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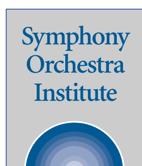
Pure Gold: The Fleischmann–Lipman–Morris Debate of 1987-89



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Pure Gold: The Fleischmann–Lipman–Morris Debate of 1987-89

Harmony *is published as a forum for the exchange of ideas and insights about symphony orchestra organizations. As noted in the inaugural issue, there is a relative paucity of printed expression about the dynamics of these interesting organizations. However, some penetrating views—and exchanges of views—are part of the printed record and are as thought-provoking today as when first published. For younger musicians, professional and conducting staff employees, and board members who are relatively new to their duties, a first-time reading of these historical insights should be especially illuminating. For old-time managers, musicians, conductors, board members, and other volunteers who are familiar with our selections, we believe that, like classical music, enduring value generates new enlightenment with each reading.*

To initiate this republishing policy, we present a summary of the great coast-to-coast debate initiated in mid-1987 by Ernest Fleischmann, then (and still) the Managing Director of The Los Angeles Philharmonic. Samuel Lipman, the editor of The New Criterion *and now deceased, challenged Fleischmann's views, and the debate was on, soon to be joined by Thomas Morris, then (and still) the Executive Director of The Cleveland Orchestra. The debate concluded with a symposium on symphony organizational issues held in Cleveland in early 1989, as reported a few months later in* Symphony. *We have organized into about 15 minutes of reading the essence of this exciting 20-month exchange of creative thought about symphony orchestra organizational issues. We hope each reader will find this summary entertaining as well as educational.*

We are also pleased to add the contemporary commentary of two of the three primary participants—Messrs. Fleischmann and Morris. –Publisher

Fleischmann's Community of Musicians

It was in 1987, just nine years ago this spring, that Ernest Fleischmann, Managing Director of The Los Angeles Philharmonic, concluded his commencement address to graduates of the Cleveland Institute of Music with the following exhortation:

> As . . . graduates . . . who have worked so long, so hard and so well [and] who deserve the warmest congratulations of all of us present here today, as you prepare to enter this demanding, perplexing, enticing

and voluptuous mistress of a profession that is part craft, part art, part sport, part magic, as you contemplate your musical future with what I trust is profound seriousness, I really need to ask you to commit a crime. I want you to become arsonists, yes, arsonists, to join me and lots of musicians, administrators and trustees in setting the symphony orchestra ablaze. If the music we care about so deeply is to survive, we must accept that the orchestra is burnt out, but from its ashes something infinitely richer, more varied, more satisfying can arise if we all work together to create it—ladies and gentlemen, the symphony orchestra is dead—long live the Community of Musicians.

Early in his speech, Fleischmann observed:

. . . in the United States, for a long time, musicians held their orchestral positions at the whim of a dictatorial music director, even though some of these dictators . . . were magnificent conductors. Then, too, with the rise in importance and power of the Musicians Union, the AF of M, orchestral managements increasingly locked horns with musicians and in many places were faced with unfortunate "them and us" situations. For the musicians, life even in some of the great orchestras became increasingly frustrating: repetitive or boring repertoire, loss of musical identity, particularly for string players, incompetent conductors, bad halls, not enough money, much stress. No life for a real musician this, with little opportunity to develop as an artist, let alone as a human being.

Dissatisfaction, frustration, antagonism, boredom—all these still exist among musicians in orchestras everywhere . . ..

. . . there is an acute shortage of conductors who . . . are inspiring leaders, and there is just as great a shortage of administrators who possess artistic vision and imagination, as well as fiscal responsibility and sharp negotiating skills.

. . . tradition and pride alone do not make for a full musical life in the long run. They, too, tend to get eroded by repetition, boredom, lack of challenge and lack of opportunity for self-expression.

". . . with some measure of thoughtfulness and a large amount of goodwill . . . we can make life in orchestras truly stimulating and fulfilling for the musicians . . ."

