

THE CHALLENGE OF EXCELLENCE

(A SURVIVAL MANUAL FOR THE THIRD MILLENNIUM)

**THE SYMPHONY ORCHESTRA
IN LATIN AMERICA**

Eduardo Marturet

(English translation by Roberto Berrios)

THE CHALLENGE OF EXCELLENCE
By Eduardo Marturet

TABLE OF CONTENTS

THE SYMPHONY ORCHESTRA IN LATIN AMERICA	1
INTRODUCTION	3
1.- EXPOSITION OF MOTIVES.....	5
2.- STAGE.....	6
3.- OBJECTIVES	6
3.1. - THE MUSIC	7
3.2. - THE ORCHESTRA	8
3.2.1. - Human Relations	9
3.2.2. - Institutional Relations.....	11
3.2.3. - Labor Relations	12
3.2.4. - International Relations.....	14
3.3. - THE CONDUCTOR	14
3.3.1. - The Principal Conductor (or Music Director)	15
3.3.2. - The Guest Conductor (the alter ego)	17
3.4. - THE PUBLIC	18
3.4.1. The Society of Friends	18
3.4.2. The Volunteers.....	19
3.4.3. The Invisible Audience: Radio, Internet, Television and Commercial Recordings.....	19
3.5. - THE CONCERT.....	20
3.5.1. - The Ritual	20
3.5.2. - The Quality and Integral Service.....	20
3.5.3. - The Season - The Menu of Options.....	21
3.5.4. - The public's Attendance.....	21
3.5.5. - The Press	21
3.5.6. - Critics	21
3.5.7. - The Permanent Venue	22
4. - SESSIONS OF REFLECTION AND CREATIVE INDUCTION.....	22
4.1. - INTRODUCTION TO THE SESSIONS	22
4.1.1. - Concept.....	22
4.1.2. - Objective	22
4.1.3. - Scenario.....	22
4.1.4. - Model for the Sessions	23
4.2. - ORGANIZATION OF THE SESSIONS	23
4.2.1. - Importance of a Preparatory Document (7 months to prepare for 7 days)	23
4.2.2. - Preparation of the Study Groups	23
4.2.3. - Organizational Induction Scenario	24
4.2.4. - The Organizing Committee	24
4.3. - THEMES FOR THE SESSIONS	24
4.3.1. - Study Groups.....	24
4.3.2. - Rules for the Debate	25
4.3.3. - Conferences	25
4.3.4. - Workshops (ad' libitum)	27
4.4. - SCHEDULE FOR THE SESSIONS	27
4.5. - THE SESSIONS IN DETAIL	28
CONCLUSION	30
APPENDIX	32

INTRODUCTION

Latin America has always served as perennial musical reference for the entire world. Principally due to the richness of its multiethnic folklore and of late because of an impressive revival of the symphonic genre that spans the Continent in its entirety. Nonetheless, in spite of the current trend extolling the virtues of the LATIN AMERICAN SYMPHONY ORCHESTRA as an extraordinary phenomenon within the extremely competitive world symphonic stage, our orchestral ensembles continue to be overshadowed by their siblings from both Europe and the United States.

The detractors of the Latin American symphonic model contend that this classical orchestra is nothing more than an ill fitting trans-cultural imposition into our society derived from Central Europe and, as a result, it has never truly shown a resounding socio-cultural embrace within our countries.

In fact we could well redirect this line of thought toward Mediterranean countries, south of Italy and France and in particular the countries of Spain and Portugal that have yet to develop a tangible and homogeneous symphonic model, at least when compared with the level of development reached by their northern neighbors Germany, Austria, Hungary, Czechoslovakia and Great Britain.

The answer could stem from the absence of national composers *das Land ohne Musik* “the land without music” as the Germans once spitefully referred to England’s lack of great composers comparable to giants such as Bach, Beethoven, and Brahms.

In fact, within the realm of fine arts in our continent, music has shown the least amount of growth. Our historians have incessantly tried to highlight local creative talent but in the past 500 years we can unfortunately name just a handful of great composers such as Lauro, Ginastera, Revueltas, and Villalobos that have without a doubt enriched our universal culture.

In contrast, the other fine arts have flourished with the creative prowess of artist such as Jorge Amado, Andres Bello, Borges, Bandeira, Botero, Castaneda, Cortázar, Rubén Darío, Fuentes, García Marquez, Michelena, Neruda, Reverón, Rivera, Rulfo, Sábato, Soto, Zorrilla, just to name a few. A logical explanation to this noticeable unbalance could be surmised by the suggestion that musical culture is usually the first one to emerge, yet the last one to flourish into a substantial art.

Motivated by a series of reflections spanning my career as Orchestral Conductor, I have tried for the past 30 years to stay in touch with my colleagues, the musicians with whom I work on a daily basis with the desire to continue perfecting and evolving our noble art. Paradoxically, as these artistic differences between the European and Latin American orchestras are confirmed, we also find that the latter (orchestras) are usually much more involved, demonstrating increased interest and mysticism in their professional endeavors. It is because of this degree of enthusiasm demonstrated by my colleagues that I have decided to pursue these ideas in order to share with them the possibility of turning the Latin American symphonic dream into a reality.

On December 1998 the University of Concepcion - Chile, requested my professional opinion in regards to the creation of a "Project of Development and Support" for the Concepcion Symphony Orchestra's vision into the third millennium.

Previously, in August of that same year, I was invited to conduct two programs with the Concepcion Orchestra. I was then able to share the uneasiness of some of its members regarding the present and future state of the institution, which was not much different from that of other similar organizations, particularly those within our Continent.

Inspired by these stimulating conversations I felt obliged to accept an invitation from the University of Concepción with the hope that I could, in some way, help them through the inevitable process of adaptation to these new and exciting times. THE CHALLENGE OF EXCELLENCE is a generic adaptation of this document, further enriched with the product of my previous experiences with Latin American orchestras from Argentina, Brazil, Chile, Costa Rica, Colombia, Mexico, and Venezuela.

If this oeuvre pretends to analyze the orchestral reality of Latin America and at the same time tries to disseminate practical solutions in the form of "Survival Manual for the Third Millennium", I feel quite convinced that the Symphony Orchestra as such, devoid of geographical undertones, must reinvent itself if it pretends to survive as an institution through the first century of this new millennium. In this sense, our orchestras do indeed possess the wherewithal to achieve this important goal. Our best ally during this trying period will be that which weighs down on our shoulders as inferior siblings: the lack of a great musical tradition. Fortunately this very lack of tradition is what will ultimately relieve the burden of carrying excessive amounts of baggage when the time comes to undertake this one-way epic journey into the uncharted territories of the western psyche.

Brazilian author Otto Maria Carpeaux once affirmed that the Occident couldn't exist without Beethoven. We could further assert that Beethoven would have never existed without a Symphony Orchestra.

According to esoteric thinkers the Latin American continent has been summoned to play a fundamental role within the spiritual consciousness of this third millennium, our creators must accept the lofty challenge of elevating occidental artistic endeavors to a level of consciousness not yet seen, and to assume with both courage and dignity the renaissance of the artist as a whole: *creator-interpreter-maestro*, always maintaining the highest levels of excellence and professional ethics, illustrious citizens of our planet, inspired prophets of peace and love among the inhabitants of our towns.

Eduardo Marturet - Caracas, May 2000.

1.- EXPOSITION OF MOTIVES

Already just a few short hours after the beginning of the third millennium, the SYMPHONY ORCHESTRA is the type of organization whose model merits a detailed analytical scrutiny if we wish it to survive the profound changes that will surely come to fruition within the next several decades.

If the modern orchestra is an instrument of recent data, its primordial objective has been, until now, the mastery of a basic repertoire conceived and created for a socio-cultural world quite different from that of our own, which in turn favors the prospects of a dwindling, elitist audience, and, as a result, the market's demand will dangerously continue to dissipate.

Unless new mechanisms to maintain its vitality are developed, the musical product offered by the symphony orchestra will become financially prohibitive at a foreseeable future due to its exorbitant operating costs. Similarly, the organizational model, on which it is based, is guided by a severe disciplinary regime which, even though it identifies itself with the logical premise of teamwork, contradicts the liberal spirit of modern times, where everything seems to indicate more and more that the orchestral musicians themselves are to serve as their own patrons. By then it will be extremely more difficult to create a set of rules of play that will be adaptable to an organizational model where its members already suffer from a permanent syndrome of dual personality as both owner and employee within the same institution.

