



VICE PRESIDENT & CHIEF DEVELOPMENT OFFICER

GATEWAYS MUSIC FESTIVAL

Location – Flexible



The Aspen Leadership Group is proud to partner with Gateways Music Festival in the search for a Vice President & Chief Development Officer.

The Vice President & Chief Development Officer will plan, organize, and direct all of Gateways Music Festival's fundraising activities, including individual and institutional giving and special events. The Vice President & Chief Development Officer will also identify and plan for future opportunities for fundraising growth including planned giving, endowed giving, and capital campaigns. The Vice President & Chief Development Officer will prepare the annual fundraising goals and budget for review and approval by the President & Artistic Director and the Development Committee of the Board of Directors.

Gateways Music Festival's mission is to connect and support professional classical musicians of African descent and enlighten and inspire communities through the power of performance. The Festival aspires to 1) raise the visibility of classical musicians of African descent and heighten public awareness of their contributions to classical music; 2) bring musicians of African descent together to perform, exchange ideas, and revitalize their musical energy; and 3) engage audiences in meaningful ways and establish role models for young musicians. Gateways is proud to be the only organization in the United States devoted primarily to strengthening the community of professional classical musicians of African descent.

Gateways Music Festival was founded in 1993 in Winston-Salem, North Carolina by Juilliard-trained and noted African-American classical pianist, Armenta Adams (Hummingbird) Dumisani. The Festival relocated to Rochester, New York in 1995 when Dumisani joined the University of Rochester's Eastman School of Music faculty. In 2016, Gateways and Eastman formalized their association and deepened their alliance and, while the Festival remains an independent nonprofit organization, the partnership allowed the Festival to expand its capacity and create its first professional staff position. Up until that point, the Festival was supported solely by community-based volunteers.

Since its founding, Gateways Music Festival has had more than 500 musicians participate in its programs—since many return year after year—and has a growing database of nearly 1,000 professional classical musicians of African descent.

At the most recent Festival in April 2022, the Gateways Orchestra performed before a sold-out audience at Carnegie Hall, preceded by six days of chamber music performances and public programs in preeminent venues in Rochester, New York and New York City. The Gateways Orchestra was the first all-Black classical symphony orchestra presented by Carnegie Hall in its 130-year history. A combined live audience of more than 8,000 and a live broadcast audience of more than 100,000 enjoyed 2022 Gateways Music Festival events.

The 2022 Gateways Music Festival marked a pivotal moment in the organization's history as the Festival made its Carnegie Hall and New York City debut. The Festival's Board, leadership, and musicians view these engagements as the first steps in the organization's long-range plan to become a touring festival—traveling annually (or multiple times in a year) to cities across the United States and abroad.

In addition to providing opportunities for more people to experience Gateways, it will also provide opportunities to engage individuals and organizations across the nation in financially supporting the Festival's efforts. Prospective tour cities include Washington, DC, Atlanta, Miami, Chicago, Cleveland, Detroit, Austin, Los Angeles, Houston, New Orleans, Philadelphia, Seattle, and others.

REPORTING RELATIONSHIPS

The Vice President & Chief Development Officer will report to the President & Artistic Director, Lee Koonce. The Vice President & Chief Development Officer will work in close partnership with the Board of Directors on all fundraising activities. Gateways Music Festival's current leadership, administrative, and artistic team consists of four full-time staff and six-eight part-time/contract staff. The organization has an annual budget of \$1.7M (FY22).

FROM THE PRESIDENT & ARTISTIC DIRECTOR

Gateways Music Festival connects and supports professional classical musicians of African descent and enlightens and inspires communities through the power of performance. Gateways affirms the important role people of African descent have played in classical music for centuries. Performers, composers, arrangers, educators, historians, and organizations are featured in Gateways' performances and events to create a more complete and accurate picture of classical music in, and beyond, the United States. In this way, we are able to change the perceptions of audience members—especially those who believe that a lack of racial diversity is evidence of an absence of talent, interest, or inclination—and those, who for the first time, can imagine themselves occupying a music-making space once thought to be restricted, exclusive, or out of reach.

The addition of a Vice President & Chief Development Officer is a crucial step and a pivotal moment in our organizational history. This spring, Gateways Music Festival fulfilled its long-held aspiration of taking the festival on the road by hosting its first dual-city festival in Rochester and New York City, culminating with the Gateways Orchestra's debut concert at Carnegie Hall. The Carnegie Hall and New York City debut altered Gateways' trajectory, catapulting the organization to higher levels of visibility, and positioned the organization for an expanded and ongoing presence as a national and, perhaps, international touring Festival.

