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2 League of American Orchestras  
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8 ... ..

9 >>>

10 (Music)

11

12 >>> Welcome to the League's 75th  
13 national conference. That was Starburst.  
14 We're looking forward to the time we can  
15 hear it live. That was the Minnesota  
16 Orchestra, and they are, along along with  
17 the Saint Paul Chamber Orchestra have  
18 been our conference hosts. Here we are.  
19 Guess what? Over 2,020 people have  
20 registered for this conference. That is  
21 more than double what we ever had at a  
22 conference. Some of the changes, we have  
23 three times more managers from our small  
24 major orchestras, 130 managers from youth  
25 orchestras and 300 trustees. I can't tell

1 you how pleased I am that through this  
2 online conference, some of you had a hard  
3 time joining, can come, and 95 musicians,  
4 three times more than we had before.  
5 There are positive things about the change  
6 we have gone through. Who are we? We have  
7 composers, conductors, managers, marketing  
8 directors, we have artist managers, music  
9 publishers, the whole community is here  
10 together. It's not the way we usually  
11 think about being together. And this is  
12 an extraordinary time. There's more than  
13 enough hardship to go around in our lives,  
14 families, communities. And all across the  
15 world. Our hearts go out to those who  
16 lost loved ones and to the millions of  
17 people now unemployed, including, of  
18 course, the many musicians, staff members  
19 in our own orchestra community.  
20 Understandably, orchestras are having  
21 cancellations, trying to stay home, and  
22 hold it all together. That's as it should  
23 be. But as we look with clear eyes and  
24 tough challenges, and I would add,  
25 profound business models, we anticipate a

1 profoundly different world. We must focus  
2 on a vision to continue the evolution of  
3 our creative work. And for engaging the  
4 expressive lives for our communities. One  
5 thing that's been so inspiring, seeing how  
6 quickly musicians have been able to figure  
7 out how to adopt and get their  
8 performances online and into the homes of  
9 thousands and millions of people in the  
10 world. What an affirmation of the  
11 durability of our art form. All figure  
12 out to get they material out into the  
13 world. I like to think this is not the  
14 end of our orchestral concerts in our  
15 halls, but the beginning. Reimagining how  
16 we deliver on our mission. How we  
17 reimagine creativity, and reimagine new  
18 ways to serve our communities. We will be  
19 in our halls, schools, all over our  
20 communities. If nothing else, this  
21 pandemic has given everyone a heightened  
22 appreciation for how much we human beings  
23 want to connect, share experience,  
24 commune. In my little corner of New York  
25 City, amidst all the shouting, screaming,

1     thanking our health care workers, Brian  
2     Mitchell opens his window, sticks out his  
3     head and starts singing The Impossible  
4     Dream. Beneath him, on Broadway, there  
5     are dozens, maybe two hundred New Yorkers  
6     up and down Broadway, six feet apart, all  
7     listening and all came out to hear music  
8     together. I believe Queen Elizabeth said,  
9     We will meet again. And she's right. We  
10    will meet again. So final words before we  
11    get to live music. Today's opening  
12    session is generously sponsored by BMI,  
13    representing the public performance rights  
14    in over 15 million musical works. Also,  
15    our executive directors. Take time to  
16    visit their exhibit portal on our website.

17            Let's get to some music. We will  
18    turn now to Anthony McGill, the principal  
19    clarinetist for the New York Philharmonic,  
20    and he will perform live for us from his  
21    living room in New York. Anthony, over to  
22    you. Anthony, that was your cue.

23            >> Yes, I was still muted. Hi,  
24    everybody. Thank you so much for having  
25    me. I'm going to perform for you, can't

1 give up a good excuse to put on a blazer,  
2 but I welcome you all here for this little  
3 concert and take care of I will play  
4 Homage to Bach, by Kovacs. Hope you enjoy  
5 it.

6 (Music)

7

8 >>> Thank you, Anthony. We could  
9 listen to you all day. Don't anyone go  
10 away, he will come back and play some  
11 more. Joining after me are two  
12 colleagues, Deborah Borda, and Henry  
13 Timms, president and CEO of Lincoln  
14 Center. Our trio will bring three  
15 perspectives on how we face this  
16 extraordinary moment. Mr. Timms is the  
17 founder of Giving Tuesday, which is  
18 actually giving Tuesday. We will have more  
19 to say about that later. Deborah is among  
20 the most accomplished arts leaders around  
21 the world in our arts and culture sector.  
22 Anthony, what can I say, the most sublime  
23 artist we can imagine. I've asked them to  
24 reflect on their own individual experience  
25 and perspective and share what it is that

1 guides them, gives them encouragement and  
2 where they see opportunities we embrace.

3 After we heard from them I will post  
4 follow up questions and we will turn to  
5 you. You can send your questions,  
6 clicking the button at the bottom of the  
7 screen, called Q & A. Anthony will play  
8 some more, then. So, Henry, you wrote a  
9 book last year, unbelievably prescient in  
10 framing how the world is working today.