. . . with some measure of thoughtfulness and a large amount of goodwill on the part of musicians, managements, unions, boards of trustees and government agencies, we can make life in orchestras truly stimulating and fulfilling for the musicians and richly rewarding for our audiences. But . . . we need to shed some of the traditionally accepted notions about the shape, the structure of orchestras, their schedules, their duties . . .

> . . . what we need is a new structure; a structure that will allow for the committed involvement of everyone concerned with our musical progress: musicians, conductors, composers, administrators, trustees and even politicians. It's a structure that will instill a new sense of pride and fulfillment in musicians, and will bring renewed artistic, spiritual and educational rewards to our audience-constituency.

Fleischmann then described his "Community of Musicians":

> . . . what can we do to make a life in music more fulfilling, more stimulating for the talented musician in order to attract her or him to a symphony orchestra, and at the same time provide a more valuable, interesting and exciting musical service to our audiences? I think there are ways of doing this—and they begin by developing the rather rigid structure of the traditional symphony orchestra and turning it into a more flexible Community of Musicians.

Fleischmann's Community of Musicians would consist of 140-150 players which would include very much enlarged string sections and somewhat enlarged brass, woodwind, and timpani/percussion sections. The Community would often be the result of combining now separate musical ensembles operating in a metropolitan area, as opposed to the singular expansion of the area's central symphony orchestra. The Community would have an "expert" administrative group, the costs of which would be less than the aggregate administrative costs of the combined organizations.

The "golden pond" of musicians would be drawn upon to provide a wide range of musical services (symphony repertoire; opera and ballet; and chamber music) executing exciting, diverse programs widely throughout the community, along with an equally broad range of audience development and educational services for all ages, which would provide teaching as well as performing opportunities for musicians. Proportionally greater time would be given to rehearsals vs. performances to ensure presentations of the highest quality. Central music direction would be in the hands of a music director who would have the assistance of specialists, particularly for new music and chamber repertoire. And ethnic, folk, jazz, and other popular music would be integrated into the Community's programming. The Community would be able to "perform a quality and range of cultural and educational services for our audiences that the traditional symphony orchestra is just not able to achieve," said Fleischmann.

One wonders if the Cleveland Institute's faculty, as they listened intently to Fleischmann's remarks on that May day, were pleased—or horrified—in having just awarded an otherwise much deserved honorary doctorate. The record is not clear. But over the next 21 months, wide ranging discussion of Fleischmann's views took place, some of which reached the print media.

> **"It seems to me that the American symphony orchestra as a genus . . . is imperiled on the one hand by its isolation from the people and on the other by its clawing scramble [however critical] for economic parity and/or survival . . . I have had in mind for some years, utopian to be sure, an ideal 'Musical Arts Society' which would embrace all musical activities and all areas of performance . . . This association of musicians would stimulate the interest, involvement, and vitality of its participants by a wide range of performance projects (symphony, opera, ballet, oratorio) including, importantly, chamber music and solo repertoire . . . [and] . . . more essentially, it would be associated with wide-ranging educational projects—those serving the interested and gifted amateur no less than the young and intended professional. For it is only by this flow between amateur and professional and student and teacher, that the arts may become a functioning part of human life and society, and professionalism hold its 'true love' and integrity . . . This sort of Society of Musical Arts might someday number two hundred or more musicians, for some could be touring while others recorded, played operas, symphonies or recitals, and still others 'gave' lessons or 'conducted' seminars . . . so much for Utopia! . . ."**
>
> Robert Shaw
> "The Atlanta Symphony Orchestra: Retrospects and Prospects"
> *The Atlanta Historical Society Bulletin, 1977*

Lipman: The Orchestra is Alive But . . .

A leader in the reaction to Fleischmann's proposals was Samuel Lipman, founder and publisher of *The New Criterion.* Although well known as a music critic for some 20 years, Lipman—who died last year—was perhaps better known as a staunch and passionate advocate of "high art" and the continuing need within society to elevate taste through education. In the September, 1987, issue of his journal, in an article entitled "Is the symphony orchestra dead?," Lipman took issue with Fleischmann, accusing him of complete "utopianism" in arriving at "rather unpleasant proposals" in his "widely circulated" speech.

