

DEBORAH BORDA

President and Chief Executive Officer
Los Angeles Philharmonic Association

Deborah Borda's three-decade career in music administration has been distinguished by her bold, creative leadership and an innovative outlook 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 large music 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 managing all 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 and architect Frank Gehry, she developed and implemented a multi-year strategic plan for the \$274 million project that encompassed construction, gala opening events in October 2003, and expansion and reconceptualization of the entire scope of musical presentations beginning with the historic inaugural season in the new Concert Hall.

Within ten months of Walt Disney Concert Hall's opening, Borda also oversaw major renovations to the famed Hollywood Bowl, creating another highly competitive Philharmonic venue for the 21st century.

At the local level, Borda has nearly tripled the number of concerts given annually, introducing a variety of new programming concepts, such as *The Tristan Project*, a collaboration of the Los Angeles Philharmonic and famed videographer Bill Viola, and *Minimalist Jukebox*, the first festival devoted exclusively to the ground-breaking work of minimalist composers. For the first time, the season also included a full calendar of jazz, world music, and a popular songbook series as well as new classical series such as Baroque and Organ. She has also created ground-breaking educational programs and school partnerships to encourage serious musicianship among young people and to reach new generations of concertgoers.

Nationally, she has overseen the resumption of national radio broadcasts by the Philharmonic, and led the way into the online age by working with iTunes to make the L.A. Phil's adventurous repertoire available within a week of its live performance. Internationally, Borda has reinvigorated the orchestra's touring profile by securing residencies at the Edinburgh Festival and at the Cologne Philharmonie, and undertaking artistic collaboration with the Paris Opera, their first-ever with an American orchestra.

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 in 1949, 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.

1.07