In the case of the symphony orchestras in Latin America, the challenge of survival pending these dramatic changes will undoubtedly be even more challenging when compared to those institutions from other continents with more tradition, solidity, and financial stability. It will be a miraculous feat to design and establish a functional model that manages to function and adapt without succumbing to the great challenges presented by a relentless and fast approaching future. The audiences for this third millennium will prove extremely demanding. Calculations indicate that a minimum of 90% of future attendants at a concert will have in their homes excellent recordings of classical music performed by some of the best interpreters of the world. It is a reality that even the best of digital recordings will never compare to the magical *interactive* experience of a live concert; yet the quality of live performances will have to be quite elevated in order to justify the mobilization of listeners that already possess many options for leisure and entertainment, or, in the best case scenario, other priorities to tackle before even considering leaving home. This contemporary reality for music in general is so dramatic that today the automobile has assumed the role of musical stage par excellence.

On the other hand, the effects of the so called globalization is already being felt in some countries, particularly Spain, where, paradoxically it is less expensive to spend exorbitant amounts of money bringing in touring foreign orchestras than to support the normal expenses incurred by a local orchestra.

No matter how difficult or impossible it may seem, the alternative facing our Latin American orchestras is this very challenge of excellence as the only possible means of survival. To present a product of such high quality that the public will feel compelled to appreciate and support en

masse. Otherwise the grim reality would be to continue operating in a decaying artistic reality whose ultimate fate will be virtual extinction.

The main object of the CHALLENGE OF EXCELLENCE is to establish a permanent forum, a program of SUPPORT AND DEVELOPMENT that would impart our orchestras with the appropriate level of consciousness in order to renovate and create a paradigmatic model that would take them, in the shortest time possible, to the consolidation of a sound and solid platform, in accordance with the coming challenging times.

It is extremely important to understand the concept of EXCELLENCE as the path to a goal and not the goal in itself. If this exercise of finding excellence were truly objective and sincere, we would see that the goal as such is unattainable by definition, since there would always be something to improve upon, to make even more perfect. In such a way the concept of excellence as path and not necessarily a goal, will give us a healthy nonconformist sense of security that will in turn help us make our art a discipline in a constant state of evolution.

One should be weary of those that claim to have attained true excellence, and should in turn follow relentlessly the example of those who search for it on a permanent basis.

2.- STAGE

An effective formula to initiate a thorough and comprehensive analysis of an organizational model could be the recreation of the daily exercise of our primordial activity, in our case MUSIC MAKING, within an auspicious environment apt for REFLECTION, that would lead us to find creative answers in the face of the privations that the organizational model could itself present, upon encountering the demands of a difficult here present and a dramatic future.

The arrival of the third millennium will present humanity with a series of challenges. We will witness profound changes both at the individual as well as the planetary level. As inhabitants of this “global village” it is impossible to completely ignore the processes of transformation, lest we opt to remain inexorably trapped within an intricate bubble.

The programming of various SESSIONS OF REFLECTION AND CREATIVE INDUCTION could become the ideal setting to gaze upon us and to seriously devote our efforts to the study of the various aspects comprising the organizational model of our ORCHESTRA. This is without a doubt a delicate undertaking that must be prepared well in advance, presenting a thesis reflecting in detail, all the themes to be discussed and the manner in which they will be manipulated, so that the SESSIONS can evolve within the proper climate in order to achieve the proposed objectives.

3.- OBJECTIVES

For these SESSIONS to be successful, it is imperative to have prepared a set of well-defined objectives. The outlined scenario could otherwise give us results that are both diffused and ambiguous, which could ultimately have negative implications.

The preparation of an analysis of the constitution of the Symphony Orchestra will yield some basic elements inherent by definition, to the nature of the institution. The orchestra is comprised

of MUSICIANS accomplishing a specific task: MAKING MUSIC, for listeners: AN AUDIENCE, guided by a set of precise instructions given by an individual who makes the decisions: DIRECTOR, in a very concrete scenario: A CONCERT.

If the objective of the SESSION is to update the validity of the symphony orchestra MODEL, we could accept the equation of the 5 basic elements: MUSIC + ORCHESTRA + DIRECTOR + AUDIENCE = CONCERT, as faithful abstraction of the orchestral activity. If any one of these elements was to fail, becomes weak, loses validity, or creates “dissonance” with another, the MODEL as such departs from its basic and fundamental definition. If we were to conduct an analysis of any one orchestra undergoing a crisis, we could confirm that one or perhaps several of the elements of this basic equation are amiss, be it within the organizational aspect of the said elements themselves or for their lack of validity within their operational surroundings.

Based on this reality, I would now like to suggest the examination of these 5 basic elements as fundamental axes in the design of the objectives of the aforementioned SESSIONS.

3.1. - THE MUSIC

“TELL ME FOR WHOM YOU PLAY AND I WILL TELL YOU WHO YOU ARE”

According to many, the root of all the problems affecting symphony orchestras begin and end with the music itself, fundamental axis of the orchestral endeavor. Extrapolative to any organizational situation of the human race, the raw material is the one element that permeates all the parameters and especially the final product: the reflection of the organizational model proper.

A symphony orchestra by definition, grounds itself in the execution of a very specific repertoire, generically known as "classical". Only those orchestras that clearly place themselves within the referential boundaries of this so-called “classic” repertoire are perceived as truly symphonic. This is conceptually simple, yet complex from a practical standpoint.

The world of occidental music was sustained, as far as the early years of the XIX Century, was sustained on the basis of a well-defined prototype. **Nikolaus Harnoncourt** accurately described it: *"like every artistic form, music is linked to a particular point in time; it is the living expression of its own era and can only be truly understood by its contemporaries"* **Baroque Music Today: Music As Speech.** German composer and orchestra director Felix Mendelssohn Bartholdy was the first to break away from this paradigm by daring to interpret music from other eras. With his re-interpretation in 1829 of Johann Sebastian Bach's Saint Matthew's Passion, 80 years after the composer's death, he was categorized as a true eccentric and his now famous History Concerts began a tradition that radically changed the repertoire utilized by symphonic orchestras until this day.

One of the biggest challenges facing today's orchestras is their relation with the audience. The choice of repertoire now plays a crucial role. We have often arrived at the conclusion that the programs selected for performance seem sometimes best suited to satisfy the necessities of the musicians rather than the audience itself. This, being one of the truly

controversial and difficult aspects to conciliate within a scenario mired in crisis is, after all, what could determine the actual survival of our symphony orchestras as much for what the audiences wish to hear as for what the musicians want to perform.

The selection of an appropriate repertoire can dictate the success or demise of a symphonic season. Too often the decision mechanisms that forge artistic programs are not seated on a consonant reality with its scenario.

The repertoire should always be interesting and attractive to the audience. This is a delicate undertaking however, since with each passing day the tastes of the masses tends (all too often) to favor a “lighter” repertoire and as we mentioned before, this can lead to the disfiguration of the symphony’s “classic” profile.

Likewise, the choice of programming should reflect the cultural microclimate of the orchestra’s place of residence and its immediate surroundings, as expressed by Harnoncourt: *"linked to a particular point in time"* and we may add: to a place in particular, were the creations of South American composers, the creative oeuvre of authors with ties to our community, would enjoy a proper reception.

Within the technical capacity of the orchestral roster, a good program should take into consideration the artistic development of the ensemble as a whole and should be configured in accordance with an evolutionary projection timeline, since musicians tend to commit themselves to it (both morally and professionally) upon their visualization of its contents through the near future.

This brings us to the delicate issue of finding the proper mechanisms to concoct a good program. Every orchestra should find the way that best suits its own organizational model. Like virtually most group dynamics, the use of consensus still seems to be the wisest path to follow, but since we are dealing with a creative process with a high level of artistic content, it would be advisable to have experts in the field “monitor” the proceedings. From here springs the profile the Artistic Direction, which is normally under the jurisdiction of the orchestra’s conductor (or Music Director) or perhaps under the supervision of a committee, presided by the Conductor. Here we face the age long problem of the powers that be, were most of the great conflicts afflicting humanity begin. This scenario is by various reasons often quite dynamic, and as long as the artistic decisions are assertive, the music could become the true axis of the orchestral endeavor.

3.2. - THE ORCHESTRA

The act of self-objective evaluation is a sign of intelligence and indispensable prerequisite for evolution.