Lipman rather succinctly and somewhat cynically summarized Fleischmann's proposals and particularly criticized them for the administrative, as well as the economic, concentration which would be inherent in a "Community of

Musicians." However, although Lipman was vehemently opposed to Fleischmann's solutions, he implicitly agreed with Fleischmann that symphony orchestra institutions faced serious problems. Lipman attributed these problems primarily to broader societal, cultural, and sociomusicological externalities, but placed the internal organizational problems on the shoulders of poor conductors and merchant administrators.

After summarizing the Fleischmann speech, Lipman commenced his response with a scathingly incisive description of the "plight of serious music" and the impact on symphony orchestra institutions:

> There are many elements in this plight: a decline in audience sophistication, at once caused by and resulting in an increased concentration on already-known and crowd-pleasing repertory; the complete failure over the past half century of avant-garde composition, both acoustic and electronic, to win a place in the minds of musicians and in the ears of serious music-lovers; the almost total loss of confidence in the idea that the writing of music is a craft requiring fundamental and structured training; a shortage of new performing celebrities perceived to be of historical importance; the continuing encroachment of academic musicology on the standard repertory, an encroachment (in the manner of the killer bees) now progressing into Beethoven and moving forward in time at the rate of a decade every five years or so; a management revolution in which administrators are replacing practicing musicians as artistic policy makers; and finally the weakening of any future audience through the inability of our society to prescribe a serious course of education for the young in the humanities, including the study of great music . . . All of these circumstances are now focused on the symphony orchestra, the most successful, visible, and vulnerable of our musical institutions . . ..

"For the large majority of orchestras not as yet in parlous financial straits, . . . profound and nagging questions about artistic purpose can no longer be hidden in the clouds of self-congratulation and local boosterism."

Later in his essay, Lipman rather perceptively described some of the internal issues affecting symphony orchestra organizations and their corrosive effect on artistic purpose:

> . . . American orchestras are now widely seen to be beset by troubles. Overall, the playing of our best ensembles seems rather less tonally integrated and refined than in the past; in the most rosy assessment, a general gain in reliability has been offset by the tendency for different orchestras to sound alike rather than artistically distinct . . . But the most immediate troubles have been

> financial, usually triggered by difficult labor negotiations . . . For the large majority of orchestras not as yet in parlous financial straits (though even here high wage costs and restrictive work rules exert strong pressures on balance sheets), profound and nagging questions about artistic purpose can no longer be hidden in the clouds of self-congratulation and local boosterism.

Lipman then returned to the rhetorical question which titled his essay, asking " . . . is the symphony orchestra dead?" He responded:

> . . . is the symphony orchestra dead? The answer to this question must be no. The symphony orchestra is very much alive . . . [but] the fact that [it] is alive and is performing a vital cultural function does not mean that its present condition is either healthy or happy. The problems with orchestral life, and with musical life as a whole, are great. As I have tried to make clear, they stem from internal difficulties in the musical creativity of our time, and from the way the resultant artistic vacuum has been filled by extraneous economic and social forces. The scale of universal public success on which symphony orchestras are expected to operate is too large; the quasi-commercial success they must achieve in order to be perceived as legitimate is unrealistic . . ..

"The problems with orchestral life . . . stem from internal difficulties in the musical creativity of our time, and from the way the resultant artistic vacuum has been filled . . ."

Lipman concluded his essay by suggesting that more musician involvement and greater artistic leadership—as opposed to merchandising skills—would solve the problems of symphony orchestra organizations:

> . . . it is time for musicians to take their futures in their own hands, by demanding that conductors be chosen for their musical skills rather than for their European celebrity status. They must also take seriously the problem of contemporary composition; this can only be done by performers demanding new music that they, as musicians, can love. There is nothing wrong with musical life that serious conductors in charge of great orchestras, playing new compositions of permanent value, cannot cure. In any case, there is little likelihood that our salvation will come from administrators whose skills lie entirely in the merchandising of that which has already become famous somewhere else.