The Vice President & Chief Development Officer will spearhead efforts to build a strong fundraising infrastructure that will lay the foundation for effective and strategic engagement of all sectors of Gateways' growing donor base. An experienced fundraiser and self-starter who brings big, bold ideas and a willingness to execute their creative, thoughtful strategies will thrive in this role. As a senior member of our growing team, the Vice President & Chief Development Officer will help shape Gateways' future—working closely with the President & Artistic Director, the Program Director, and the Board of Directors—to develop an actionable pathway to achieving our broader goals and realize our bold vision for the future. I am inspired and excited by the endless possibilities that lay before us and eagerly await the opportunity to welcome aboard this new member of our team.

—Lee Koonce, President & Artistic Director

GATEWAYS MUSIC FESTIVAL'S COMMITMENT TO INCLUSION

Gateways demonstrates to the world that classical musicians of African descent do, indeed, exist. It acknowledges that classical music belongs to all people, and that people of African descent have played

an important role in classical music for centuries. Gateways seeks to share its love of classical music with everyone, especially with people of African descent, many of whom are unaware of or have forgotten the African-American community's rich classical music heritage and legacy.

Gateways Music Festival supports efforts to increase the participation by people of African descent in classical music for the music's ability to enrich the lives of individuals and communities, and as an addition to the community's already rich musical culture. It supports many of the classical music field's efforts to be more inclusive, and specifically, to increase the participation of musicians of African descent, but affirms that it does not exist solely to provide a solution to a problem that it, as a community of musicians of African descent, did not create.

PRIMARY RESPONSIBILITIES

Individual Donors

The Vice President & Chief Development Officer will

- identify new individual donors, cultivate current individual donors, and develop and execute a strategy for sustaining a large base of individual donors (annual fund);
- assist in the identification and cultivation of new major donors (above \$10,000) and develop programs and strategies that maintain and grow relationships; and
- assist the President & Artistic Director's major donor cultivation activities.

Institutional Donors

The Vice President & Chief Development Officer will

- develop institutional donor prospects that will yield budgeted results;
- write proposals for foundation, corporate, and government grants and ensure timely and accurate reporting;
- develop and track proposals and reports for all foundation and corporate fundraising; and
- work with other Gateways staff and supervise the work of Gateways grant writers and others to support Gateways' development activities.

Marketing and Communications

The Vice President & Chief Development Officer will

- participate in all conversations related to external communications; and
- review and edit all external communications.

Operations

The Vice President & Chief Development Officer will

- manage Gateways' fundraising database and oversee staff responsible for data entry and gift processing; and
- oversee the recording and acknowledgment of all gifts.

Board of Directors

The Vice President & Chief Development Officer will

- maintain close working relationships with members of the Gateways Board of Directors; and
- support the work of the Development Committee of the Board of Directors.

Special Events

The Vice President & Chief Development Officer will

- serve as a representative of Gateways Music Festival at various functions; and
- oversee the organization of special events.

LEADERSHIP

Lee Koonce

President & Artistic Director

Lee Koonce has served as President & Artistic Director of Gateways Music Festival since 2016. From 2009 until 2016, he served as Chair of Gateways Artistic Programs Committee, a group of Gateways musicians who oversee the Festival's musical activities.

Prior to his appointment as President & Artistic Director of Gateways Music Festival, Koonce served as Executive Director of Ballet Hispanico in New York City for two years. From 2006-2013, he served as Executive Director of Third Street Music School Settlement where he led efforts to strengthen the Board and the School's programs, increase the endowment, complete long-range planning, increase enrollment, and develop an effective management team.

Koonce served as Director of Community Relations for the Chicago Symphony Orchestra (CSO) from 1996 to 2001. In this position, he was responsible for the creation and implementation of internal and external programs that enabled the Chicago Symphony Orchestra to reach more diverse communities. With his leadership, the CSO developed a long-range, organization-wide Community Engagement Plan called, *A Time to Engage*. In addition to his work on external programs, Koonce was also responsible for the CSO's initiative to increase diversity among the CSO organization—including musicians, trustees, volunteers, staff, and audiences, as well as artistic programs.

Koonce earned a Bachelor of Music in Piano Performance from the Oberlin Conservatory of Music, a Bachelor of Arts in Spanish Literature from Oberlin College, and a Master of Music in Piano Performance and Literature from the Eastman School of Music.

Anthony Parnter

Conductor

American conductor, Anthony Parnter, is the Music Director and Conductor of the San Bernardino Symphony Orchestra and the Southeast Symphony & Chorus, both in Los Angeles. He has also led the Hollywood Studio Symphony in hundreds of featured films and television series.

Parnter has conducted artists spanning every musical genre, including Joshua Bell, Jessye Norman, Yundi Li, Lynn Harrell, Frederica von Stade, Roderick Williams, Canadian Brass, Jennifer Holliday, Kanye West, Imagine Dragons, Omar Apollo, and Alan Walker. Recent guest conducting engagements include the Los Angeles Philharmonic; Philadelphia Orchestra; Atlanta Symphony; Chineke! Orchestra; Simfònica de Barcelona i Nacional de Catalunya, Jacaranda - Music at the Edge; Hear Now Music Festival; Pittsburgh Microtonal Festival; Hollywood Chamber Orchestra; BrightworkNewMusic; and the World Opera Forum in Madrid, Spain.