In July 1992 the Arts Council of Great Britain and the BBC (British Broadcasting Company) named a joint commission to conduct a study and issue a report on the state of symphony orchestras in Great Britain. In October 1994 the document **BBC/Arts Council Review of National Orchestra Provision** (ISBN:0-7287-0691-1) was published and contained very important conclusions regarding this issue. The initial lines of the

Introduction (Pg. 6) of the aforementioned document stated: *“The orchestra as an institution has proclaimed to be in constant crisis, up to the point that its imminent death has been frequently predicted. Now, at the end of the XX century it boasts a vigorous artistic wellbeing, but is still beleaguered by economical problems.”* Had this study been prepared taking into consideration the wellbeing of South American orchestras its introduction would have sounded almost identical, except that the proper adjective used to define the artistic wellbeing of our orchestras should instead be “precarious” instead of “vigorous”.

One of the most difficult things to analyze within any organization is the true condition of its members as well as their interaction with the entity itself; Not only because of the inherent dynamics of the orchestral profession, but also due to the complexity of the scenario in which it resides.

The acceptance of this challenge will require a lot of courage and the guarantee of a successful outcome; otherwise it could have significant, if not dire consequences. I would now like to outline various general criteria that could be considered as possible topics for the creation of the SESSIONS:

3.2.1. - Human Relations

For the past 300 years symphony orchestras have shown remarkable artistic development, yet sadly, the socio-human aspects of the equation have not flourished at the same pace. The demands placed upon classical musicians are ever growing since the profession itself is highly competitive. The arduous preparation needed to master a musical instrument and the perennial dedication to maintain the necessary level of competency makes it very difficult for the professional musician to dedicate any additional time or energy to other activities. If musicians are not rehearsing or playing a concert, they are probably doing side jobs to compensate for an average salary that barely meets a decent standard of living. No one becomes a professional musician with the hopes of striking it rich and yet it is almost impossible to become a true professional without securing a minimal economic standard. It is hard to evoke outstanding artistic creativity when your place of employment is inadequate.

There are orchestras where the concept of excellence flourishes (on a practical level) under adequate conditions yet the interpersonal relations on the other hand, leave much to be desired. Paradoxically an institution whose organizational model is built on teamwork, its members are permanently subjected to a level of training that renders them totally unable to establish the human relations that could empower them to better perform their assigned duties. When the public attends a concert and witness the collaboration between the conductor and the ensemble, they immediately visualize a harmonious labor relation as sweet as the fabulous music that they just interpreted. If they only knew the truth! In a professional orchestra work is divided in weekly sessions, generally with a daily rehearsal lasting around 3 hours, for 4 or 5 consecutive days, followed by the concert. The routine will be identical the following weeks, except for changes to the repertoire

and perhaps the conductor. Musicians arrive several minutes before the rehearsal and usually leave shortly after the end of the practice. There is a regulatory recess lasting approximately 20 minutes where some socialization takes place in the form of chitchat with a colleague usually accompanied by a cigarette or perhaps a cup of coffee. The rest of the time (over a lifetime) musicians come out of anonymity perhaps for delicate health or economic reasons. Some friendlier orchestras have football teams and send greetings for birthdays, weddings, and new additions to the family. For young professional musicians earning a contract to perform for a major symphony orchestra for the first time could be viewed not as one of the most important events of their lives, but as one of the most traumatic times in their artistic career due to the way that their veteran colleagues tend to welcome them to the ranks. Far from a celebratory mood welcoming an excellent young professional whom, without a doubt would elevate the artistic level of the institution, veteran musicians tend to adopt more of a distrustful, aggressive and even selfish stance. From a Rousseauian point of view, this young professional arrives with a pure and unspoiled spirit yet in a brief span of time he or she will undergo a metamorphosis within the orchestra that will be a sad and inevitable transformation.

Of the endless possibilities of the human mind the most important ones are the ability to learn and to apply what you have learned. The human brain is often described as a muscle, and as such it needs to be exercised in order to avoid atrophy. Musical training is considered by both science and medicine as extremely beneficial for the development of mental ability because unlike with normal activities, the right lobe receives the same amount of exercise as the left one. In fact, these results are evident in the intellectual capacity of children who have received some form of musical training under the age of 7. The case of professional musicians is quite different since traditional music conservatory or academy training is mainly focused on the technical development of the instrumentalist. Once the musician joins the orchestral ranks he or she remains there for the rest of his or her career, repeating the mastered technical aspects learned as a student. In this manner the mind of the musician successfully maintains the ability to exercise what has been learned, but not the abilities granting him or her the capacity to think, learn, and to reflect. It is true of course, that not all orchestral musicians are equal and that sometimes among the ranks you find great thinkers, but as a general rule, the majority of instrumentalists fall within the outlined profile. This leads musicians to reach retirement age (with a pension, if they are among the lucky ones) with an extremely limited vision of life. It is tremendously important that the new organizational model for symphony orchestras takes into consideration the integral development of its members, in which the orchestral activity presents scenarios with concrete situations so that musicians may finally move from a state of mental stagnancy to one of constant evolution.

There is little to add in regards to the technical aspect of orchestral training. Modern day orchestras demonstrate a level of execution that is second to none.

The human equation, which impinges the artistic aspect with equal magnitude, has nonetheless not been taken into consideration with seriousness. No orchestral musician with a remaining sense of sensibility can disagree with this fact, which is why we are so certain in assuring that the current symphonic orchestral model needs to undergo a radical transformation in regards to the human aspect. The concept of Industrial Relations that has been known for well over a century in the business world and is even taught in college as a career choice is virtually unknown in the music world. Just as corporations tend to the physical and mental health of their employees, orchestras have uncharted territories of resources which, upon implementation, will make professional musicians better prepared for their tasks and undoubtedly healthier and happier human beings.

The realization of these SESSIONS OF REFLECTION AND CREATIVE INDUCTION is a great opportunity to channel the endless riches of human potential that lies dormant within our orchestras. If we concentrate on the implementation of these resources, the orchestral model will adapt to the new realities and will undoubtedly strengthen, to the point of abandoning its current vulnerabilities. The revolutionary theory of Emotional Intelligence has given the concept of Happiness (never before considered an important element within the psyche of an employee) a capital level of importance.

3.2.2. - Institutional Relations

The organization of an orchestra is often compared to the service industry. In many aspects this is a valid comparison and not just poetic reference, but when further scrutinized, we find several very important differences. A business with the characteristics of a private enterprise is funded with initial capital investment granted by each of its shareholders. This capital represents the main ASSET of the company. Even though this initial capital investment should be sufficient throughout the lifetime of the company, it is customary to increase capital as needed to either help the company during a crisis or to develop sound growth strategies. The main ASSETS within an orchestra are the musicians themselves and the operating budget is represented by an annual endowment received by sponsor or patron. This operating budget is spent in its entirety during a fiscal year in musicians' salaries, administrative personnel, production, equipment rentals, etc. The private sponsors probably frown upon this practice, which is usually accepted by the cultural world. In their eyes the logic would be to have the orchestra collect an initial disbursement of money as operating budget and that the amount would be enough to continue their activities as a "service company" for many years to come. What the community needs to understand (be it the State or private company) is that having an orchestra enriches the standard of living of the members of the community, aside from the fact that a large group of members of the community may not even attend the concerts or even like the music associated with the ensemble. Here the concept of excellence plays a very important role. Only by having a first rate musical product will the community begin to understand the necessity of having a "service company" that will raise their

standard of living, consolidate its prestige and therefore accept with conviction to support the renovation of working capital during each and every fiscal period.

A community must clearly and unequivocally perceive the institutional profile of any organization. This concept can seem quite simple in theory, but may not necessarily work in real life. If we were to take a public opinion survey in our communities, we could surely find widespread and ill-defined perceptions in regards to the role of the symphony orchestra. It is very likely that the players themselves lack a clear image of the orchestra's profile. Even though this lack of information is not a felony, we must agree that it creates a very dangerous situation for the future of the institution. Sadly this reality is common between many world-class orchestras and is also conclusive proof that the symphony orchestra's organizational model needs to be carefully and thoroughly analyzed. We would have to begin by investigating the statutory condition of the institution and to evaluate its legitimacy. Many orchestras were originally founded within a particular judicial model, which throughout time its effectiveness is inconsequent with the progression of the organization itself.

Let's take a look at the tangible case of the ORQUESTA SINFONICA DE CONCEPCION - Chile. Currently sheltered under the structure of the CULTURAL CORPORATION of the UNIVERSITY OF CONCEPCION the ORCHESTRA must have its own legal personality or otherwise the necessary steps must be taken to achieve this goal. The Corporation would be endowing institution for the Orchestra, with the capacity to wield any necessary control by means of assigning the proper legal representation. Far from pretending to separate the Orchestra's image from that of the University, the purpose would be to define the distance between them and then be able to delineate strategies that are both sound and attune with reality. The opposite would be to continue wandering with an ill defined profile. If the community doesn't perceive the Orchestra as part of the University, the University could at any given moment perceive the same and decide to abandon its relationship with the ensemble. Just as the Orchestra needs to maintain a healthy and realistic relationship with the endowing institution, it must also widen its profile within the community in search of new financial sources that will allow it to consolidate its institutional structure. If the community perceives the Orchestra as its own and understands its value in terms of improved quality of life, the possibilities are truly endless.

