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# The 21st Century Music Director: A Symposium

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**I**n August 2001, as reported at MusicalAmerica.com, Ronald Blum of the Associated Press wrote a story about symphony orchestra music directors. “Around the world, it is a season of farewells. At the end of this season, Seiji Ozawa, Christoph von Dohnányi, and Kurt Masur will leave the Boston Symphony, Cleveland Orchestra, and New York Philharmonic, respectively, and Wolfgang Sawallisch will depart the Philadelphia Orchestra after the 2002-2003 season.” Blum’s list of conductors changing in Europe included the Berlin Philharmonic’s Claudio Abbado and the London Royal Opera’s Bernard Haitink. If there was ever a time to take stock of the role of music directors in orchestras, this was the moment.

During the same month the article appeared, the Boston Symphony Orchestra (BSO) convened a symposium at the Tanglewood Music Center to grapple with the question of the role of orchestra music directors in the 21st century. The topic had been prominent for the BSO ever since it began its own search for a music director to follow the quarter-century tenure of Seiji Ozawa. The Tanglewood Music Center—the BSO’s summer home and educational arm—had discussed the topic as well in thinking about its training programs for conductors. With the broader field of symphony orchestras increasingly focused on the issue, it seemed an appropriate time to encourage and document a discussion by a group of experts.

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Tanglewood has also, throughout its history, been a place where people have come together to think about and discuss important issues relating to classical music. This symposium was an extension of that tradition.

Approximately 30 music directors, musicians, orchestra administrators, managers, trustees, and funders attended the two-day symposium. Co-hosts Peter Brook (BSO board chair), Mark Volpe (BSO executive director), and Ellen Highstein (director of the Tanglewood Music Center) spoke about the importance of the symposium and the reason for convening it.

## **Trends and Market Forces**

There are various trends and market forces changing the way orchestras operate. A number of these are external to the organizations:

- ◆ Audience patterns are changing and, in many places, demand for the symphony product is down.
- ◆ There is increasing competition from other forms of art and entertainment.
- ◆ Evolving technology is increasing the options for the delivery of music both within, and especially outside, the concert hall.
- ◆ A changing urban landscape, with new demographics, calls for new roles and responsibilities for orchestra institutions.
- ◆ In many places, there is a greater focus on education and community concerns.
- ◆ Orchestras currently face great economic pressures.

Some of the trends and forces shaping change are internal:

- ◆ Power is being redistributed within orchestra institutions.
- ◆ Musicians are playing many roles within their organizations, beyond the traditional ones of playing concerts.
- ◆ There is less reliance on traditional top-down authority and leadership.

These trends have the potential to alter the role of the music director, as well as the roles of others who have the responsibility of leading orchestra organizations.

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## **One Size Does Not Fit All**

The group acknowledged that there is no single response to questions about the role of the music director in the 21st century.

- ◆ Orchestras are not dealing with a single monolithic problem. Each is dealing with a different mix of challenges.
- ◆ The realities orchestras face vary according to their size, their character, and their communities.
- ◆ The role of the music director, and the way that role is perceived, will differ for major international orchestras, community orchestras, and those in between.
- ◆ Even when the external forces shaping orchestras and music directors are similar, the responses will vary widely.

For example, what is the music director's appropriate role in responding to community concerns?

- ◆ For a major orchestra, the answer may well be that this is a minor part of the job. The role of music director in such an organization focuses on maintaining and building musical excellence at the highest level. The orchestra may require many things from its leadership in the area of community outreach, but generally this will not be the primary focus of its music director, who often does not possess, nor is willing to pursue, the proper grounding for this role.
- ◆ In a smaller orchestra, building musical excellence is also important. But the music director of a smaller orchestra must be more involved in such other activities as building community connections, meeting with the city council or the Rotary Club, or taking an active role in educational activities.

## **The Cult of Personality and Evolving Leadership**

We live in a society in which the cult of personality is highly developed. The music director fills the role of public personality for an orchestra. That fact feeds a number of trends:

- ◆ Many conductors believe that they should build their careers and name recognition by appearing widely throughout the world.
- ◆ There is a perception of a shortage of star talent among conductors, and also that these individuals operate in a "seller's market."
- ◆ There is competition among orchestras and communities to secure the services of the top talent.
- ◆ There is little pressure for the music director to "stay at home" and build the orchestra institution.

- ◆ Many individuals hold multiple music directorships.
- ◆ There is a public perception that the music director is (or should be) the “leader” of the institution.

