

1. Write down 3 reasons why problems are not solved now (in 2013).

A: Classic definition of insanity? (Doing the same things, something about different results, something about staff, something about not thinking it out).

A: Dysfunctional board & absentee music director.

A: Audience didn't like the music, didn't like traditions, and found better alternatives.

A: Limited staff, lack of involvement in education and the community.

R: "I am really well aware, especially after working with the Pittsburgh Symphony and the Cleveland Orchestra, of how even the biggest orchestras are pretty much maxed out in terms of budget and staff time, just doing what they do. So, of course it's hard to suddenly just say, ok, brand new direction, brand new thing. So I sympathize, that is a real problem.

A: Operating in crisis mode, investing in long-term (unclear).

R: "Yes, I think orchestras are not the only institutions that do this, but if we are operating in crisis mode, how are we going to make payroll, how are we going to get through this year, how are we going to sell enough tickets, we have a budget deficit, what are we going to do? There's a lot of that. Deborah Borda said to me a long time ago when I was a journalist writing about orchestras, that the orchestras, individually and as an industry, didn't really have an RND component, and also, profit-making companies launch new products all the time and many of them fail, and they plan for that, they expect it. The League, to some extent, is the RND branch of the orchestra industry.

A: Risk capital

R: "Yes, you need risk capital. You need to have money put away where you can say, this is the money we're going to spend on taking risks, and if we lose it, that's what we planned. Actually, any investor who is an active, aggressive investor has that.

Fear of offending long time supporters and subscribers.

R: "I really have a consciousness that orchestras, and probably the whole classical music industry, on one hand has to keep doing what you're doing because that's what's buying your tickets, what's giving you the money, and on the other hand you have to embark on what might be a completely new path, and how do you have the resources to do both, and how do you make sure you do it without offending the established people?"

2. Imagine you're in 2023, looking back, write down something that happened in the first or second year that made you realize that all of this can change.

A: Subscriptions are working really well. 85% of ticket sales are subscriptions, increased from 15% in the past (I think that's what he said!) – Colorado Springs Philharmonic

R: If the traditional stuff works, go do it. I think one thing that I have learned is that the traditional stuff needs to be applied in the best possible way, to the max. Even if you think you need to go in a completely new path, you better do the traditional stuff as well as you can.

A: For the past 17 years, every time I say to people I'm with the Bloomington Symphony they say, "Oh, you're with the Pops". They're a different orchestra and out of business.

R: I was at a dinner party once with a nice array of people, there was a famous cultural theorist, there was a well-known mystery writer and some actors and actresses in NYC. We had some nice conversations about many things. I'm a newcomer, I work in classical music, conversation grinds to a halt, and nobody knows what to say. So, my tides have changed like yours. That doesn't happen, people say wow, and somebody once did say to me at the 40th birthday party of one of my wife's college friends, oh you're in classical music? I just moved to NYC from SF, and when MTT conducted Ives' Fourth Symphony in the Maverick series I was thrilled. She didn't go to other classical concerts but those really did reach her.

A: A different way of delivering tickets, not subscription, adapted to younger people who don't subscribe in advance and may even not make their plans before the evening of the concert. How do you reach them?

R: If you knew you were doing that, that would be a great sign.

A: Orchestras giving permission for audience members to photograph and film and share over YouTube and other social media.

R: I think that is profound in many ways. I have noticed at the Kennedy Center at National Symphony concerts that the very first thing that happens is the shaken finger on the PA system. No cell phones, no photography, no recording. No welcome, happy to see you, hope you love the music but don't do this, don't do that, don't do the other thing. Probably not the way you want to meet people and then in pop music, it used to be people held up their lighters during the power ballads, now they hold up their cell phones so their friends can hear it. That's forbidden in classical music but if it happened, you'd certainly know that people loved what you did and that their friends loved what you did and going back to the old days, the prohibition between applauding between movements was really only uniform in this country by the 1950s, not earlier, and in Mozart's time, people applauded during the music, the minute they heard anything they liked, and forbidden now, but if you're playing the Eroica or the Ninth and suddenly the timpani solos in the scherzo, applause from the audience, that happened at the premiere, but if that happened at your concert, you would know, oh my god they care. My Julliard students often say, I love our audience but I wish I knew what they were thinking, so a really active relationship between you and the audience would be interesting.

A: Something about Universities and concert halls – Florida State?

R: It's really true that you can have these little silos of music with any university. I know the University of Maryland where I was artist-in-residence for a couple of years, they didn't reach out to the rest of the school or even the music school, even the music students didn't come to the orchestra concert.

3. February, Black History Month, Hispanic Mayor, wants to celebrate the ethnicities and do something big that many organizations in the community will participate in. Meeting etc. What is your orchestra going to do?