3.2.3. - Labor Relations

The most controversial aspect of a symphony orchestra's actual model is its autocratic regime. For some, this is an indispensable condition for the proper operation of an orchestra. For others, it represents a necessary evil, which will eventually have to mutate into something more suitable with the demands of modern times. As we said before, more and more musicians are being asked to serve as their own patrons. The XX Century served as witness to a slow yet inevitable evolution from the tyrannical despotism of a Toscanini to the

democratic gracefulness of an Abbado. Three of the world's most recognized orchestras (The Vienna Philharmonic, The London Symphony and The Berlin Philharmonic), all function technically as businesses with their own musicians as shareholders. You could say that they are based on a curious organizational model where democracy and autocratic leadership live together harmoniously. We must recognize (without undermining the success of these great institutions) the existence of many other orchestras that in spite, having their operations based on this same model, display a lackluster and questionable (if not mediocre) artistic output. As it frequently turns out, the members of such orchestras often confuse their dual responsibility, conveniently choosing to play the role of employees when they are summoned to act as employers, and vice versa.

I have come upon a recurring myth along my 30-year career as director: the totally erroneous and mistaken perception claiming that the economical equation is the most important aspect in the conformation of an orchestra. Many well-intended government officials or private entrepreneurs believe that with enough money you can create an excellent orchestra. Granted, the economic aspect is necessary, yet it is not the most fundamental one. A solid financial backing will without a doubt bring peace of mind, but the only thing guaranteeing the future of an orchestral organization is the welfare of its labor relations.

One of the truly algid issues within any institution is the variant degree of preparation and competence in a group with a similar profile in both remuneration and responsibilities. For instance, if there is a discrepancy in the level of musical ability within the musicians of the Bass Section, the situation should be immediately addressed in order to correct the inequality. In reality it is very likely that the situation will never be openly discussed, and even more likely that any steps will be taken to correct it. The consequences are not hard to imagine; the artistic integrity of the section will be compromised, the labor relations among the members will become tense, and lastly an imperceptible yet evident level of negative energy will cloud the entire orchestra, which will in turn deter the collective from generating the necessary synergy. If the situation is not promptly addressed and resolved, this negative example will give way to similar situations in other sections of the orchestra. This problem could in the long run prove to be truly devastating to the institution and possibly never encounter a solution.

It is absolutely imperative to conduct a fair, sincere, and objective evaluation of this fundamental aspect of any symphony orchestra. Even though the different angles conforming the orchestral roster are many, aspects such as the level of professionalism, fraternal relations, interaction with the administration, etc., in order to discuss them in detail in this essay, it is important to note that everything boils down to having well established rules of play and equality for everyone. Basic prerequisite for the creation of harmony, mystique, and synergy in an organization, especially with an orchestral model where misdirected leaders could breed situations of great injustice.

The orchestral profession has often been compared to the military. In fact, the military hierarchy indeed has similarities with the various responsibility ranks and levels in the orchestra from the simple rank and file player to the assistant soloist, to the principal soloist, then the concertmaster and, finally, the conductor himself. When the musicians are exercising their duties in either rehearsals or concerts and are wearing their employee “hats”, the autocratic regime is absolute. There cannot be any doubt in the minds of the collective in regards to this vertical “militaristic” organizational model and its rules of operation, otherwise the team’s output yield mediocre results. Similarly when the members of the orchestra meet to deliberate, be it as “patrons” or as part of the collective, the “horizontal” democratic regime must prevail in the decision making process. The success of labor relations within the orchestra greatly depends on the capacity to adjust your thinking, the switch from a democratic regime to an autocratic one, and the adjustment from the horizontal model to the vertical model.

3.2.4. - International Relations

International relations will play an extremely important role in any organization in this third millennium. Until recent en masse utilization of the Internet over the past several years, orchestras hadn’t experimented with any frequency international contact as a necessity. Yet once they get a taste of all its advantages it is unthinkable to coexist without them. Nowadays the creation of Internet WebPages can be accomplished at a relatively low cost and its benefits, both nationally and internationally are colossal.

Another very important aspect for any orchestra is to join international organizations such as the American Symphony Orchestra League, which since its foundation in 1942 has been doing an excellent job supporting its affiliates in the Americas as well as other continents. The annual ASOL conference, which takes place between the months of April & May, is the most important international event of its kind and implies the obligatory visit by the representatives of the most important orchestras of the western hemisphere. Similarly the ASOL conducts yearly professional qualifying and developmental seminars at both the artistic as well as the administrative levels.

The geographical situation of our orchestras makes it even more necessary to maintain permanent contact with orchestras from other continents, which is why we could for the future mastermind the creation of the Iberoamerican Symphony Orchestra Association.

3.3. - THE CONDUCTOR

According to British music critic and reporter Norman Lebrecht, conductors themselves are the principal cause of the deplorable state of today’s symphony orchestras. Gustav Mahler affirmed that there is no such thing as good or bad symphony orchestras but good and bad conductors. In 1890, Giuseppe Verdi foretold that symphony orchestra conductors would become the “divas” of the XX Century. During the era of communist Russia a great (albeit not very successful) symphony orchestra was formed that performed without a conductor. The only truly successful example of an ensemble sans

conductor can be found in New York's Orpheus Chamber Orchestra, were the musicians' raison d'être is "self-conduction".

The conductor (who originally was the concertmaster or the composer himself) is today a key element in the existence of any symphony orchestra. In the worst of cases it can serve as an obstinate and dilapidated metronome getting in the way of the musicians and the music, and at the other extreme of the spectrum of possibilities, a great artist and a relevant community leader.

The democratic model of the orchestral organism has at the other side of the scale, the hegemonic and autocratic powers of the Principal Conductor (or Music Director). This inevitable marriage between two seemingly opposite forces is the foundation of a healthy and well-defined orchestral organization.

3.3.1. - The Principal Conductor (or Music Director)

I often compare the symphony orchestra with a racecar. In order for the race car to be in tip top condition you must have a good mechanic whom, besides understanding the driver's needs to a tee, has the necessary expertise to maintain the engine and every other mechanical part of the car in perfect shape. The car could be a Formula 1 vehicle, but if it is not properly maintained, it couldn't even win a go-kart race. The Principal Conductor is the "mechanic" that keeps the orchestra in tiptop shape. The knowledge of mechanics should be as important to the conductor as his or her qualities as pilot. In many orchestras, particularly those still in a state of development and lacking a good trainer, the situation is the inverse; the principal conductor turns out to be an excellent pilot, yet knows little about mechanics. The result is easy to imagine: the orchestral entity doesn't grow and its technical problems are not solved due to the lack of proper training. In these cases, although it may seem contradictory, it is preferable to have on the podium a good technician rather than a great artist, a good mechanic instead of a good pilot.

Amazingly we frequently encounter the situation of symphony orchestras regularly functioning without a Principal Conductor. In several of these, the concept of principal conductor is seen almost as 'persona non grata' within the organization. They rather work with an artistic commission in charge of defining and contracting a season with guest conductors. Surely they probably all are excellent pilots, but their vehicle will likely be in a state of disrepair. Generally when an orchestra opts to do without a principal conductor is because it has endured bad experiences with directors or because individuals that would be threatened by the presence of such a figure manage it. In either case, and in the long run the need to find a suitable candidate for the role of Principal Conductor will become evident.

Continuing with our comparisons a concert season is similar to a gastronomic menu. The guest conductors will offer exotic dishes while the principal conductor

will offer the usual fare, providing the necessary dietetic balance for the body to develop healthily.

We will now outline the responsibilities of the Principal Conductor. According to the American Symphony Orchestra League, these are his or her responsibilities:

The Principal Conductor is responsible for the day-to-day operations and artistic development of the orchestra. He exerts authority in the artistic field according to his attributions, mutually approved beforehand by the Principal Conductor and a committee selected by the orchestra for that purpose.

The Principal Conductor will work:

1. In constant communication with the Executive Director, if there is one, and members of the Board of Directors.
2. within the limits of the orchestra's budget.
3. according to the contractual terms indicated by the musician's union.