11 We should all read it. It's called New  
12 Power. Here is Henry to tell us about his  
13 book and how it's informing his work  
14 today. Henry, over to you.

15 >> Thank you, Jesse. Thank you  
16 for the invitation to be with you today.

17 We're disconnected as a community, but  
18 moments like this bring us together. All  
19 of us at Lincoln Center, and all of you  
20 across the country, how important it is  
21 for us to come together. Thank you,  
22 Anthony, for that performance. I'm blazer  
23 shamed. Mine has not been out of the  
24 closet for a while. Jesse, I wanted to  
25 give an overview of some of the things

1 I've done outside the day job. Many of  
2 you on the call will have millennials in  
3 your lives. Side hustles is a phrase, you  
4 do along side your normal job. Mine has  
5 been thinking not about my previous job,  
6 running the 92th Street Y, but the --  
7 version of the book I wrote. To think  
8 about that, we think for a moment about  
9 the way the world is changing. Think  
10 about the way that Harvey Weinstein was,  
11 had all this power, very in command of his  
12 world, with power over an industry. There  
13 was a survey showing the original person  
14 mentioned as many times as Weinstein from  
15 the stage of the Oscars was God. That's  
16 the kind of power he used. The Me Too  
17 movement begins with the activists and  
18 growing so much more significantly because  
19 women all around the world came together  
20 to give their stories to make it stronger.  
21 It's not a centralized movement. It's  
22 about women all around the world telling a  
23 collective story that strengthens as it  
24 surges around the world. In France, it's  
25 BalanceTonPorc,, denounce your pig. In

1 Brazil, it's about, the story of your  
2 first assault. Story two, think about  
3 Airbnb is powerful. In California, there  
4 was a case where they saw their  
5 legislative interests damaged, the new  
6 policy that would damage them. So they  
7 want to shift political out comes. They  
8 called lobbyists, who told politicians, we  
9 don't like this legislatiion. They  
10 mobilized 230,000 and hosts to knock on  
11 doors on behalf of the company, getting  
12 consumers to fight their battles.  
13 Interesting for us, how many doors can we  
14 get knocked on for us. The most sobering  
15 story, this was a teenager in Scotland,  
16 went to good schools. In the evenings,  
17 she was radicalized and became known as a  
18 bedroom radical. One day, she  
19 disappeared. Her friends described her as  
20 someone who couldn't find her way to the  
21 center of town on the bus on her own. But  
22 three days passed, the phone rang, and the  
23 mother, it was her daughter calling  
24 from -- this girl who could not find her  
25 way to the center of town was in Syria.



1 She became one of the most respected  
2 recruiters the Islamic state had. Much of  
3 her social media has been scrubbed about  
4 the internet but her blog was not one of  
5 terror or violence. It looks like a  
6 teenager girl's blogs inviting, engaging,  
7 kind of community, had tips on the kinds  
8 of moisturizer you should use. She became  
9 an ISIS recruiter, built a network of  
10 women and girls around the world. At the  
11 same time, the girl is creating a powerful  
12 movement. The U.S. State Department is  
13 pushing back. They fly bombers planes  
14 over Iraq and Syria, drop from the back of  
15 the planes, paper cartoons that float on  
16 the heads of the population, showing how  
17 bad life will be if you join ISIS. That  
18 Attack was used in World War I. Then  
19 they try to embrace social media. They  
20 create this twitter account, think again  
21 and turn away, which scolds potential  
22 jihadis and uses as a way to discourage  
23 them, the biggest state department logo  
24 they could find. Those were three quick  
25 stories. Movement of women around the

1 world toppling Weinstein, the story of a  
2 company who deploys their consumer base to  
3 fight legislative interests. And the  
4 story of a teenager, a girl who from her  
5 bedroom out-communicated the power of the  
6 U.S. government. All these stories speak  
7 to the central idea of my work, that the  
8 way we think about how the world is  
9 shifting is a forethought, a conversation  
10 about technology, too often we are stuck  
11 in the idea of things we have already  
12 done, but the arc we made is not the  
13 technology is changing, but the broader  
14 shift is how people are, we see a new way  
15 of being powerful. Old power and new  
16 power. Old world, command and control.  
17 Power is leader driven, closed up. The  
18 world of Weinstein, the way many  
19 institutions work. Small number of people  
20 with a lot of power, doing things on their  
21 terms. Now, power is made by many, not  
22 what you upload, what you share, being  
23 open. If the difference between power as  
24 a currency, and, I have it, you haven't.  
25 And power as a current, something flowing