Henahan: A Sickness Unto Death

On the heels of Lipman's essay, Donal Henahan, in the Sunday, September 13, 1987, issue of *The New York Times*, added his own insights into the organizational issues confronting symphony orchestra institutions:

> What we are seeing is an acceleration of a trend that has been going on for a generation in orchestral life. It is a rare conductor of any status today who cannot hold several posts simultaneously . . . The result of such time-sharing is that orchestras can claim celebrated conductors as their own without having to pay the price of exclusivity, which few modern-day conductors would agree to, in any case.

He then paid tribute to the leadership genius of George Szell:

> George Szell could have handled the complexities of the Apollo space program . . . [but] the day of the super maestro has gone . . . but the reason has less to do with administrative complexity than with the triumph of labor unionism, which has diminished the autocratic conductor's hiring and firing power.

He then noted in detail some key organizational issues:

> Beyond the reality of time-sharing conductors, a more significant splintering of the orchestra has been taking place in recent decades, an unexpected result of the musicians' own success in attaining job stability. As [orchestras have] achieved or approached the ideal of 52-week employment, year-around audiences have had to be found, a search that has often filled the musician's time with routine, artistically shallow or otherwise frustrating activity . . . Partly to offset the debilitating boredom of a life largely given over to repetitious rehearsal and performance of feeble or too-familiar music, orchestras have been trying to branch out into chamber music, recitals, and special-interest programs . . ..

Henahan then carried forward a Lipman theme:

> Still, many observers of the orchestra, including some players . . . continue to detect a malaise in the institution. Many critics, especially . . . composers and performers of new music, diagnose the trouble as a sickness unto death . . . [arts administrators] have sold the American public on the need for quantity in music rather than quality, on the necessity for glamour at the podium and on the crippling belief that music is a product that must be promoted, advertised, and devoured like so much fast food.

Henehan then concluded:

> Orchestras would be better off . . . to do what they have always done best and trust that an audience for that best continues to exist.

The Fleischmann and Lipman Exchange

Within a few months, Fleischmann wrote a letter to *The New Criterion* taking Lipman to task for the high-minded "surprising naiveté" expressed in his essay. After responding element-by-element to Lipman's criticisms of his ideas and proposals, Fleischmann ended his letter with a succinct restatement of the need to change the form and structure of symphony orchestra organizations:

> My working contacts with countless musicians over some four decades have convinced me that most of them are unable to realize their full potential as artists within the rigid structure of the conventional symphony orchestra . . . it is [also] obvious that the institution of the orchestra—whether we like it or not, is an institution that wields a certain amount of influence, even power, in our musical life—is not always able to fulfill its responsibilities to its audience or indeed to the art of music within its present structure and form of operation.

Fleischmann's letter was published in the December, 1987, issue of *The New Criterion* along with an acerbic reply by Lipman. The intellectual machismo of each participant was emerging by this stage. But sorting through Lipman's counterresponse, his main points were that musicians are not adequately involved in the selection of music directors and conductors, or programming decisions, especially of new music, and that symphony organizations have become "large bureaucracies . . . amassing staffs, raising money, and inflating budgets—and keeping the world of large orchestral management within their own tight little circle."

Morris: Strong and Enlightened Leadership Is the Solution

In January, 1988, *Time* magazine presented its journalistic analysis of the "economic and spiritual" crisis besetting U. S. orchestras (and opera companies). Months then passed during which debate continued "all over the world," in the words of Thomas Morris, executive director of The Cleveland Symphony, in a speech given in September of that year at Case Western Reserve University. Morris prepared an article published in *Symphony* in early 1989, which was adapted from his earlier speech.

In a few words and with historical references, Morris confirmed that "symptoms of ill-health abound" in symphony orchestra organizations and that he shared Fleischmann's "concern for the health of the patient." But, Morris expressed grave reservations about the Fleischmann solution to the problems, suggesting that the expanded-scale musical organization proposed by Fleischmann "would lead to increasingly unresponsive and bureaucratic organizations," would in time acquire an even greater inertia and resistance to change than now exists, would add costs in excess of marginally available earned and contributed income, would face funding pressures which would divert attention from artistic priorities, and generally would be more difficult to fund

as mega-organizations than as groups of pluralistically supported organizations, each with its own prideful constituency.