Musical Responsibilities:

1. Planning the Concert Season: regular concerts, extraordinary concerts, subscription concerts, pops, and chamber music programs.
2. Development of long term plans for the orchestra
3. Repertoire planification: selection of works to be performed and rehearsal outline
4. Selection and approval of artistic personnel: auditions, contracts, firings, selection of principal players, placing and selection of rows.
5. Selection of guest artists: directors and soloists.
6. Direct all the concerts stipulated in his contract and supervise the assistant conductors.
7. Develop the artistic quality of the ensemble in the broad sense of the word.

Non-musical Responsibilities:

1. Become an integral part of the community.
2. Promote the orchestra.
3. Perform public relations for the orchestra.
4. Represent the orchestra in public activities,
5. Develop the orchestra's public image in and out of the community.

Of all the MUSICAL RESPONSIBILITIES, point 4. Selection and approval of artistic personnel: auditions, contracts, firings, selection of principal players, placement and selection of rows is the most delicate in terms of relations with members of the orchestra and the powers that be in the ensemble. Next in

importance is point 3. Repertoire planification: selection of works to be performed and rehearsal outline and to a lesser degree, point 5. Selection of guest artists: conductors and soloists.

Lacking unifying criteria for the orchestral activity, misguided and sometimes, dangerous decisions are often taken in regards to artistic personnel. The selection of players and their placing within the row, as well as their rotation in accordance with the orchestral organism present in each performance could lend itself to a great number of irregularities and injustices if things are not managed properly. Generally when you are lacking a permanent authority figure that watches out for the artistic interests of the orchestra, the criteria that prevails in decision making often highlight the inefficiencies of the organization and promote the comfort of internal groups that constrain the powers that be. This will negatively impinge in the mystique and overall moral of the collective, spewing lackluster artistic results.

The need for a principal conductor in an orchestra cannot be argued. If problems arise between the conductor and the orchestra they should be addressed and resolved as best as possible, either by revising the profile of responsibilities or by finding a suitable substitute. If the orchestra doesn't have a principal conductor in charge it should begin the process of selecting and eventually hiring one. In this sense it is very important that the level of the director is properly matched to that of the orchestra. It is also very important that the conductor has the wherewithal to bond with the community and to "become a visible part of it". This last point makes us ponder about an individual with close roots, preferably a local, which is usually extremely difficult to find because as the Spanish saying goes "no one is considered a prophet in his own land" ...!

It has been said that musicians are incapable of choosing their own conductor - it is almost as difficult as having to choose your own parents.

3.3.2. - The Guest Conductor (the alter ego)

The role of the guest conductor in the symphonic program is of vital importance to maintain the balance and variety with the activities of the principal conductor. The selection of guest conductors will depend greatly upon the type of repertoire selected by the principal conductor so that the guest conductors indeed play a complementary role. Similarly the program can be truly varied and complete for both the public and the orchestra.

A good listing of guest conductors should include a core of well known mentors, particularly people that are well liked by the orchestra, a group that can return periodically each season. A group of new "veteran" conductors to help maintain a program that remains in a state of constant development. And lets not forget the constant search for younger talent that will allow the orchestra the possibility of long-term rejuvenation.

You could consider the guest conductor as the *alter ego*, bringing the orchestra the opportunity to break away from the everyday routine and the principal conductor the opportunity to plan a season that will remain enduringly inspired.

3.4. - THE PUBLIC

We previously explained (3.2.2.) that the appreciation earned by the symphony orchestra within its community is based on the notion that its very existence improves the quality of life of every member of the of the community, whether or not a percentage of the residents actually attend the concerts or even like the type of music associated with the ensemble.

The appreciation given to something depends greatly on the prestige it carries. This is both an important and delicate point because the concept of prestige could be based on subjective sense. Prestige could be asynchronous with notoriety but not necessarily be paired with quality.

As someone once said, a squirrel is nothing more than a rat with good public relations, which serves as a great example to show that your perception of something can vary greatly from a subjective point of view.

In mass communication the concept of prestige is seen as an attribute that can be nourished throughout a lifetime but can also be ruined in an instant. As soon as the squirrel is perceived as a rat, even if it is still clearly a squirrel, it will carry the stigma of a rat. This is inversely the same case as the saying that goes a monkey dressed in silk is still a monkey. Both of these sayings are based on the concepts of prestige and notoriety.

The *raison d'être* of any service company is its clientele, to whom it directs its main product: service. Frequently orchestras only consider the attending public as its clientele. This is indeed the most important group, yet it isn't the only one that could be permanently associated to the institution. Here the concept of prestige comes into play with a very important role along with the groups of VOLUNTEERS and the SOCIETY OF FRIENDS, two groups with similar profiles yet quite different from each other. Equally as important are the roles portrayed by key figures within the community who, even though they are not directly linked to the orchestra, are a determining factor when it comes to maintaining a positive opinion in favor of the orchestral institution. This merits the mention of the department of public relations, which every orchestra should have but we won't delve into attempting to highlight its importance. Nonetheless, we mustn't forget that the best publicity and public relations an orchestra could have are its own appearances onstage, gauged by the applause of a full house and by its sold out performances. If the musical product offered by the orchestra is of the best quality, it will always have sold out concerts and the support of a community proud of its first rate and prestigious institution, a winning team, an image that can be exported and that can transcend frontiers.

3.4.1. The Society of Friends

One of the most important support groups that a cultural organization could have is a group of friends organized in an institutionalized fashion.

In situations of dire economic crises so common today an active and well-organized SOCIETY OF FRIENDS could spell the difference between survival and death.

There are many examples throughout the world in which support organisms assume the responsibility of certain concrete aspects affecting the development of orchestras. Everything from the organization of fund raising campaigns to the complete financing of concert seasons, hiring of directors and soloists, partial and sometimes complete coverage of wages for the members of the orchestra, etc. It is important to note that a society of friends cannot function properly without permanent attention and encouragement from the orchestra and especially its members, starting with the principal conductor himself. In the same vein, you have to realize that if an organization of this kind is left unattended could turn into a real headache and cause many problems.

3.4.2. The Volunteers

Another affiliation that could contribute a significant amount logistical support for the orchestra is a group of volunteers. If the symphony orchestra is well integrated into its community it should be fairly simple to organize a list of volunteers that would be willing to freely sponsor certain social activities for the guest artists. Things like hosting and transportation for guest conductors or soloists could become a great honor and privilege for certain members of the community. More than just a way to economize, it could become a unique way of establishing public relations, imparting the orchestra a wider social and human profile.

3.4.3. The Invisible Audience: Radio, Internet, Television and Commercial Recordings

Regardless of how small and localized an orchestra is, it should always take into consideration the growth of its audience as a sure fire way to survival. The fastest way to develop an audience, besides from the performance of the regular concert series, is the production of high quality recordings of those concerts. Note that the concept of high quality is underlined, since it is crucially important. If the recordings intended for radio and television does not reflect an image of excellence, the resulting outcome could be counterproductive.

The production of commercial recordings in CD format is one of the most important aspects of the artistic development of any orchestra. From the very instance that a microphone is placed in front of a musician's music stand, the work attitude is radically transformed. The thought of permanently capturing evidence of a musician's abilities forces him or her to improve at an exponential rate. It is true that not all orchestras have attained an artistic level worthy of a commercial recording, yet this should be considered a *sine qua non* milestone in order to survive this third millennium.

An orchestra's "invisible public" gauges the scale and magnitude of the development of its integral growth strategy. Finally we should mention the INTERNET as a modern way of becoming accessible and as a means of achieving

good public relations. The orchestra can become part of the city's tourist destinations, expanding the menu of options offered to a visiting public, and at the same time it can broaden its profile within the community.

3.5. - THE CONCERT

We finally reach the product of our equation MUSIC + ORCHESTRA + DIRECTOR + PUBLIC, the culmination of a week's worth of work, the most important moment in the lives of the professional musician.

The concert is the principal objective in the orchestral activity, the true showcase of artistic quality, the arena that can determine a triumphant conquest or the loss of honor. Interestingly, many orchestras neglect important aspects that even though are considered accessories, can make the concert a superb experience. The lack of control over shared responsibilities is inexcusable, as can happen with the hall's administration, stage personnel, ticketing, concert ushers, etc. When the public attends a concert it is not necessarily aware of these shared responsibilities, it perceives the whole event as the sum of stimuli without extrapolating on things that might have gone amiss. It is pointless to base your performance on artistic excellence if the venue where the music is performed is not guided by the same high principles and standards.