At the same time, there is a trend among orchestras to become more inclusive in the way they are managed, governed, and led and to develop new kinds of power-sharing arrangements. This participatory culture can cause confusion in an institution in which the music director is perceived, at least publicly, as the leader.

- ◆ Who is really in charge?
- ◆ What is the relationship among the music director, the executive director, and the board chair? Does this so-called three-legged stool really work?
- ◆ Can someone who is present in the community only 10 to 15 weeks a year really be the sole leader of the institution?
- ◆ What roles might musicians play, and what new power-sharing configurations are appropriate?
- ◆ Are musicians willing to assume the new roles that are being contemplated for them? As an example, do they really want to be involved in peer review of their fellow musicians?

This seems to be a time when internal relationships are shifting and must be defined institution by institution. The profile, expectations, and job description of the music director must be carefully worked out in relation to others in the institution and customized for each situation.

## **Training**

The changing landscape has implications for training. Conducting students often receive inadequate preparation for the many roles, responsibilities, and expectations orchestras have for their music directors. Conservatories and other training institutions might address this issue, and several are beginning to modify the ways in which they prepare people for the field.

But there are challenges. It is absolutely essential for conservatories to concentrate on the musical elements of conductor training, which involves a lot of time. Conservatories cannot graduate people who are deficient in these areas, so artistry appropriately becomes the main focus of a curriculum. Conducting students must understand that musical excellence is a prerequisite for developing a career, and their teachers also want to focus on music. Even if conservatories were to provide ample opportunities to garner knowledge and experience

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beyond musical training, students often would not take these other areas as seriously while they are in school.

- ◆ One area is leadership. A music director needs to know how to inspire and lead 80 to 100 players and how to mobilize section heads and others in service of that goal. But leadership is not a central part of a conductor's training.
- ◆ Another area is program planning.
- ◆ Others include dealing with the media, designing educational programs, and learning how to improve the level of orchestral playing through hiring, firing, promotions, demotions, and so on. Within the context of a unionized ensemble, the latter can be very sensitive.
- ◆ Familiarity with labor issues and understanding the overall financial structure of orchestras may also be important knowledge areas for music directors.

Most of this extra training will probably not happen in conservatories. Internships, on-the-job training, mentorships, and mid-career opportunities for learning are important. Much as lawyers who find that law school did not really prepare them for their professions, conductors (and musicians generally) may need ongoing programs of continuing education to address the real challenges they will encounter on the job. Experienced artist managers can play an important role in helping conductors understand and interpret the realities and mandates of the field. But there may be a need for more formal vehicles. Most major business schools have training for young and mid-career executives. Would something similar be appropriate for music directors, or is the making of a music director simply too idiosyncratic for any one formula?

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## What We Can Learn from History

Joseph Horowitz was asked to prepare for the symposium a history of the music director position in the United States. In looking at orchestras in Boston, Chicago, Philadelphia, and New York, as well as the Theodore Thomas Orchestra—the first full-time orchestra in the United States—Horowitz identified certain trends that were assets in orchestras of the past:

- ◆ Conductors stayed at home and built their ensembles artistically.
- ◆ Conductors served as missionary educators introducing audiences, often for the first time, both to the symphonic canon and to important new music. This music was not as widely available outside the concert hall as it is today.

- ◆ Conductors were regarded as the cultural leaders of their communities. This enhanced the institution's visibility and gave it an important place in the life of the community that most orchestras do not occupy today.

Changes have occurred, and this profile of the music director no longer applies. A new structure is evolving. On the artistic side, the idea was put forward that musicians could be more involved in artistic planning. The use of a broader artistic staff, including artistic advisors and consultants, must be acknowledged as playing a larger role in supporting an often absent music director.

## Musical Excellence

What is the place of musical excellence in the job description of a music director? Most agreed that it is the very core of the description, and that the fundamental responsibility of the music director must be building the musical excellence of an orchestral ensemble. Several participants who had been through music director searches recalled formulating broad profiles and job descriptions for new music directors only to realize that no one had all the desired attributes. Musical excellence, combined with real leadership ability, turned out to be the fallback and primary criterion.