Over the next season, Parnter will premiere Kris Bower's Concerto for Horn, with the Los Angeles Philharmonic; Tamar-Kali Brown's Oratorio, "We Hold These Truths," with the Los Angeles Opera; work alongside composer Anthony Davis on his Pulitzer Prize winning opera, Central Park Five, with the Long Beach Opera; and premiere a new work for narrator and orchestra by Oscar-winning, GRAMMY-nominated, Jon Batiste—host of The Late Show with Stephen Colbert—with the Gateways Festival Orchestra at Carnegie Hall.

Additionally, Parnter will appear with the San Francisco Symphony, Seattle Symphony, Baltimore Symphony, Cincinnati Symphony, Atlanta Symphony, San Diego Symphony, Buffalo Philharmonic, Virginia Symphony, Mann Center Festival Orchestra, and Music Academy of the West.

Parnter has led the Hollywood Studio Symphony in recording sessions for many international feature film and television projects, including Star Wars: The Mandalorian; Tenet; Little; American Dad; The Hunt; Fargo; The Way Back; The Night Of; Ghostbusters: Afterlife; Encanto; Star Wars: Book of Boba Fett;

and Ice Age: Adventures of Buck Wild. His live orchestral concert appearances for e-sports titan League of Legends in Barcelona, Beijing, Seoul, and Los Angeles are among the most widely viewed symphonic concerts in the world, with live audiences of 50,000-75,000 spectators and a viewership that outpaces the World Series—with approximately 100 million live streaming each League of Legends Finals Opening Ceremony concert.

Parnther has restored and performed orchestral works by Florence Price, Zenobia Powell Perry, Margaret Bonds, William Grant Still, Duke Ellington, and Samuel Coleridge Taylor. He has premiered and recorded works by Anthony Davis, George Walker, Errollyn Wallen, John Wineglass, Gary Powell Nash, Marian Harrison, Renee Baker, James Wilson, Phillip Herbert, Daniel Kidane, Chanda Dancy, and James Newton. In 2015, Parnther was profiled by Los Angeles' KCET/TV as a "Local Hero" for his extensive community outreach and advocacy for the performance of works by Black, Latino, and Women artists.

Parnther studied music performance at Northwestern University and continued his musical studies at Yale University, where he studied orchestral conducting with Lawrence Leighton Smith and Otto Werner Mueller. He resides in Los Angeles and Palm Springs.

Armand Hall, DMA
Director of Programs

Armand Hall, DMA, is the Director of Programs for the Gateways Music Festival and an adjunct professor at the Eastman School of Music. Previously Dr. Hall held positions as the Executive and Artistic Director of the ROCmusic Collaborative (Rochester, NY) and the Associate Director of Bands and Coordinator of Instrumental Music Education at the University of Memphis. In addition to collegiate-level teaching, he has taught, adjudicated, and been a clinician at the middle school and high school levels and worked as a teaching artist in El Sistema-inspired community music programs around the country. He earned bachelor's and master's degrees in music education from the University of Michigan and a Doctorate of Musical Arts in wind conducting at Michigan State University. Additionally, he is the Board Chair for El Sistema USA and serves on the boards of the Archipelago Project, Rochester Youth Philharmonic Orchestra, and is one of the administrators of the Dr. William P. Foster Project, aimed at supporting excellence in music education and community impact in under-resourced areas.

FOUNDER ARMENTA ADAMS DUMISANI

Acclaimed award-winning concert pianist, educator, and community activist, Armenta Adams (Humming) Dumisani, is the visionary founder of the Gateways Music Festival. She is a former Associate Professor of Music at the Eastman School of Music in Rochester, New York and served as the School's Distinguished Community Mentor from 1994 until 2009.

Dumisani launched Gateways in Winston-Salem, North Carolina in 1993 to bring classical music to a wider audience, inspire young musicians, and build an artistic community for Black professional classical musicians from across the country. She brought the Festival to Rochester shortly after her appointment to the Eastman School of Music faculty, and served as its President & Artistic Director until her retirement in 2009.

From the start, Dumisani maintained a core belief in the Black community and its ability to support the Festival and, for nearly 25 years, it was staffed and funded primarily by community volunteers. Gateways has since grown into a professionally staffed artistic home for countless Black classical musicians, approximately 125 of whom provide dozens of chamber, solo, and full orchestra concerts during the multi-day festival.

Immediately upon its founding, the Festival was embraced by the musicians as a safe haven and artistic home. Inspired by their experiences at Gateways, many have gone on to create their own organizations and concert series, or emerge as leaders within the broader classical music field.