He then supplemented Fleischmann's diagnosis of organizational ills by emphasizing the significant changes in the leadership of American symphony orchestra organizations which had taken place over the years. He first commented on artistic leadership:

> Leadership has become diffused. In contrast with the days when resident, and often absolute, tyrants ran our orchestras—most music directors today spend as little time as possible with their orchestras—sometimes as little as ten weeks a year. How can anyone in an organization exert consistent leadership if he or she is not present? Is it any wonder that management, musicians, or boards must by necessity step into this breach of leadership responsibility?
>
> In the context of this decline in consistent artistic leadership, the organizational response has generally been one of "decisions by default"; management, without explicit authority, assumes greater leadership responsibilities, as do the musicians and board members. In essence, authority and responsibility do not match, leading to an aura of distrust.
>
> Artistic leaders often take responsibility for more than one organization, usually on more than one continent; their residence is often in another locality as commitments become governed by timetables, taxes, exchange rates, and other international career issues. The reasons that Koussevitzky, Ormandy, Haitink, and Szell developed unique musical styles with their respective orchestras are because they were all resident in their respective cities, were present for major portions of the season, and were able to provide not only musical but institutional leadership for their organizations.

Morris then turned to board leadership:

> Board leadership has also changed. As financial pressures have intensified, boards are increasingly populated by corporate leaders . . . to assure the community that the business of running an orchestra is being prudently monitored and to expand an orchestra's fund-raising base . . . [but these board members often] . . . push orchestras further into a short-term bottom-line mentality.

Then, more courageously and knowledgeably than Lipman, Morris—clearly having in mind a major orchestral organization such as Cleveland—proposed, as an alternative to the Fleischmann solution, a "prescription" for working within the traditional structure of orchestral organizations:

- Establish and maintain a healthy board or, in his words:
  The sine qua non of a healthy orchestra is a healthy board. The board represents the community and it must understand the kind of orchestra

it wants, must know what business it is in, and must be prepared to support it. The board must consist of people who understand that the orchestra is in the business of making music at the highest artistic level. Without this, other objectives—full attendance, excited audiences, satisfied musicians—cannot be achieved in the long run.

◆ Have the board adopt a clear, strong organizational commitment to:

- establishing a high technical and interpretive standard,
- recruiting the best musicians available,
- creating an environment in which "musicians are motivated and inspired to achieve individual satisfaction through their primary commitment to the orchestra,"
- insisting that all performances "have something to say,"
- "attracting the world's great artists," and
- hiring and holding accountable music and executive directors who will be present in the community and who will "fulfill the mandate of excellence."

◆ Establish for the organization a "comprehensive, flexible, and highly idealistic" statement of musical ideals, which will provide "a framework for overall direction . . . a test for individual decisions . . . and [will] help reconcile artistic and financial trade-offs." The process involved should include "all constituencies by making issues confrontable and discussible," and should result in a statement of mission and ideals "needed to achieve consensus, to inspire, and to focus energies and resources . . .."

◆ Establish a "programming philosophy" which embraces a range of works, old and new, in a balanced way, and gain organizational (and audience) acceptance "that building and maintaining an orchestra takes time, and that artistic decisions and programming philosophy need to embrace this larger context."

◆ Develop "strong and enlightened leadership," keeping in mind that leadership and management are "different concepts." Morris then quoted Tom Peters and Nancy Austin from their book, *Passion for Excellence*:

> Management, with its intended images—cop, referee, devil's advocate, dispassionate analyst, naysayer, pronouncer—connotes controlling and arranging and demeaning and reducing. Leadership connotes unleashing energy, building, freeing, and growing.

"The board represents the community and it must understand the kind of orchestra it wants, must know what business it is in, and must be prepared to support it."