3.5.1. - The Ritual

Concerts are ritualistic by definition and could hardly be conceived otherwise. As with any ritual be it sacred or secular, attention to detail is severely important. Orchestras conform to this concert ritual by abiding to a set of rules of etiquette that have been the norm for over two centuries and which generally have both a practical and a ceremonial purpose. For example take the entrance of the concertmaster onto the stage after the orchestra members are already in place. This ritual (besides giving the concertmaster due recognition) helps to draw the just arrived public's attention towards the stage, lets the orchestra receive a round of applause followed by the necessary silence used to tune, and creates the necessary tension needed to receive the conductor, indicating the start of the concert.

It is important to remind each one of the musicians what seems obvious: the concert is a public affair for the public. What is not as obvious is the importance of the ritual's magical effect on the concert as a whole. After all, music is also enjoyed through the eyes! In this sense we should apply here the same criteria of artistic excellence that we give the performance itself. Just as the first violin section takes pains to interpret a beautiful musical phrase, technically perfect and in tune, utilizing the exact length of bow and the same position, it is indispensable to demonstrate the same quality in the "visual" aspects where the role of the body language plays as much importance as the music does.

3.5.2. - The Quality and Integral Service

It is insufficient nowadays to offer a quality concert if it is not presented in a venue that is up to par with that same spirit of excellence.

It is the direct responsibility of the orchestra's management to watch out for the quality and service of the concert stage as a whole and to look out for the minutest detail. It might not be necessary to go to as far as some of London's halls that offer PROFESSIONAL BABYSITTING to watch the children while the parents enjoy the concert, but it is important to watch the level attention given by the CONCERT USHERS because they are after all the ones in direct contact with the public. As an example, details such as the public's entrance once the concert has begun are very important in order to offer true quality service.

3.5.3. - The Season - The Menu of Options

For the audience the most important thing is the choice of music offered by the orchestra. As known, the season is in reality a menu of options that either can or can't stimulate the public to attend the concerts offered by the orchestra. Frequently orchestras present a season that is not well received by the public. This is mostly due to the prevalence of incoherent artistic criteria. It is true that a season should include options for the entire public but it is also true that it should have a well-defined profile with substantial and resolute artistic validity. Concert seasons are often compared to gastronomic menus with a good reason, since you can easily see in both cases that the spectrum of options can oscillate from the profane to the sacred and from banality to sublimity. Each orchestra must adjust its programming according to its specific profile. It must somehow reflect the artistic philosophy of the program and the profile of the concert season.

3.5.4. - The public's Attendance

The ability to attract and hold an audience is the most important gauge of any entertainment. If the public's attendance depends on the convergence of a series of factors previously analyzed the isolation and abstraction of the concept is a fair practice that must be exercised regularly in order to remain permanently focused. Just as a company can show its gains with graphs in the stock market, the orchestra can do the same with concert attendance records. In this sense it is extremely important that prices are consistent with the variables of supply and demand that govern any market.

3.5.5. - The Press

One of the principal reasons for good concert attendance is the orchestra's relation with mass media. The orchestra's image is forged to a great extent by the press and thanks to it the dynamics of opinion that the community could have in regards to its orchestra. The relation with mass media can never be overlooked and as you can imagine, it isn't always an easy topic.

3.5.6. - Critics

Just as the press is a necessary source of information to maintain the public abreast of orchestral functions, musical criticism is a complimentary element carrying a similar level of importance after each concert. The orchestra's relation with local music critics should be a source of constant discussion as far as public relations

goes. Musical criticism serves as a very useful artistic thermometer for the orchestra at both the public and private level.

3.5.7. - The Permanent Venue

As utopic as it may sound an orchestra cannot develop an artistic strategy if it doesn't have a suitable permanent performance venue. Even more important than having its own venue, an orchestra is especially interested in having the same hall for both rehearsals and regular concerts and that the acoustics are at least adequate. It is impossible to speak in terms of excellence if the orchestra doesn't have the necessary minimum conditions to work properly and to develop its own sound. Once this is achieved, of equal importance are the working conditions such as temperature, proper lighting, cleanliness, security, privacy, etc.

4. - SESSIONS OF REFLECTION AND CREATIVE INDUCTION

4.1. - INTRODUCTION TO THE SESSIONS

4.1.1. - Concept

As we explained before, an effective formula to initiate a thorough and detailed analysis of an organizational model could be achieved by recreating a similar scenario to the daily exercise of the primordial activity, which in our case is MAKING MUSIC, within an auspicious environment for REFLECTION, that incorporates the search for creative answers in the face of deficiencies that the organizational model itself could present.

The proposal for these SESSIONS is based on our own professional experiences with activities of this type. During the past 30 years I have lived and experienced first hand the symphonic musical profession. On many occasions I have had to find concrete answers to the problems and difficulties encountered by the players themselves, the administrators and even the artistic directors. Based on these first hand experiences I propose the model for these SESSIONS within this context.

4.1.2. - Objective

The main objective of the SESSIONS is to introduce the ORCHESTRA to this new paradigmatic MODEL so that it can confront the next 30 years and at the same time to encourage the implementation of a **permanent forum** to face this new paradigm.

4.1.3. - Scenario

The ideal scenario for the realization of the SESSIONS would be a convention center type place where events of this sort are commonplace, with ample space for full orchestra rehearsals for a period of 7 days and 7 nights.

It is also important that the venue for the SESSIONS is close to a CONCERT HALL so that the ORCHESTRA'S public can enjoy the artistic efforts of such an activity.

4.1.4. - Model for the Sessions

The model, the actual structure of the SESSIONS can vary depending on the needs of the orchestra and the way the participants wish to conduct them. Here we present just one of many possible variables for the actual form and structure of the SESSIONS. For this particular case we have chosen a structural model that is basically democratic and horizontal, very similar to the organizational format of a symphony orchestra. This is an example of my proposal to the Orquesta de Concepción - Chile on February 1999.

4.2. - ORGANIZATION OF THE SESSIONS

4.2.1. - Importance of a Preparatory Document (7 months to prepare for 7 days)

As previously explained the preparation of the SESSIONS is as important as the SESSIONS themselves. It is imperative that the members of the ORCHESTRA are aware of the content of the SESSIONS and that there is a broad consensus for the realization of the SESSIONS.

The presentation of a thesis that contemplates in full detail every topic to be discussed and the way in which they are going to be handled is extremely important so that the SESSIONS are conducted in an auspicious climate in order to reach the desired objectives.

The elaboration of this thesis and the attainment of its propositions, crystallized in the reality of the profile decided by the members of the ORCHESTRA, will prove to be a long and arduous process that will, conservatively speaking, take at least 7 months of preparation, 1 month per daily session.

4.2.2. - Preparation of the Study Groups

It is equally important to handle the preparation of the group studies with plenty of time before the SESSIONS. Most of the study material to be discussed is in English and should be previously translated. Once the information is translated some of it has to be classified by topic to be discussed during the SESSIONS.

4.2.3.1. - Previous Study Group Based on Two Books by Lebrecht

4.2.3.2. - Previous Study Group Based on Information Collected from the Internet that Deals with Fundraising.

4.2.3.3. - Previous Study Group Based on the Report by the BBC, London

4.2.3. - Organizational Induction Scenario

In most orchestras as well as in many organizations where responsibilities are in theory shared among its members, prevails the bad habit of much criticism and little action, and of making huge decisions but letting others worry about how to implement them.

All members of an organization with a “horizontal” regime should be democratically involved and engaged with the organization’s agenda if the proposed goals are to be met. In the case of the musicians this becomes quite evident since their academic preparation naturally predisposes them to reject any type of responsibility that is not actually artistic in nature.

With the intention of cohesively and creatively involving every member of the orchestra in the organization of the SESSIONS, we can resort to certain creative induction techniques that will propitiate from the start a just, democratic and effective way to equally distribute the organization of the event. It is clear that not all members of the orchestra will be prepared or have a specific talent to assume responsibilities other than musical ones, yet it is imperative and advisable that each and everyone of them tackle a specific responsibility in relation to the organization of the sessions. It could be divided into 4 large groups each responsible of the different organizational aspects:

4.2.3.1. - Ideas & Creation (Yellow - Intelligence)

4.2.3.2. - Information & Communication (Green - Vital Strength)

4.2.3.3. - Security & Control (Blue - Solutions)

4.2.3.4. - Organization - The Organizing Committee (Red - Energy)

4.2.4. - The Organizing Committee

4.2.4.1. - Election of the Organizing Committee

4.2.4.2. - Organizing Committee Meetings

4.2.4.3. - Possibly Hiring a Specialized Company Having it’s own Facilitators

4.3. - THEMES FOR THE SESSIONS

4.3.1. - Study Groups

The most important aspect of the SESSIONS will depend on the effectiveness of the STUDY GROUPS. This is the scenario where we will test the capacity of the members of the ORCHESTRA to confront their deficiencies, limitations, wishes, frustrations, and to find the necessary solutions to adopt the actual MODEL of the organization to a reality that is consonant with the necessities of the present and

the demands of the future. The THEMATIC for the STUDY GROUPS should be studied and prepared before the SESSION, so that at the moment of its implementation, every participant is completely aware of its objectives and possesses the necessary tools to achieve its commission.

