



INTERNATIONAL CONFERENCE OF  
SYMPHONY AND OPERA MUSICIANS

## **2009 ICSOM Conference Speaker Biographies**

**Michael M. Kaiser** is President of the John F. Kennedy Center for the Performing Arts. Dubbed “the Turnaround King” for his work at numerous institutions, including the Royal Opera House (London), American Ballet Theatre, Alvin Ailey American Dance Theater, and the Kansas City Ballet, Michael has earned international renown for his expertise in arts management. A Cultural Ambassador for the U.S. Department of State, he advises performing arts organizations around the world, working with arts leaders in over 60 countries.

In 2001, Michael created the Kennedy Center Arts Management Institute to provide advanced training for young arts administrators and has developed a series of programs to help train others in the field. He created a Capacity Building Program for Culturally Specific Arts Organizations, which offers mentoring services to the leaders of African American, Latino, Asian American and Native American arts groups from across the United States. A similar program was instituted for over 280 arts organizations in New York City. In February 2009, he created [\*Arts in Crisis: A Kennedy Center Initiative\*](#), a program to provide free arts management consulting to non-profit performing arts organizations around the United States. He recently embarked on a 50-state tour for the program, bringing his expertise to every state in the Union along with Puerto Rico and the District of Columbia.

His fourth book, *The Art of the Turnaround*, was published in September 2008.

***Mr. Kaiser will be interviewed by ICSOM Chairman Bruce Ridge on Wednesday morning.***

**Janet Horvath**, associate principal cello of The Minnesota Orchestra

Author: *Playing (less) Hurt – An Injury Prevention Guide For Musicians*  
Gold medal winner, Independent Publishers Book Awards 2009

Born in Toronto, Canadian native Janet Horvath joined the Minnesota Orchestra in 1980 as associate principal cello. Her recent solo engagements with the Orchestra include Stephen Paulus' *Concerto for String Quartet and Orchestra* and Bruch's *Kol Nidre*, the latter of which she reprised in February 2008. She appears frequently in numerous chamber music appearances. In November 2008, she appeared in recital in Toronto, Canada for the Performing Arts York Region series and on National Canadian radio and in 2009 she appeared as soloist with the Bloomington Symphony in Minnesota.

Horvath made her international recital debut in London's Wigmore Hall in 1986; she has subsequently performed in recitals throughout the United States, Canada, Europe and Asia. In addition to her frequent solo performances with the Minnesota Orchestra, she has appeared with the Milwaukee, Indianapolis, Fargo-Moorhead Symphonies and the Twin Cities' Metropolitan Symphony. An active chamber musician, Horvath has performed at the Mainly Mozart Festival and has appeared at the Marlboro and Blossom festivals. In the Twin Cities,

she plays in a trio with Minnesota Orchestra Principal Harp Kathy Kienzle and Julia Bogorad, principal flute of the Saint Paul Chamber Orchestra. Additional chamber performances have included appearances with pianist André Watts, William Preucil, concertmaster of the Cleveland Orchestra, and with Minnesota Orchestra Music Director Osmo Vänskä and Minnesota Orchestra Sommerfest Artistic Director Andrew Litton, on clarinet and piano respectively, in Brahms *Clarinet Trio*. At Sommerfest 2007 she performed Elgar's *Piano Quintet* as well as Astor Piazzolla's *Grand Tango* for Cello and Piano for which she commissioned Tango dancers.

Horvath is a recognized authority and pioneer in the area of medical problems of performing artists. A recipient of the Richard J. Lederman Lecture Award presented by the Performing Arts Medicine Association, she founded the "Playing (less) Hurt" conference series. She has published numerous articles in professional journals on the subject. Her self-published book, *Playing (less) Hurt—an Injury Prevention Guide for Musicians*, garners critical acclaim and to date has sold more than 7,500 copies. Updated several times, it has recently been rewritten to include the latest information for educators and ergonomic equipment and adaptations currently available to help musicians.

**This new 2009 edition has won a gold medal in the Independent Publishers Book Awards 2009, in the Health category and is available at [www.playinglesshurt.com](http://www.playinglesshurt.com).**

(for more information on the award please see [www.independentpublisher.com](http://www.independentpublisher.com))

Horvath's noted seminars, have been presented for orchestras including the Minnesota Orchestra, San Francisco Symphony, San Francisco Opera, the Indianapolis Symphony and Boston Symphony Orchestra, and for youth orchestras, at conservatories, conferences and workshops from coast to coast. During the 2007-08 season she presented seminars at the Minnesota Music Educators Association Midwinter In-service Clinic, Bennington (Vermont) Chamber Music Conference and Composers' Forum of the East and last June, at the Performing Arts Medical Associations' Annual Symposium in Aspen CO. Upcoming are seminars at the Tanglewood festival MA in June, and for the International Conference of Symphony and Opera Musicians in Norfolk VA in August.

Horvath received a Bachelor's degree from the University of Toronto and a Master's degree from Indiana University. Her teachers have included George Horvath (her father) who was a member of the Toronto Symphony for 38 years, Vladimir Orloff and Janos Starker.

***Ms. Horvath will discuss Hearing Protection and Injury Prevention on Thursday afternoon.***

**William Thompson** began his professional practice in management as associate director of the University of Missouri Conservatory of Music, and has since had high-level experience in organizational strategic planning.

Through his professional and academic work he has conducted or supervised over 250 management audits for local and national companies and institutions. Among arts institutions, these include the Louisville Orchestra, Charlotte Symphony, Florida Philharmonic, Pittsburgh Ballet Theater, Charleston Symphony Orchestra, Atlanta Ballet, Pasadena Pops, Chattanooga Symphony Orchestra, Grand Rapids Symphony, the Arizona Opera and many other groups.

Thompson, a professor at the University of Louisville, is a past international chairman for the Association for Education in Journalism and Mass Communication's public relations division, and on the editorial board of the premier academic publication in his field, "The Journal of

Public Relations Research.” His doctoral program focused on management communication, following a master’s in administration. He has been named one the top 12 “Faculty Favorites” from among his university’s 850 faculty members, was designated the UofL Communication Department’s Teacher of the Year three times and was recently inducted into the Kentucky Communicators Hall of Fame.

Thompson has had a prolific publication history, including over 200 syndicated newspaper stories. He also has written, produced and directed radio and television commercials and long-format video documentaries. His college textbook on public relations writing is entitled *Targeting the Message*.

***Mr. Thompson will discuss and analyze media practices on Friday afternoon.***