Cleveland Symposium: Positions Restated

In February, 1989, on the same Cleveland Institute stage from which he made his provocative speech some 21 months earlier, Ernest Fleischmann was joined by seven other panelists to discuss and debate the problems of orchestral organizations and possible solutions. In addition to Fleischmann, the symposium brought together Samuel Lipman and Thomas Morris, along with four others: Kurt Masur, music director of the Leipzig Gewandhaus Orchestra; John Mack, principal oboe of The Cleveland Orchestra; Jack Renner, chairman of Telarc, a recording company; and Richard Clark of Affiliate Artists. Robert Finn, a Cleveland music critic, served as moderator.

Fleischmann opened the debate by reiterating his concern for the fate of the younger orchestral musician:

> . . . what is going to happen to this magnificent talent when it . . . has to start the sloggy, depressing road that so many symphony musicians have to take? . . . by the time . . . they enter a great orchestra they're already terribly disillusioned and have lost this wonderful zest, this wonderful vigor, this freshness, this love for making music."

He then went on:

> We have to make the symphonic experience for our audience more interesting, more stimulating, more alive . . . I do feel by creating a more satisfied artist amongst the musicians we will get a more committed, better projecting orchestra.

After praising Fleischmann "for bringing to the fore [his] deep concern on behalf of all of those who work in this field that there may be some fundamental things wrong and we need to stimulate public debate," Thomas Morris then reiterated his earlier reservations about Fleischmann's "Community of Musicians" solution. As outlined in his speech of a few months earlier, Morris felt that the solutions could be achieved within the present organizational structures by "changes in artistic vision and commitment" and more visionary leadership.

Kurt Masur, who was visiting The Cleveland Orchestra and the Cleveland Institute during the week of the symposium, suggested that the Leipzig Gewandhaus was a long established "community" of some 200 musicians which was regularly configured and reconfigured into a wide range of ensembles performing symphonic, choral, new music, chamber (some 13 separate string, wind, and brass ensembles), and authentic instrument concerts to various types of audiences. And Masur is reported to have finished by saying: ". . . every musician can [thereby] play independent[ly from] the stupid conductor."

Richard Clark, praising Masur's active involvement in the Leipzig community and Szell's in Cleveland, noted that American orchestras struggle "to get time commitments from their music directors," and that "leadership begins with [the] artistic vision" of the music director and that "a board follows a good artistic

leader." As reported in *Symphony*, Clark then went on to say that the potential for artistic leadership is being eaten away by forces outside a given community, and he condemned a conductor career system which was "dominated by commerce and the commercial managements who, after all, don't make a dime when a conductor is speaking before a community group or when he's sleeping and eating—it's only when he's on the podium in the high-paid guest shots."

John Mack, well known and highly respected Cleveland Orchestra oboist, teacher, and mentor was both cautious and optimistic. He did not think that musician disenchantment was widespread and he was not in favor of any self-destructing actions. On a personal note, Mack nodded in the direction of Severance Hall, and expressed his enthusiasm saying, "I can't wait to get to that rock pile down the street every day."

In a wrap up of panelist's views, Samuel Lipman reiterated his oft expressed views that orchestra organizations suffer from the wide impact of social and cultural decay and the "unimaginably wretched situation of new music." But, internally, he felt that orchestra organizational problems are ultimately the responsibility of boards of directors who hire music directors. These boards and music directors have less time for their responsibilities and less musical commitment to their institutions. In Lipman's view, this pattern had led to a leadership vacuum which was being filled by administrators who were forced to shoulder more financial and artistic responsibility, and decision-making, than they should be expected to.

In the lively debate which followed, no new ideas about organizational issues or solutions emerged, except it is interesting to note that, addressing Fleischmann's proposals, Lipman said, "I don't like his solution . . . but I suspect we might agree on the problem."

Some Thoughts Nearly 10 Years Later

The Symphony Orchestra Institute asked Ernest Fleischmann and Thomas Morris for retrospectives on the positions they took in 1987-1989, and inquired as to whether their current views had changed. We thank them for their responses.