In the time schedule section you can find a possible scenario for the STUDY GROUPS.

4.3.2. - Rules for the Debate

There are many models for RULES FOR DEBATE. The Organizing Committee should choose the appropriate set of rules that best conform to the group dynamic of the members of the orchestra based on previous experiences. On the first day of the SESSIONS, and during the installation of the STUDY GROUPS, a concise set of instructions containing all the rules that will be applied during every intervention of the SESSION.

4.3.3. - Conferences

4.3.3.1. - Eduardo Marturet: The Symphony Orchestra: A Remembrance of the Future Study Group Based on Two Books by Lebrecht

After a brief introduction, Marturet will serve as moderator in a debate on the contents of 2 controversial books of great consequence by musicologist Norman Lebrecht for the study of symphony orchestras. His work is excellently documented and has been subjected to numerous arduous and thorough analyses, a fact that has earned it a lot of enemies but also a lot of followers who share in great part the apocalyptic visions of its author.

"The myth of the maestro" is the crude story of the symphony orchestra, seen from the orchestra conductor's point of view, from its origins to the decade of the 90s. This work offers a seldom known point of view for orchestral musicians- the view from the podium throughout the span of its 300-year history.

"When the music stops" is the history of symphonic music from an economic point of view and discusses how its different components could, by the year 2000 make this a virtually prohibitive undertaking.

A previous study of these 2 books by a group of the OSC and its presentation as a vital part of this conference offered by Marturet could prove a significant and enriching antidote to the narrow focus and view demonstrated by most professional orchestra musicians covering everything from the conductor's role on the podium to non musical problems facing him on a daily basis when he has to exchange a desk for his podium.

A New Paradigm for the Orchestra During the Third Millennium

Marturet will present the thesis that validates the constitution of a

symphonic organization based on a DEMOCRATIC model with AUTOCRATIC leadership. He will serve as moderator during a debate on orchestral repertoire and will conclude with an exposition on the role of excellence as the one true alternative to the orchestra's survival in this third millennium.

Previous Study Group on the Report by the BBC, London

4.3.3.2. - Leopoldo Urbano Art: A Separate Reality

The toughest aspect in the life of an orchestra musician is keeping alive his creativity and imagination during an extensive season of rehearsals and concerts where routine seems to dominate the situation. Have you ever seen soldiers in a squadron following something other than the strict discipline and direct commands of their superior officers? The situation of the orchestra musician is similar to that of the soldier, except for one huge difference: the former must possess a considerable amount of sensibility to perform his duties. This paradox causes the orchestral musician to suffer from many psychological and existential conflicts due to an inability to conciliate artistic sensibilities within a framework of disciplined teamwork.

Nonetheless, the higher-level orchestras in my experience are those with the highest capacity of reaction to creative stimuli and therefore have the necessary imagination to translate musical thoughts through their instruments as conveyed by the artistic nuances indicated by the conductor. Once the basic components of the orchestral sound (such as vibrato, staccato, tuning, balance, etc.) are perfected, the level of communication that should exist between the orchestra and its conductor will depend on the creativity and imagination of both parties.

LEOPOLDO URBANO is an expert in the field of the PHENOMENOLOGY OF CONSCIOUSNESS. With his vast trajectory as both lecturer and facilitator of workshops and courses of varied disciplines, Leopoldo Urbano is the ideal candidate to establish the proper scenarios on which to outline and discuss different realities where creativity and imagination are not necessarily constrained by the orchestral rigors.

4.3.3.3. - Fernando Poblete Management of the Arts and The Art of Management

Besides his role as Solo Contrabassist with the Orquesta Sinfónica de Madrid based in the Teatro Real de Madrid and the prestigious Ensemble de Madrid, which he founded, Fernando Poblete has proven himself as a prolific event producer and agent of artists, having successfully presented many Latin American orchestras throughout Europe. Poblete has managed to efficiently combine the careers of professional musician and artistic management, an accomplishment that makes him a perfect addition as

lecturer enriching the configuration of the SESSIONS. His experiences as member of the Orquesta Sinfónica de Madrid and as a member of the very Society that guides its own destiny will prove extremely beneficial to our study groups and conference in general.

4.3.3.4. - Lecturer Selected by Members of the Orchestra Recanting the Past and Visualizing the Future: The Orquesta Sinfónica de Concepción in the year 2030.

This will be without a doubt the centerpiece of the SESSIONS, directed by a representative of the Orchestra. We have to stress the importance of having the members of the Orchestra fully relate to the lecturer that will speak to them in regards to the future of their institution.

4.3.4. - Workshops (ad'libitum)

The SESSIONS are a truly unique opportunity to enrich our minds with vast amounts of useful information. Besides the regular program, members of the ORCHESTRA will have the opportunity to establish a direct contact with our Guest Lecturers according to the subject that they discussed throughout the WORKSHOPS.

From 9 to 10 AM and 1 to 2 PM members of the ORCHESTRA will be able to delve even deeper by choosing among several themes of special interest. Depending on the structure established by the Guest Speakers each SESSION will have a maximum number of participants and will also vary in length. Attendance to the sessions will not be mandatory.

4.3.4.1. - Luis Advis: Composers of the Third Millennium

4.3.4.2. - Athina Klioumi de Marturet: Health, Meditation & Consciousness

4.3.4.3. - Eduardo Marturet: Zen in the Art of the Orchestral Conducting

4.3.4.4. - Fernando Publete: The Production of Itinerant Spectacles

4.3.4.5. - Carlos Spierer: From Violinist to Conductor

4.3.4.6. - Leopoldo Urbano: The Fenomenology of Conscience

4.4. - SCHEDULE FOR THE SESSIONS

8:00 - BREAKFAST

9:00 - WORKSHOPS (ad'libitum)

10:00 - 1ST REHEARSAL

12:00 - LUNCH
1:00 - *FREE (Continuation of the WORKSHOPS)*
2:00 - STUDY GROUPS (PLENARIES for days 1,5,6 & 7)
4:30 - SNACK
5:00 - 2nd REHEARSAL (WORKGROUPS for days 6 & 7)
7:00 - DINNER
8:30 - CONFERENCE (CONCERT for days 6 & 7)

4.5. - THE SESSIONS IN DETAIL

DAY 1

1st REHEARSAL
EDUARDO MARTURET
PLENARY
INTRODUCTION TO THE SESSIONS BY A SUITABLE ORCHESTRA
REPRESENTATIVE
INSTALLATION, ASSIGNMENT OF THEMES AND DEBATE
2ND REHEARSAL
CARLOS SPIERER
CONFERENCE
EDUARDO MARTURET
LA ORQUESTA SINFONICA: A REMEMBRANCE OF THE FUTURE
STUDYGROUP ON THE 2 BOOKS BY LEBRECHT

DAY 2

1st REHEARSAL
CARLOS SPIERER
STUDY GROUPS
2nd REHEARSAL
EDUARDO MARTURET
CONFERENCE
LEOPOLDO URBANO
ART: A SEPARATE REALITY

DAY 3

1st REHEARSAL
CARLOS SPIERER
STUDY GROUPS
2nd REHEARSAL
EDUARDO MARTURET
CONFERENCE
FERNANDO POBLETE
MANAGEMENT OF THE ARTS and THE ART OF MANAGEMENT

DAY 4

1st REHEARSAL
EDUARDO MARTURET
STUDY GROUPS
2nd REHEARSAL
CARLOS SPIERER

CONFERENCE
EDUARDO MARTURET
A NEW PARADIGM FOR THE ORCHESTRA OF THE THIRD
MILLENNIUM

DAY 5

1st REHEARSAL
CARLOS SPIERER
PLENARY
PROPOSAL AND DISCUSSION OF THE NEW MODELS BY THE
STUDY GROUPS
2nd REHEARSAL
EDUARDO MARTURET
CONFERENCE
LECTURER SELECTED BY THE ORCHESTRA
RECOUNTING THE PAST AND VISUALIZING THE FUTURE
THE ORQUESTA SINFONICA DE CONCEPCION IN THE YEAR 2030