One musician from a major orchestra recounted how, in the process of developing the ideal profile, desired attributes eventually gave way to this single requirement:

*“... the fundamental responsibility of the music director must be building the musical excellence of an orchestral ensemble.”*

The committee convened and we discussed what we were looking for in a music director. The musicians wanted someone who would raise the artistic level of the orchestra even beyond what we are accustomed to. Board members were looking for someone who could walk into a room and galvanize donors to write bigger checks. Management wanted someone who would tend skillfully to personnel issues, planning seasons, and associated administrative tasks. Some people wanted a music director who would spend a lot of time in town working for the orchestra. Others said it should be someone who could communicate well in the community—perhaps an American. A few thought it might be nice to find a rising star whose stardom could grow to match that of the orchestra. But in the end, as we distilled the attributes down and when we looked at a list of 100 potential candidates, the list shrank rapidly as we decided the one most important factor we needed was a truly great musician. We could give up on a CEO, a community spokesperson, a fundraiser, but we could not give up on someone who could make music at the highest level—someone whose artistic excellence would propel the orchestra to new heights.

Two other orchestra representatives concurred:

A great conductor has the most inscrutable kind of skill, an elusive and special kind of thing. It is probably better and more important for him or her to be on the podium searching for musical truth than at the Rotary giving a speech.

We have to remember that a great conductor never stops studying and spends many hours each week with scores. It is not a situation in which one learns technique, artistry, and repertoire as a student and then the learning process is over. They are lifelong students of music.

### **Implications of the Musical Excellence Paradigm**

If musical excellence is key, and if the growth of a musician/conductor is itself a life's work, then there may be some obvious corollaries:

- ◆ The so-called “music director” may appropriately function more as a chief conductor than a true music director in many institutions, given the limited available time to attend to the myriad tasks and responsibilities required in the modern orchestra. This individual might be the one charged with preserving and enhancing musical excellence, while another person would take on the missionary role of outreach and education, as well as other functions.
- ◆ Given the realities of the field today, the individual will probably not be in residence for the majority of the season, thus further reducing the time available for extramusical activities.
- ◆ The power dynamics of an orchestra are complex, and the music director is not a CEO in the traditional sense. The perception of him or her as the single leader with total and exclusive authority must be corrected.
- ◆ The more extended responsibilities that one might want from a music director need to be shared among numerous individuals (assistant conductors, artistic administrators, musicians) including some who may not now be in the orchestra institution.
- ◆ If the mandate is musical excellence, then perhaps other things, such as giving the individual more rehearsal time, will need to change in order to make that goal easier to achieve.

### **Other Forms of Excellence**

As the discussion of musical excellence progressed, many questions surfaced. What is the consequence of holding out musical excellence as the paramount criterion in choosing a music director? The financial investment an orchestra makes in a music director is generally considerable. Are there other returns they should seek for that investment? Should orchestras make investments in good halls, customer service, and community service, to name a few? The list of

desired attributes in a music director beyond musical excellence might also be long, and might include leadership ability, communication skills with the broader community, skill in educational programming and mentoring, and organizational management skills.

The conversation became heated when it was argued that large investments in marginal increases in musical quality might not be in the best interests of the institution because the money might be needed elsewhere, and that a diminishing number of people in orchestra audiences can even distinguish the differences

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between great and good. The response to this assertion was swift. According to one of the music directors present, “As soon as we start underestimating audiences, we are making a serious mistake.” One of the funders, in asserting a different point, cited recent research commissioned by the Knight Foundation that indicates that many audience members do not even list excellence of performance as a primary incentive for attending a concert. Others countered that people may think they cannot tell the difference, but often they can.

Certainly for every incremental improvement, an orchestra will have to increase its financial investment. Orchestras need artistic, financial, and institutional stability, and they should not aspire to a level of artistry that they cannot sustain. An orchestra must do the best it can with the resources it has, and it must face choices wisely and realistically.

## **The Commitment to Audience and Community**

**Audiences:** It was suggested that in developing a profile for a music director, selection committees would be wise to consult more with audience members. The Knight Foundation-sponsored research cited earlier indicated that large portions of today’s classical music audiences have very little musical background. Further, the research indicates that there appears to be little correlation between audience members’ levels of enjoyment of concerts and their levels of musical training. Finally, audiences attend concerts for many reasons, only some of which relate to the singular high quality of the performance. If ticket sales are becoming a problem in many orchestra institutions, should there not be a clearer focus on how audiences can be better served? Might an investment in a music director who is less distant from audiences be more prudent in some cases (especially if musical excellence is still reasonably high)? Or is meeting audience needs someone else’s job?