A: Play music by black composers. (Name is given, unclear).

R: People from the black community say, we don't know that name, and we're curious, does his music reflect our culture? That is a question you might get. I had an African American student in my Juilliard class and I went around the room and made everybody answer, he didn't have a lot to say, but that was actually a concern that a lot of prominent African-American classical composers really aren't known in the African American community and don't write music that particularly reflects its culture.

A: Something about Ellington, why not something about the same guys now. Do songs in what form? Something about guys singing? (Sorry very hard to understand!)

R: That would be interesting and then, you could have some young American composer who's really very fluent in pop music write serious orchestra arrangements. One thing about that is that it's not a bad idea, it's also sort of predictable and it's a long time ago. Other groups in the community are sort of reacting to more contemporary black culture, but, then again, look at our repertory in general so it's not a crazy thing.

A: Woman's answer around 26:30, cannot make out what she is saying.

R: And also there's the sense that people are being recognized. Here's this orchestra, we didn't think it had much to do with us, but now look, they actually are paying serious attention.

A: Bloomington commissioned (Baker?) to write a piece for us. Sold out.

R: I once did in the 1990s as a journalist, a piece about African Americans and classical music and I had to be dragged into it kicking and screaming by my editor at the time. I said, I don't know anything about this, I don't feel qualified to write it. He said write it anyway. It was such an educational experience for me and it was fascinating talking to African Americans in NYC who were prominent in the classical music field and their infurty at some of the things NYC organizations had done because they never did it again. The NYC opera premiered Anthony Davis' X in the 80s, an opera on the life of Malcom X, and I think that when I went to the premiere, the hall was a 3rd African American audience, which is not your typical audience. The American Composers Orchestra commissioned a piece from a jazz musician and they used gospel choirs. Again, involvement from the black community, a great turnout, they never went back and people really notice that so it's kind of tricky building a long-term relationship.

Around 36 mins someone makes a remark that I can't really make out.

R: I think that it applies across the board, when you are doing outreach, outreach can really be two ways, you can learn so much about the world you're in and find ways that you can apply to it that you didn't expect, interests people have in what you did that you didn't expect, new things you can do, your own

perspective really might shift. I think a lot of arts thinking and classical music thinking is kind of from the top down. We have this great art form and how can we get people to understand it? Rather than also saying, the culture has changed and there's all this stuff going on that actually a lot of us participate in, in our non-classical music time but that doesn't often play a part in what we do professionally.

3. Write something else that happened in the first 5 years of the revolution.

A: One thing that is important for young professionals today – more broadening of what they can do and more empowerment (?) over the multiplicity of their careers. Therefore they have a vision for multiple satisfying roles.

R: If that happened, then the younger musicians coming into your orchestra will all have that kind of head. And, as you and I know, music schools are really starting to stress entrepreneurship, and develop that thought in their graduates, and also, just realistically since careers are harder to make, to give business skills so that music students can make careers of their own.

A: I think in five years you have not only a more diverse audience but they are subscribing.

R: Yes, that would be something. Wouldn't it be wonderful if you combine a new and vastly more diverse audience than we see now, but they do what the old audience did, subscribe. Do you think that's likely? How likely do you think the more diverse audience is?

A – That all depends on the product and the market of that product and the purpose. It's very likely.

R: And that's kind of Present Music with their 15 person committee. Maybe you don't get subscribers but maybe you get brand loyalty. The Orchestra of the Age of Enlightenment really did that. They started a campaign which they launched with a very funny video to get people from their audience who didn't look like the traditional classical music audience to become in a sense their spokesmodels and they ended up getting 8 insanely diverse people, passion forward, tattoos and piercings, a bodybuilder, but they were genuinely from their audience and they have used that to rebrand themselves as The Night Shift for their late night concerts, which they've done very well for, so if you get people coming repeatedly, even if they don't commit that in advance, that would be fabulous.

44:40 A: (Can't make it out)

R: I think that's very nice, do you see these things going in different directions, fiscal responsibility & community engagement, is that a danger?

A: Again, can't make it out.

R: Yes, and balancing the budget is likely to be the more important one and kind of understandably because, not making payroll, that would be terrible, building up a huge deficit. It's also true that the Met Opera funded their streaming performances in movie theaters initially from endowment draw, though they don't like to talk about that in public. So, there is a question of a big institution making an investment in its future of doing something differently. I think investment is probably necessary. Resources will have to be found that in the ordinary day-to-day operation would be very hard to commit, but if you're going to make a determined effort to go in a new direction, it really will cost you something. And, interesting to think where that's going to come from and also what the rewards of it could be. Can the benefits you get from it be monetized?