Ernest Fleischmann:

> Some nine years after I first proposed the "Community of Musicians," the need for restructuring the symphony orchestra seems to me to be greater than ever. While a number of orchestras are tottering on the verge of bankruptcy, or closing down altogether, others are struggling to stay alive without a clear vision of where they may find themselves in 10, or even five years' time.
>
> My original intention in Cleveland was to point out how the symphony orchestra might provide a well-rounded life for its musicians, while at the same time serving its audience with an expanded range of musical experiences. I proposed that this could be

achieved by the merger of a symphony orchestra with a chamber orchestra in those cities where both existed and where both were trying to raise funds from the same constituency. Such mergers, I felt, would also reduce operating costs by combining two administrations, which would result in a certain amount of downsizing.

While there has been a good deal of discussion about this topic, both in the United States and in Europe, until now, nobody has taken the plunge precisely in the manner I outlined. However, largely as a result of present-day economic problems, orchestral problems are very much in the wind. They require some tough personnel decisions and, so far, no one has had the courage to make them, although I believe that within the next few years, both London and Paris will be the scenes of such mergers. In the United States, circumstances are likely to arise in certain situations which will result in takeovers, rather than mergers.

> ***"It is a pity that it seems to be necessary to wait for crises to develop before action is taken to remedy a particular problem."***

It is a pity that it seems to be necessary to wait for crises to develop before action is taken to remedy a particular problem. In most cases, had there been the vision and the courage to act while the orchestras were able to do so from positions of strength, the results would probably have been very positive indeed. Now we can only conjecture and hope for the best.

There is, of course, one place where at least preliminary steps have been taken to put the "Community of Musicians" concept in place, and that is Los Angeles. We have neither merged with, nor taken over, an orchestra, but we provide continuing opportunities for our musicians to play in new music ensembles; to perform chamber music and also to play in a chamber orchestra; to take part, often on a one-on-one basis, in education activities. Every season, for at least one or two weeks, the Philharmonic splits into two chamber orchestras with chamber orchestra specialists as directors; our New Music Group and our Chamber Music Society both perform regularly to appreciative audiences; our Composer in the Classroom project can count on the enthusiastic involvement of many of our musicians; and during our chamber orchestra weeks, the results are inevitably gratifying.

What is more, the fact that we have a regular chamber music series, as well as a new music series, has enabled us to undertake lucrative residencies abroad, the first of which will take place this fall when the Philharmonic is in residence at the Théàtre du Châtelet in Paris for symphony concerts, new music concerts, chamber music concerts, and opera performances.

Thomas Morris:

In reviewing the debate which raged nearly 10 years ago, I would make the following additional observations:

- In suggesting that strong "leadership" was the prerequisite for addressing the ills of the modern symphonic institution, I would add today the concept of enlightened "governance." In calling for a strong and healthy board 10 years ago, my recent experience has shown that in these days of increased competition for funding and outright assault on the arts politically, boards must be stronger than ever in order to counteract these forces through the heightened sense of community ownership for the institution embodied in a proper and healthy governance structure.

- As it has become a perceived fact that orchestras have become increasingly irrelevant, with falling and aging audiences, enlightened programming becomes even more essential. In Cleveland, where our programs are challenging and eclectic, audiences are up and younger, the result of a long-term artistic philosophy which includes a consistent approach to repertoire planning over a long period of time—with performance at the highest possible level. This strategy is intended to establish a bond of trust between the orchestra and the audience—engaging the audience and drawing younger audiences.

"...achieving those dreams is not possible without first addressing the fundamental issues of leadership, governance, and strategic focus."

- Good companies focus on the business they are in. Recognizing that an orchestra is in the "music" business provides a focus for exciting endeavors and minimizes the current tendency to think that "marketing" or "packaging" is the solution. Bad concerts effectively marketed will not save an institution by engaging new audiences.

- Finally, I would not say my amended prescription was an "alternative" to Ernest Fleischmann's vision, but would emphasize that although wide-ranging vision is required for the future, achieving those dreams is not possible without first addressing the fundamental issues of leadership, governance, and strategic focus.

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