**The Community:** This view was amplified by a funder who said that the musical quality of an orchestra is only one criterion used by many foundations in determining grants. This foundation, for example, is deeply focused on the orchestra’s role in the community, and its ability to reach out to a broad segment of that community. Perhaps this is not the music director’s job, though the community sees the music director as the institutional leader and so takes cues



from the way that person behaves. Even if the music director should not be focused on community concerns, the question still comes down to resources—both financial and human. What kinds of resources will the institution devote to audiences and community? Is it more important to tour Europe with a well-known music director or to perform in local neighborhoods? In the end, it may depend on the orchestra and its priorities.

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## **Broadening the Team**

Another funder acknowledged the importance of both musical and nonmusical goals for the orchestra institution and spreading responsibility for these goals among a team of individuals:

Orchestras today clearly must have multiple goals, and they need to find multiple structures and various individuals to carry out these goals. Whenever you try to optimize on several characteristics, you won't find someone who is A+ on all of them. Inevitably, if artistic merit has to be A+ for the music director, then you will need to find other ways to offload other functions. You don't need to give them up.

## **Training and Career Development**

What is the ideal training for a music director? A small subgroup from the symposium came up with an outline for discussion:

### *Artistry*

- ◆ Study of instruments, piano,
- ◆ Composition, ear training,
- ◆ Repertoire, including opera,
- ◆ Score analysis,
- ◆ Singing (rhythm and pitch). It is important for conductors to be able to demonstrate to the orchestra players through singing.

### *Cultural literacy*

- ◆ Contextualization of musical content, with high degree of broader cultural understanding (literature, history, visual art, architecture, theatre, etc.).

### *Physicality of conducting*

- ◆ Study of movement,
- ◆ Gestural grammar.

***Podium time***

***Understanding orchestra operations and activities*** including:

- ◆ Labor issues,
- ◆ Personnel issues and how to manage them,
- ◆ The financial structure of orchestras,
- ◆ Education (adults and young people),
- ◆ The relationships among music director, management, and board,
- ◆ Fostering the idea of giving back to art itself.

***Other***

- ◆ Serving as an ambassador of an orchestra and a city,
- ◆ Dealing with the world of artist managers,
- ◆ Dealing with the media (print, TV, radio),
- ◆ Understanding the recording industry,
- ◆ New media and its potential impact on the distribution of music,
- ◆ Intellectual property issues,
- ◆ Interview skills.

Not all of this training can occur in a conservatory or even while an individual is in his or her “student” period. But there are various forms of preprofessional training possibilities including:

- ◆ Workshops,
- ◆ Apprenticeships,
- ◆ Internships,
- ◆ On-the-job mentoring. (Mentoring, though rare, could be offered both by individual conductors, from an orchestra itself, and from others in the business.)

Two additional suggestions were made about connecting training institutions more closely to orchestras:

- ◆ Leaders of musical training institutions should be in contact with those who actually run symphony orchestras, just as law professors tend to be well-connected with firms that do the hiring.

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- ◆ Orchestras might look to conservatories to provide cover conductors from their graduating classes. A young person coming in to cover for several weeks would learn a great deal, and the orchestra would gain a talented young person as a potential replacement in an emergency.

## **Recruitment and Selection**

Another small group discussed an appropriate process for recruiting music directors.

### ***Formulating a vision for the orchestra***

- ◆ The process must begin with the orchestra clarifying its vision for the future. How does it see itself in five to ten years, and how should a new music director play a role in achieving this vision?

### ***Process of selection***

- ◆ The process of selection must be clearly articulated so that everyone in the orchestra institution (and those outside who are interested) understands it.

Questions to be answered might include:

- ◆ Will there be a selection committee? How will it be composed and who will decide who serves? What is its role?
- ◆ Who will make the final decision?
- ◆ Who will be consulted in the process and when?
- ◆ How will opinions be solicited?
- ◆ What role will musicians have—not only those on the selection committee, but others as well? (Would a conductor be hired whom the majority of musicians did not want?)
- ◆ Will all candidates be required to guest conduct?
- ◆ What information will be shared with press and public, and when?
- ◆ Who will be spokesperson?
- ◆ Who will meet with the candidates and when? (This often cannot be an ironclad rule because some candidates will not allow themselves to be official candidates until the job is offered so interviewing has to be a quiet process, often with a small subgroup).

### ***Selection Committee***

- ◆ The committee is generally composed of a mix of musicians, trustees, and management.

Questions to be answered might include:

- ◆ Are musicians appointed by peers or selected in some other way?
- ◆ How are decisions made (by majority vote, consensus)?
- ◆ How often will the committee meet?

