

DEBORAH BORDA

President and Chief Executive Officer
Los Angeles Philharmonic Association

Deborah Borda's two-decade career in music administration has been distinguished by her bold, creative leadership and innovative outlook for the orchestral institutions of the 21st century. A highly effective communicator, strategic planner, and consensus-builder, she is widely respected for melding artistic vision with fiscal responsibility, working with large musical organizations to shape their future.

As President and Chief Executive Officer of the Los Angeles Philharmonic Association, Borda leads one of the largest musical organizations in the United States. She is responsible for managing all artistic, administrative, and technical operations of the Los Angeles Philharmonic and the Hollywood Bowl, as well as the presentation of 270 concerts annually at both acclaimed venues.

Under Borda's leadership, the Los Angeles Philharmonic has been restored to a robust financial position. Through a five-year strategic plan formulated in close collaboration with the Philharmonic's Board of Directors, revenues have been increased through integrated marketing and fundraising. Her ability to communicate with all constituencies and her administrative reorganization of staff have significantly enhanced the Association.

Deborah Borda assumed her duties in January 2000, just as ground was broken for Walt Disney Concert Hall. Forging a strong collaborative partnership with Music Director Esa-Pekka Salonen and architect Frank Gehry, and working closely with the Board of Directors and other cultural, business, and legislative leaders of Los Angeles, she developed and implemented a multi-year strategic plan for the \$274 million project. The plan encompassed the construction process, the gala opening celebrations in October 2003, and the Los Angeles Philharmonic's historic inaugural season in the new Concert Hall. Concert attendance is currently close to 100%, and the Philharmonic will soon complete a \$125 million Capital Campaign.

Within 10 months of Walt Disney Concert Hall's opening, Borda also oversaw the rebuilding of the Hollywood Bowl's famed shell and performance facility in order to make it a competitive venue for the 21st century. With construction being completed on budget and in time for the June 2004 season launch, the Hollywood Bowl, operated by the Los Angeles Philharmonic Association, now has a successfully negotiated 30-year lease.

The Los Angeles Philharmonic under Deborah Borda's leadership enjoys a higher profile and greater appreciation locally, nationally, and internationally. Locally, she has instituted an array of educational programs, including an extensive K-12 School Partnership Initiative and nationally noted adult-education initiatives such as First Nights - all designed to reach new generations of potential concertgoers. Nationally, the orchestra has resumed national radio broadcasts after several years off the air. Internationally, Borda also has reinvigorated the orchestra's international touring program by securing full funding for two residences at the Edinburgh Festival, a residency at the Cologne Philharmonie, and, with the Paris Opera, the first-ever collaboration with an American orchestra on the much-anticipated Tristan Project.

Borda is noted for advancing the orchestral art form by embracing new approaches along with the traditional. She maintains close relationships with leading artists such as John Adams, Thomas Adès, Sir Colin Davis, Riccardo Muti, Esa-Pekka Salonen, Christoph von Dohnanyi, and a host of other musicians.

Deborah Borda came to Los Angeles after nearly nine seasons as Executive Director of the New York Philharmonic, which she guided through a period of artistic growth and fiscal re-tooling. Her appointment there in 1991 made her the first woman in recent history to manage a major American symphony orchestra. During Borda's tenure, the renowned orchestra cured a structural deficit and returned to a stable financial basis. She planned the orchestra's 150th anniversary celebration, which provided an opportunity to launch a host of popular new programs such as American Classics, the Rush Hour Concerts, the Millennium Project, Children's Promenade, and various festivals. Under her leadership, the New York Philharmonic instituted live national radio broadcasts and was one of the pioneers in establishing its own successful record label. Also in New York, Borda set an industry precedent in negotiating a landmark six-year labor agreement with the orchestra.

Borda was born in New York City in 1949. She began studying the violin at age 6 and took up the viola at age 15. After completing her freshman year at the New England Conservatory of Music, she transferred to Bennington College in Vermont, where she majored in music. Following graduate studies at the Royal College of Music in London, she had an active performing career.

A summer post at Vermont's Marlboro Music Festival crystallized Borda's passion for arts management. Her first permanent position in the field was as Director of Boston's Handel and Haydn Society. She next joined the San Francisco Symphony, rising from Artistic Administrator to General Manager.

In 1986, Borda became President and Managing Director of the St. Paul Chamber Orchestra. Three years later she was appointed Executive Director of the Detroit Symphony Orchestra, where she solidified her reputation for effective leadership through creative resolution of financial crises, affirmative action issues, and labor disputes. In addition, she engineered the primary renovations of Orchestra Hall and the symphony's return to this historic performance venue.

Deborah Borda is in demand internationally as a consultant, lecturer, and teacher in both music and management, and is frequently called upon to judge music competitions. She has chaired the Music Panel of the National Endowment for the Arts and the Major American Orchestra Managers Group. In addition, she has been featured in numerous national publications and television news programs.