While a professor at the Eastman School of Music, Dumisani could be seen pushing a cart full of musical instruments through the streets of Rochester—in partnership with local churches, schools, senior centers, and libraries—to bring classical music directly to the community. She created meaningful programs in the community, including chamber music performances in the homes of Black community members; Sunday morning chamber music performances at Black churches; music instruction for children living in homeless shelters; and opportunities for young Black musicians to sit alongside professional musicians in rehearsal and performance.

Armenta Adams was born in Cleveland, Ohio on June 27, 1936, to parents Albert and Estella Adams who loved music, especially classical music. When she was four years old and her brother Elwyn, seven, her parents arranged for them to take piano and violin lessons at the New England Conservatory of Music in Boston, Massachusetts, where they lived during the school year. [Elwyn Adams (1933-1995) became an accomplished concert violinist, concertmaster, and a professor of music at the University of Florida.]

Dumisani received a full scholarship to The Juilliard School of Music where she studied from 1954-1960, and from which she received both Bachelor of Science and Master of Music degrees, studying under revered pianist and teacher, Sascha Gorodnitzki. During her second year at Juilliard, she won the School's piano competition, performing Schumann's Piano Concerto in A minor with the Juilliard Orchestra. In 2005, she was named one of the "Juilliard 100" which honored distinguished alumni during the school's centennial.

Dumisani made her debut at New York City's Town Hall in 1960, later performing at Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, and the Metropolitan Museum of Art. She gave concerts across Europe under a Martha Baird Rockefeller Aid to Music award—which she was awarded twice—and in Africa, Latin America, and South Asia through sponsorship of the U.S. State Department, including a world festival in Senegal (1966) where she appeared along with Duke Ellington. Her international performances spanned twenty-seven countries on five continents. Upon her return from a state department tour, she was honored at a reception at the State Department attended by then-Secretary of State, Dean Rusk, in recognition of her contributions to international relations.

She was also a winner of the John Hay Whitney Competition, the New York Musicians Club Piano Competition, the Musical America Musician of the Year Award, the National Association of Negro Musicians Competition, and the first Leeds (UK) International Competition Special Prize. She has appeared at the Spoleto Festival in Charleston, SC, the Beethoven Festival in Carbondale, IL, and at the International Piano Festival at the University of Maryland as a guest artist in the Great Performer Series.

In retirement, Dumisani returned to Winston-Salem, NC to live and occasionally perform.

PREFERRED COMPETENCIES AND QUALIFICATIONS

Gateways Music Festival seeks a Vice President & Chief Development Officer with

- a commitment to the mission of Gateways Music Festival—to connect and support professional classical musicians of African descent and enlighten and inspire communities through the power of performance;
- a passion for and knowledge of classical music (orchestra or chamber music preferred);
- an ability to identify, cultivate, solicit, and steward individual and institutional donors including a record of major gift solicitations;

- broad knowledge of various fundraising revenue streams and functions, including major giving, annual fund, capital campaign, institutional and government grantmaking, and planned giving;
- an ability to manage and inspire staff, including oversight of the proposal and grant-writing process;
- financial acumen and an ability to develop and monitor budgets;
- excellent organizational skills including an ability to plan and prioritize with consistent attention to detail;
- exceptional communication skills across platforms (oral, written, presentation, etc.);
- an ability to network and make meaningful connections; and
- fluency with MS Office software suite and knowledge of common fundraising software applications.

A bachelor's degree (or equivalent experience) is required for this position. A music-related degree is desirable, but not required. At least four years of fundraising experience is required, and experience in a leadership capacity within or outside fundraising is highly desirable.

SALARY AND BENEFITS

Gateways Music Festival offers a competitive salary and [comprehensive benefits](#) offered through the University of Rochester.

LOCATION

The offices of the Gateways Music Festival are located in Rochester, New York. Gateways Music Festival is open to a flexible work environment and will consider a remote arrangement.

APPLICATION INSTRUCTIONS

All applications must be accompanied by a cover letter and resume. ***Cover letters should be responsive to the mission of Gateways Music Festival as well as the responsibilities and qualifications stated in the position prospectus.*** Review of applications will begin immediately and continue until the successful candidate has been selected.

The Gateways Music Festival and the University of Rochester are equal opportunity employers. All candidates are considered without regard to race, color, religion, national origin, age, sex, sexual orientation, gender identity, marital status, ancestry, physical or mental disability, veteran status, or any other legally protected characteristics.

To apply for this position, visit:

[Vice President & Chief Development Officer, Gateways Music Festival.](#)

To nominate a candidate, please contact Anne Johnson, annejohnson@aspenleadershipgroup.com or Kim Farr, kimfarr@aspenleadershipgroup.com.

All inquiries will be held in confidence.