### **Job description and profile**

- ◆ The job description describes the tasks and responsibilities associated with the position, as well as the reporting structure.
- ◆ The profile describes the attributes of the person to be hired.
- ◆ Residency requirements (if important): For some orchestras, specifying the minimum number of weeks of residence, as well as conducting, may be important.

### **Special challenges**

- ◆ An orchestra is *always* looking (or should always be looking) for its next music director even when it is not in a search. This means that the selection of guest conductors has a special importance. Sometimes the current music director is not helpful in this process for obvious reasons.
- ◆ The press can be a detriment to a smooth process, spreading incorrect speculation, scaring off candidates, or undermining a “normal” conducting opportunity by raising the stakes so high that the candidate does not perform well.

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It was generally agreed that musicians today are increasingly driving the process of music director selection and that their strong involvement can be a genuine benefit to orchestra institutions.

## **Institutional Structure and Authority**

A third group dealt with the question of institutional structure and authority.

- ◆ How should orchestras be led and by whom?
- ◆ How does the music director fit in?

The group posed six templates of organizational structure as follows:

**Musician-run orchestras.** This model is found mostly outside this country in such cities as Vienna, Berlin, and London. The Orpheus ensemble in the United States, though a chamber orchestra, has attributes of this model. So do many orchestras that have been restructured from bankrupt predecessors, such as those in Colorado and Louisiana (though these have evolved toward more

traditional structures as they have moved away from their initial entrepreneurial phases to those of maturing businesses).

**Conductor as CEO.** This was a more common structure in the early days of orchestras in the United States. The conductor was the autocrat who commanded the orchestra, had complete artistic control, and worked with a board and manager who supported him. Birmingham, England, had something similar more recently, though does not today.

**Artistic Director or General Director.** This model is more common in opera companies or smaller organizations such as chamber music festivals. A single person at the top has both artistic and administrative people reporting to him or her. The individual can be a conductor, administrator, or even a scholar. In an orchestra, a general director might hire all the guests, including a chief conductor, though perhaps not make the personnel decisions among orchestra members (this might be the role of the chief conductor).

**Music Director with additional artistic support (creative chair, dramaturg, artistic administrator).** With the trend toward absentee music directors, there is increasingly a need for additional people to support the artistic planning side of orchestra operations. This is particularly the case when complex, thematic, and/or highly creative programming is involved.

**Three-legged stool (board, music director, executive director).** This overused metaphor describes what has been the most common structure for American orchestras in recent years. It suggests a shared power arrangement among the volunteer head, the administrative head, and the musical head. There are often tensions—especially between the two latter positions—over who really has authority to make decisions that straddle the line between artistic and administrative.

**Four-legged stool (musicians added into the mix).** With musicians assuming greater responsibilities, the conventional three-legged stool appears to be evolving into one in which the musicians play an increasingly prominent role. Their involvement in the selection of music directors is an example of this trend.

Which of these models makes most sense for orchestras today and how does the music director's role influence that structure?

- ◆ If the music director does not have the time to tend fully to the artistic side of the operation (especially if he or she is in residence only a short time each season), then musicians should have a strong voice in artistic policy and procedure. It should never be assumed that the music director speaks for the musicians.

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- ◆ Wholly musician-run orchestras, on the other hand, have proven to be largely unstable organizations in the United States. The demands of fundraising and administration require specialized expertise and a lot more time than musicians can or are willing to give, generally speaking.
- ◆ Non-musician board members in musician-run organizations worry about the relationship between authority and accountability. (Will the musicians assume legal liability for their actions?) There is also sometimes a misalignment between empowering and enabling (i.e., are musicians qualified to do the jobs that the power structure gives them?).
- ◆ In the three-legged stool model, orchestras have often found a misalignment between authority and expertise. Those with the legal authority to make decisions—trustees—often know the least about the business.
- ◆ In the four-legged stool model, there are some inherent tensions in making “labor” a part of the governance and decision-making structure, but it has been accomplished successfully in many organizations.

If orchestras are to make the transition from the three-legged to four-legged stool model, which many at the symposium endorsed, several things have to happen:

- ◆ The process must be intentional. Orchestras cannot drift in the direction of musician empowerment, but must be explicit in how they will accomplish the change.
- ◆ The music director must understand and buy into the change and the structure.
- ◆ The process must be accomplished slowly through education and commitment to change on the part of all parties.
- ◆ The orchestra must be personalized and humanized.
- ◆ Change is effected more smoothly by finding ways to use the talents of musicians more creatively (e.g., through service conversion, on planning committees).
- ◆ There must be clear definitions of responsibility and authority.