DAY 6

GENERAL REHEARSAL OF PROGRAM "A" (9 to 12)
CARLOS SPIERER
PLENARY
PROPOSAL AND DISCUSSION OF THE NEW MODELS BY THE
STUDY GROUPS
COMMITMENT TO THE NEW PARADIGM
20:00 - CONCERT PROGRAM "A"
Ginastera - Variaciones Concertantes
Advis - Concerto for Contrabass and Orchestra (World Premiere by special
commission of the OSC)
Brahms - Symphony N°1
Fernando Poblete - Soloist
Carlos Spierer - Conductor

DAY 7

GENERAL REHEARSAL OF PROGRAM "B" (9 to 12)
EDUARDO MARTURET
PLENARY
THE IMPLEMENTATION OF A **PERMANENT FORUM** FOR THE NEW
PARADIGM
18:00 - CONCERT PROGRAM "B"
Britten - Guía Orquestal para la Juventud*
Marturet - Canto Llano
Haydn - Toy Symphony
Dvorak - Symphony N°8
Toy Soloists - Luis Advis, Athina Klioumi, Fernando Poblete, Carlos Spierer,
Leopoldo Urbano. *Narrator - Selected by the Orchestra.
Eduardo Marturet - Conductor
21:00 - CELEBRATION & FAREWELL

CONCLUSION

For many years some thinkers had predicted a XXI Century where social justice would be the norm for the inhabitants of our planet, where equal opportunity would rule, and where we would finally witness the demise of currency as a form of trade and commercial exchange because as they saw it, humanity would have shed the travails and obsessions of amassing fortunes once it has come to realize that the only true purpose in life was to serve others. A few hours after the arrival of that auspicious date we came to realize just how far we are from that noble vision. Well-known new age psychiatrist/anthropologist Jean Houston once said that humanity evolves by QUANTUM LEAPS. Inspired by Darwin's theory of the evolution of species, where fish supposedly evolved into amphibians and reptiles into birds, is all due thanks to an overwhelming desire to survive. Houston proposes a hypothesis that pretends to explain *Homo sapiens'* evolution as a sequence of quantum "leaps". Describing man's evolution as a spiral, as a series of concentric rings going from small to big and with a great distance between them. This distance described as quantic, is an *élan vital* *, a gargantuan, supreme effort that mankind would have to exert in order to jump, to reach, to somaticize the risk, the fear, the necessity, the lack, the alternative, of passing from one ring to the next as the only possibility for survival! It is quite possible that our Orchestra has reached that threshold in which it must take that quantum leap as its only true alternative to confront the harsh demands of modern times. Similarly these SESSIONS OF REFLECTION AND CREATIVE INDUCTION will likely require a great deal of effort from the Orchestra an especially from some members unwilling to accept any temporal change in their work routine. Without wanting to sound apocalyptic we could assert with conviction and certainty that if musicians are reluctant to break away from the routine for just 7 days we couldn't even consider the implementation of a "Project of Sustainment and Development " geared toward the third millennium. In times of crisis success is directly proportional to the sacrifices that you are willing to make.

** = Élan vital (vital impulse) an expression coined by French philosopher Henri Bergson (1859-1941) in his oeuvre The Creative Evolution (1907). According to Bergson the evolution of living species is can only be possible if the infinite number of variations are mutually coordinated and also coordinated with the environment. Its transmission, evolution and progress clearly point to a 'vital impulse'. Therefore the very complexity of every living organism reflects the obstacles that each one of them had to overcome in order to evolve. (Diccionario de Expresiones Extranjeras - Gregorio Doval - ISBN 84-7838-889-3)*

As I suggested before, in order for a Symphony Orchestra to be prepared to face the next three decades, it is absolutely necessary that it have the support of each and every one of its members. You will never arrive at the solution by simply naming a committee that after six months of deliberation will merely present a report with seemingly brilliant suggestions.

These SESSIONS OF REFLECTION AND CREATIVE INDUCTION will undoubtedly prove to be a harsh and demanding proposition for many members or the ORCHESTRA but as such they are engrossed in a crude and imminent reality.

I am aware that if this document is to have any significant transcendence among the members of the Orchestra it will likely foment a wide and diverse stew of controversial reactions. Many will feel offended by the suggestion of such a childish project and that this "return to school" will be a simply a waste of time. Others will likely suggest some modifications such as conducting the SESSIONS with a "softer" tone, "one day a week for seven weeks", or any other change that will

turn this into a more practical exercise, one that is easier to implement. Unfortunately just like in medicine, great problems require great solutions. Open-heart surgery is not performed in an ambulance but in the operating room. The SESSIONS OF REFLECTION AND CREATIVE INDUCTION is not a guarantee. It is likely that the orchestra will need intensive therapy and will also need to be monitored after the SESSIONS for a reasonable amount of time. It is not easy to stop time, abandon your routine, and scrutinize yourself in the mirror, and take of your mask during 7 days and nights far away from your family. What if this undertaking was a European tour instead? ...It wouldn't sound as difficult to leave home for a few days!

It is actually harder to accept the fact that we can so readily forget the true purpose of our profession. We are supposedly musicians and as such we create something we call MUSIC: a living art form, a sound that only persists for a brief moment in time before becoming just another memory. The ephemeral nature of our art gives it its strength and also makes it weakness. It would seem that the practice of our profession would somehow justify the precarious and often confusing state of human relations between members of the orchestra. That would accept the concept of artistic excellence as something impossible and unattainable. That would limit itself to consider the financial aspect of the orchestra as a perennial losing proposition and consider the acquired small funding as mere alms or handouts. It would seem that the orchestral collective ego would be predisposed to suffer from a permanent inferiority complex due to the tangible reality of the "exterior" world. Paradoxically this so called power of introspection that classifies musicians as ethereal and untouchable beings would be viewed as a capacity that could allow self-examination but alas, we do not possess such attributes. I wish that all of this were true and that the XXI Century would compensate humanity for all its shortcomings. The arrival of such a day would change so many things; it might even do away without orchestras entirely, or perhaps only keep those that were absolutely necessary. Nonetheless the lessons of this utopian scenario merely suggest that we should be placed on high alert and consequently perceive the path of excellence as our only true alternative. It is time to stop viewing the idea of the revision of our model as merely a topic of conversation meant to entertain the imagination of intellectuals. Orchestras need to reinvent themselves. The search for a new paradigm is imminent and totally necessary if we pretend to survive the fierce competition that will likely be the norm during most of this new Century.

With this crude visualization of the future it would seem that the metaphorical concept of the Quantum Leap could be our only salvation and that the SESSIONS OF REFLECTION AND CREATIVE INDUCTION could prove to be a practical and concrete formula with which to create the necessary conditions, a laboratory if you will, that could help us see within ourselves so that each and every one of the members of the ORCHESTRA would take responsibility on behalf of our institution and would also assume the difficult yet benignant task of carving our own destinies. If there are any musicians within the Orchestra that feel complacent and unwilling to participate, even as we continue to slide down this permanent and irreversible path of artistic and institutional deterioration, may we suggest that he or she consider the future of young music students that would someday like to find employment after graduating from a conservatory. As Prince Klaus of Holland once said on a speech during a Congress on Ecology: *"We should always remember that we haven't inherited this planet from our grandparents but have borrowed it from the children of our grandchildren"*.

Eduardo Marturet - Caracas, February 1999.

APPENDIX

ENDOWMENT DOCUMENTS

BIBLIOGRAPHY

Baroque Music Today: Music As Speech - Nikolaus Harnoncourt

BBC/Arts Council Review of National Orchestra Provision - Consultation Document October 1994 (ISBN:0-7287-0691-1)

Diccionario de Expresiones Extranjeras - Gregorio Doval - del Prado ISBN 84-7838-889-3

How to run Seminars and Workshops - Robert L. Jolles - Wiley ISBN 0-471-59477-6

La Inteligencia Emocional en el Trabajo - Hendrie Weisinger - Vergara ISBN 950-15-1840-x

Study of Legal Documents of Symphony Orchestras - American Symphony Orchestra League Inc.

The Compleat Conductor - Gunther Schuller - Oxford ISBN 0-19-506377-5

The History of Orchestration - Adam Carse - Dover ISBN 0-486-21258-0

The Maestro Myth - Norman Lebrecht - Citadel Press ISBN 0-8065-1450-7

When the Music Stops - Norman Lebrecht - Simon & Schuster ISBN 0-684-81681-4