46:30 A: *Baltimore Symphony marketing director, can't make out what she is saying.*

R: They are, because I know that Baltimore, some extraordinary things are happening and I should have mentioned that. I believe that you have just upturned the idea that orchestras are not visible in their community. I think you have created a lot of buzz. A nice piece of R&D that you all did is the idea of teaming up with the Parsons School of Design to have students design new concert dress. I thought that was brilliant because new concert dress is a great idea, but if just try to find a fancy fashion designer to do it, it would cost you an arm and a leg and what if it was bad? What if the musicians hated it? But to work with students and to have it develop bit by bit, then to partner with Mannes College of Music in NY and have them try it out in their concert, I thought that was a really brilliant approach.

In 1989 I was a consultant to the Grammy's and they did have a full symphony orchestra which was why they got me involved. And they did have a designer design dress and the musicians bitched and moaned about it, which we know musicians, forgive me, those of you who are, it happens. But, you can't really just parachute that stuff in.

A: As audience members, I would love to see people experience the (??) and spend less time (something about photographic?) and storing for future use, which people will never use again. It's not all or nothing. You can do it sometimes, but not always.

Less categorization and bravery. If I lived in an underserved community (?), it would make me feel rejected (?). I think we should go to those communities because they're part of the community and a good thing to do.

R: And let's be friends with them and let's return. I notice that the National Symphony, and I don't mean to criticize them particularly, but they do have a neighborhood where they showed up, and they did stuff for a day. I don't think they're ever going to go back there. I also know a very large orchestra that does very large educational programs in the school and I asked someone very intimately involved if they ever survey the teachers and students to find out how they'd like these programs and they didn't. Two way streets are really important.

4. Tabitha coffee comes to town. What would she say?

A: I noticed last night at the concert that Daniel Lee, who is the principal cellist, came on stage during the break and people came up to talk to him. Maybe Tabitha would say that during the intermission you should come out into the audience or into the hall and interact with the audience on a personal level rather than doing their jobs on the stage and now going off to take a rest.

R: I think that's a really great idea. Looking while you're on stage, playing like you might a person you might talk to. In the 90s, St. Louis Symphony had great outreach and I went to a concert where I saw musicians talking to the audience.

A: In relation to that, there is a British Shakespeare company that tours the world called Propel? The highlight of their performance is the intermission, where they go and improvise a performance in the lobby. People are settled waiting for this now.

A: I noticed yesterday watching the Youth Orchestra playing and a professional play, and when they bowed, the Youth Orchestra tried to look professional but they couldn't resist cracking a smile. The professionals always look really stern but I think it's ok to smile.

R: I will share this, without naming the orchestra, NYE we came across one of our nation's leading orchestras that happened to be playing Rhapsody in Blue, but the musicians looked grim. I'm thinking, no, you're on TV, it's a close-up of your face, it's not the way to do it.

A: Around 57, hard to make out, something about insiders and outsiders.

R: I had a consulting client once from South Africa for branding, who was responsible for a musical school and wanted to convey the idea to the public that it was much more diverse than classical music. One of the ideas that we came up with was that you should encourage the ushers at the performance to dress in their brightest, happiest, most individual clothes, and really say hello to everybody and establish a mood the minute you walked in. This is diverse; this is not your normal concert series.

At U of Maryland, wonderful thing the orchestra does. They dress in informal black, and then they're all told to accessorize, if they care to, with an accent color picked for every concert, blue and green for Mahler 4, red for the Symphonie Fantastique. I remember I went to Mahler 4 and I'm looking around and saying, look at that, the bass player has blue ribbons from the tuning pegs, and that second violin has brought a gorgeous blue/green shawl, look at the socks on that one... Just look around and you think it's individual, it's diverse, it's festive, and you get the feeling that they care and that they're happy to be there, it's a really nice innovation.

Around 59 min. Something very hard to make out. I hear the words "traditional classical music background", "going to the bathroom", "interacting during intermission."

R: And you know what, you don't know what people think. A very interesting thing at the New World Symphony's presentation yesterday about the new audiences they're getting for new concert formats that the New World Symphony staff were sort of unanimous about the fact that one of the hosts of the event had not been good. Then they surveyed the audience and the audience really loved that person. Have to get other points of view.

A: I'm torn both ways, I agree with almost all of what's been said here today, on the other hand, I keep thinking back, the audience (something) and if we have (something) and if we (something) concerts, something about the audience being distracted. As a musician, (something that gets some laughter). There's a tremendous pressure, I don't have a lot of joy. I enjoy performing for audience members and I smile when I do, that's not the issue. I want to balance things here. Perhaps there are people there who are hearing that Brahms Symphony for the 50th time... interested in diversity.