***“Orchestras cannot drift in the direction of musician empowerment, but must be explicit in how they will accomplish the change.”***

## What Needs to Change

Change is inevitable in the orchestra field, though it occurs slowly. Participants identified four areas of change that are critical to the 21st century world of music directorships:

**Orchestras must develop profiles for their music directors that directly relate to the vision, needs, and capacity of their organizations.** There is no single profile of the perfect music director. An individual is ideal only *in relation* to a specific orchestra in a specific community. The cult and prestige of a star personality is alluring. But orchestras should ask themselves the key questions: Who are we? Who do we want to be? What can we realistically achieve? What sort of person can help us realize our aspirations?

**The job descriptions and expectations for music directors must be ambitious but realistic.** During the symposium, participants discussed two rhetorical questions. Do we expect too much from our music directors? Do we expect too little? Both are often true. The expectations that many have built up about music directors are unrealistically molded by a time when music directors stayed at home, built their orchestra institutions, had complete artistic control, and did not have to deal with today's harsh financial realities. We cannot have the same expectations today. But we must expect music directors to fulfill the responsibilities established by a mutually agreed job description, and we should expect the field to provide music directors with the proper preparation to do so.

**The structure and authority arrangements within the orchestra must continue to evolve.** Music directors are often treated as though they have enough time and a large enough mix of talents to lead an institution in multiple areas. Even in the artistic realm, this is often not fully possible. Roles and responsibilities need to shift. Musicians are taking on new and expanded roles and responsibilities in some institutions. But orchestras must also be open to the fact that new categories of people may be required in their organizations to get the job done.

**The training of conductors must change.** In particular, post-conservatory training must prepare conductors for the brave new world of music directorships in 21st century symphony orchestras. In the future, opportunities and structures may be required to fulfill these needs that go well beyond the training opportunities that now exist.

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The symposium began with representatives of the Boston Symphony Orchestra discussing the inevitable changes that will occur as a result of the departure of a long-term, charismatic music director. As the symposium ended, other participants acknowledged that their institutions also face the inevitable uncertainty that comes with turnover in the music director's position. What will the future hold for these orchestras? It is too soon to tell. What is clear is that

changes are inevitable, and to the extent that orchestras can shape these changes, they will be blessed with stronger institutions in the decades ahead.

## **Participants**

The Boston Symphony Orchestra and Tanglewood Music Center express their gratitude to those who participated in the symposium. Titles and organizational affiliations of the participants were current as of the date of the symposium.

**J. Thomas Bacchetti**, executive director, Colorado Symphony

**Melanie Beene**, program director, The James Irvine Foundation

**Carmelita Biggie**, committee member, Helen F. Whitaker Fund

**Alan Black**, principal cellist, Charlotte Symphony Orchestra

**Paul Brest**, president, The William and Flora Hewlett Foundation

**Peter A. Brooke**, chairman, Boston Symphony Orchestra

**Gary Burger**, program director, Community Partners Program,  
John S. and James L. Knight Foundation

**Peter Cummings**, chairman of the board, Detroit Symphony Orchestra

**Roberto Diaz**, principal violist, The Philadelphia Orchestra

**Jo Ann Falletta**, music director, Buffalo Philharmonic Orchestra and  
Virginia Symphony

**Miles J. Gibbons, Jr.**, executive director, Helen F. Whitaker Fund

**Nancy Glaze**, director, Arts Program, David & Lucile Packard Foundation

**Marian A. Godfrey**, director, Culture Program, The Pew Charitable Trusts

**Ellen Highstein**, director, Tanglewood Music Center

**Joseph Horowitz**, historian, writer, artistic consultant

**Edna Landau**, managing director, IMG Artists

**Keith Lockhart**, conductor, Boston Pops; music director,  
Utah Symphony Orchestra

**Michael Morgan**, music director, Oakland East Bay Symphony

**Lowell J. Noteboom**, chairman of the board, Saint Paul Chamber Orchestra

**Joseph Polisi**, president, The Juilliard School

**Joseph Robinson**, principal oboe, New York Philharmonic



**Don Roth**, president-elect, Aspen Music Festival and School

**Robert Spano**, music director, Brooklyn Philharmonic Orchestra;  
music director designate, Atlanta Symphony Orchestra

**Roland Valliere**, executive director, Kansas City Symphony

**Mark Volpe**, managing director, Boston Symphony Orchestra

**Karen Wolff**, dean, School of Music, University of Michigan

**Edward Yim**, director of artistic planning, Los Angeles Philharmonic