victor Serinus - I joined MCANA as a “fresh” critic, not long after I had begun reviewing for LGBTQ and alternative papers. I have since branched out to write for Seattle Times, Stereophile, Opera News, Opera Now, CVNA, SFCV, Listen, and American Record Guide (amongst many others). Having emigrated from Oakland, CA to Port Townsend, WA, I travel frequently to the Bay Area and other cities to cover music and audio. Far more important than my credits is that I care passionately about the quality of music and the state of music criticism. Without critical standards, many audience members have no reference to guide them. When they find themselves dissatisfied with mediocrity that has been passed off as art, rather than trust their gut instincts, they often blame themselves for “not knowing enough.” Good, solid music criticism can help supply them with the understanding, vocabulary, and confidence necessary to separate the great from the routine (or worse). Equally important, grounded criticism puts artists and organizations on notice by bringing issues of concern to the fore. If chosen, I will do whatever I can to strengthen our voice, and our collective power to enhance performances of the art we love.

Laurence Vittes - I was born and grew up in Los Angeles; my father was a writer and my mother a teacher. I trained as a cellist, a librarian and a writer. My company was a major supplier to the music and recordings collections of the Library of Congress, Bibliothèque Nationale, British Library, Stanford, Harvard and Yale. I introduced French Harmonia Mundi, Hyperion, Chandos and Naxos to the North American market. I believe that writing about music unleashes the potential of the classical music industry. I write for the Huffington Post, Gramophone, Bachtrack, Strings, Audiophile Audition, and the Southern California Early Music Society.

