



DEBORAH BORDA

President and Chief Executive Officer
Los Angeles Philharmonic Association

Deborah Borda's outstanding career in music administration has been distinguished by her bold, creative leadership and innovative programming for orchestral institutions of the 21st century. A highly effective communicator, strategic planner and consensus-builder, she is widely respected for her record of transforming major musical organizations through a combination of artistic vision and fiscal responsibility.

As President and Chief Executive Officer of the Los Angeles Philharmonic Association, Borda leads one of the largest music organizations in the United States. She is responsible for the artistic, administrative, and technical operations of the Philharmonic at Walt Disney Concert Hall and the Hollywood Bowl, as well as the presentation of close to 300 concerts annually at these iconic venues.

Deborah Borda assumed her present duties in January 2000, just as ground was broken for Walt Disney Concert Hall. Forging a strong partnership with Music Director Esa-Pekka Salonen, the Board of Directors of the Los Angeles Philharmonic, and architect Frank Gehry, Borda developed and implemented a multi-year strategic plan that encompassed construction, gala opening events in October 2003, and expansion and reconceptualization of the entire scope of musical presentations of the institution. Deborah Borda led the search which culminated, in April 2007, in the announcement of the brilliant young Venezuelan, Gustavo Dudamel, as the new Los Angeles Philharmonic Music Director effective October 2009. Dudamel assumed that post upon the departure of Esa-Pekka Salonen.

At the local level, Borda has nearly tripled the number of concerts given annually, introducing a variety of innovative programming concepts, with a season that includes a full calendar of jazz, world music, and themed festivals as well as new classical series. She also has created ground-breaking educational programs and school partnerships to encourage serious musicianship among young people and to

reach new generations of concertgoers. In 2007, Borda and Dudamel initiated YOLA (Youth Orchestra Los Angeles), a project to provide access to instrumental and orchestral education in underserved communities throughout Los Angeles, inspired by El Sistema, the Venezuelan music education system that nurtured Gustavo Dudamel.

Nationally, she has overseen the resumption of national radio broadcasts by the Philharmonic, and led the way into the online age with a variety of new digital platforms to make the LA Phil's adventurous repertoire more widely available. Internationally, Borda has reinvigorated the orchestra's touring profile by securing residencies in Europe and Asia, and it is now recognized as one of the world's pre-eminent ensembles. The Los Angeles Philharmonic's success under her leadership was chosen by Harvard University's John F. Kennedy School of Government as the subject for a recent case study.

Deborah Borda came to Los Angeles after close to a decade 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. She led the planning for the orchestra's 150th anniversary celebration, which provided an opportunity to launch a host of innovative new programs such as American Classics, the Rush Hour Concerts, the Millennium Project, Children's Promenade, and numerous 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 by negotiating a landmark six-year labor agreement with the orchestra. During Borda's tenure, the renowned orchestra cured a structural deficit and returned to a stable financial basis.

Born in New York City, Borda began violin studies at the age of 6, and added the viola at 15. After completing her freshman year at the New England Conservatory of Music, she transferred to Bennington College in Vermont. Following graduate studies at the Royal College of Music in London, she enjoyed an active performing career.

A summer post at Vermont's Marlboro Music Festival ignited Borda's passion for arts management. Her first permanent position in the field came with her appointment 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 a reputation for effective leadership through creative resolution of financial crises, labor disputes and affirmative action issues. While in Detroit, she also oversaw major renovations to Orchestra Hall and the orchestra's return to that historic venue.

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