R: These are serious questions, many people will have them, and it really has to be asked. I run into it all the time. I was in Norway, last week taking part in a debate at the Bergen International Festival on the future of classical music, and a lot had been said about musicians and orchestras smiling. And somebody angrily gets up and says, "Well in 1900 when we didn't have these problems are you going to tell me that those orchestras smiled and that that shows that everything is different?" The whole point is that it's a whole spectrum of things. It's not just smiling; it's just genuinely looking involved. In 1900 I think you

had a natural kind of communion between orchestras and audiences that you don't have now. And certainly, earlier, in the 1820s, there were wonderful stories about musicians in German orchestras, the violinists in those fabulous downward scales in the finale of Beethoven 5 making eye contact with the audience because it was all so new. And people in Paris just crying out in wonder at passages of Beethoven. One orchestra that looks involved, I actually didn't notice if they smiled or not, but last time I saw the Berlin Philharmonic, they were playing Mahler 9 and everybody moved, they moved their bodies with the music, and it was especially notable the bass section in the last movement, and they're practically dancing with their instruments, all of them in a different way, it's not choreographed at all, it's just spontaneous. And I'm thinking, this is probably one of the reasons they have that fabulously deep sound, that their bodies are into it. And I was having some body work done on me, and my body worker said, you're going to think I'm crazy but the orchestra I like is the Berlin Philharmonic because I just look at them and I say, they love to play by the way their bodies are. So, there are many ways that involvement can be shown, maybe it's important to have the idea that it should be shown.

Then about listening. An historian named William Wibblener has actually written a paper on listening in the 18th Century where everybody talked during performances and then applauded when they heard something, and he's arguing that it's actually a serious form of listening, even if you are not wrapped. Who knows what goes on in the minds of our normal audience, if they're paying attention all the time? I think that somebody who was at the premiere of Mozart's Paris Symphony wrote a letter to his mother where he said I knew there was one passage in the first movement they were going to like and I made sure to repeat it and then end the movement with it. And sure enough they did like it, they applauded it. Here's an audience that is talking and possibly moving around a performance space, there are paintings showing that. And then they heard something and they applaud. I would say that that is a very involved kind of listening, of a kind that we don't know about.

Finally, I hosted and co-programmed a concert series some years ago with the Pittsburgh Symphony. I tried the experiment of playing the first movement of the Paris Symphony while reading Mozart's letter and saying to the audience, all of you should feel free to applaud the minute you hear anything that you like because that's what Mozart's audience did. I learned so much from that. The applause was different from moment to moment. This not your typical audience, these were not trained classical music people. The loudest applause came in the recapitulation in the place where it diverged from the exposition. I'm thinking, they heard that something new is going on! But the most interesting lesson, and I had talked about this in my Juilliard classes. People say there's a danger that they will just be clapping and they won't be listening and they won't hear. I noticed in Pittsburgh that everybody clapped when they heard something that they liked. And then when something new happened, they stopped clapping so that they could hear it. And I have a feeling they were listening more intently than other audiences, so maybe we reconfigure the idea of what it means to listen. This is radical and it's not appropriate for every piece. You're doing Mahler 9; there are pieces like that where I would kill an audience who applauded.

A: 1:07, comment from someone in NC

1:08, a comment about a music director tricking the audience with several surprise endings and tricking the audience, even doing so much as to attempt to walk off the stage. People loved it. Personal conductor, loved to talk to people.

R: The larger thing, looking to 2023, is that if you do things like that, and they don't all have to be stunts or jokes, but if you do something that makes the concert something beyond the music so that somebody comes to it and says they went to the orchestra and you won't believe what they did, then you start getting some buzz. Then you also run into the difficult question of isn't it about the music and aren't we detracting from the music? And I think we have to understand that music is a larger phenomenon than simply listening to the notes, and if you go back in time to the history of classical music, you find that they really acted as if the show was the important thing and that the music was a part of that but that the way it was presented, certainly the audience's reaction to it, was an important part of it. You have Handel, for example, the first time he produced an opera in London, releasing doves in the air for a garden scene. Very bad, they did what birds do, and the audience was not happy.

A: A number of years ago I went to a NY Phil concert that? conducted and the program was Ravel's Bolero, and I thought, no, not again. We found out afterwards he didn't rehearse it. He said, depending on how you feel. The bassoon solo had an off the shoulder dress and as she was playing, her shoulders were rolling; it was the most beautiful performance of Ravel's Bolero I had ever seen!

R: In the interest of seriousness and artistic leadership, that getting back to Mahler 9, which is one of my all-time favorites, that one of the things people might come back saying is, I heard this piece, I felt the universe shifting as it's played, and I know the orchestra felt that too because of the way they looked. Not talking now about signaling punch lines to the audience, we're just talking about the sense of deep, spiritual immersion and what you're doing that nobody could possibly miss whether they know and love classical music or not.

Ending – I assume you have this already?