1 and surging, moving, you can't ever quite  
2 own it, but if you can direct the current  
3 you can shift the world in terms of the  
4 outcomes you're seeking. An example,  
5 we're talking about vaccines. Why, a year  
6 ago, the WHO outlined the ten biggest  
7 threats, one is pandemic, another was  
8 vaccine hesitancey, the driving reasons  
9 is, the anti-vaccine movement was  
10 successful. Not because they have peer  
11 reviewed papers, or, or all the scientists  
12 telling everybody they know the truth.  
13 It's because they created an amazing power  
14 network, the power was a community of  
15 people connecting, uploading, shares, it's  
16 open, and what's been proven in things  
17 like that is that the organizations who  
18 work out how to deploy this power can get  
19 outcomes good for them, but often bad for  
20 the world. New power in itself is not  
21 necessarily helpful. New power dynamics  
22 can lead to things like the anti-vaccine  
23 movement. You know this game? How we  
24 wasted our lives at the end of the 20th  
25 century. The most popular game, video

1 game of the 20th century tech -- metaphor  
2 for the other power world. It worked the  
3 way old power rules worked. Players fit  
4 things into neat lines again and again.  
5 Eventually collapsing under the weight of  
6 the game. That's how you lost a [*SOUNDS*  
7 *LIKE*] tech person. If the old power world  
8 worked like this, the new world work like  
9 this game. Do you have teenage children?  
10 This is the game, Minecraft. It's the  
11 most popular game of the 21st century.  
12 The dynamics of the games are same. But  
13 how they're played reflects how the world  
14 is changing. Here, you see someone else  
15 set the rules. Here, in Minecraft,  
16 there's a Lincoln Center built by lovers  
17 of Lincoln Center, not by us. You can see  
18 this hall, constructed by people not on  
19 our payroll. Not even in New York.  
20 People around the world come together to  
21 co-create, build things on their own  
22 terms. The big shift is from a world, we  
23 could drop ideas, people consumed them on  
24 our terms. Now, the world is opening up.  
25 Our job is to get people to engage in our

1 mission, on their terms. The challenge  
2 now is how to get people to engage in our  
3 world on their terms.

4           If you buy this argument, that we  
5 can separate the world in old and new  
6 power, two models at work, and also two  
7 different mind sets. In the old power  
8 world we cared about things like  
9 confidentiality, expertise, the way  
10 churches worked. The way the performing  
11 arts typically worked, based on old power  
12 values. The rise of new power values is  
13 challenging that. It expects things to  
14 act differently. People expect to put  
15 their own mark on things, seeing demand  
16 for transparency, enthusiasm for  
17 collaboration and open sourced work.  
18 People surge up for a moment, then  
19 disappear. Very important, my argument is  
20 not old power is bad, good power is good.  
21 In fact, any organization needs to work  
22 out how they can have an old power  
23 strategy and new power strategy and deploy  
24 both when they see fit. I had my appendix  
25 out 18 months ago. The last thing in the

1 world you would want is an new world  
2 appendectomy. You need a qualified  
3 medical professional with years of  
4 training. So this is not a question of  
5 old is bad, new is good. But for all  
6 organizations, we need work out our new  
7 strategy. We understand the old power  
8 world, but how do we enter the new power  
9 world and make our mission stronger?

10

11           One of the biggest challenges is  
12 that new power shifted the way we think  
13 about our work. Favoritability, often  
14 traded for intensity selling. You wanted  
15 to sell tooth paste to as many people as  
16 possible, and for politicians,  
17 favorablability. What's changed is the  
18 intensity is more important than  
19 favoritability. Trump built intensity in  
20 his base that got him into the White  
21 House. We see that a trade off now.  
22 Nike, not keep everyone as happy as we  
23 can, but how to drive more intensity. In  
24 the new power world we have to know that  
25 our missions are more important than our

1 brands. If you want to engage people more  
2 in the new power world, it can't be all  
3 about you. Giving Tuesday, someone said  
4 this is great, I love the idea, but  
5 where's our logo? I said this is about  
6 us. If we put our mark on it, it won't  
7 allow anyone else to put their mark. One  
8 challenge in the new world, we're used to  
9 thinking of success as credit, but there's  
10 a trade off between mission and brand.  
11 Finally, specifically about the work we  
12 do, the equation for the new power world  
13 in the performing arts looks something  
14 like this. We need to combine some things  
15 to meet an audience on their terms.  
16 First, great performances. Second, the  
17 combination of performance and purpose.  
18 Not just what are you doing at the highest  
19 level, by why does it matter in context.  
20 The Philharmonic, in particular, a series  
21 of commissions by female composers to mark  
22 the anniversary of a constitutional  
23 amendment. You make clear, the social  
24 justice power of organizations like the  
25 Philharmonic. Some on this call won't

1 like the idea. But the truth is,  
2 organizations all around the world work  
3 out how to signal and shape their purpose  
4 from law firms to financial firms are  
5 getting an advantage. And participation,  
6 super charges, what are we asking people  
7 to do, to drive our own work. The  
8 Philharmonic released an extraordinary  
9 performance of the Bolero, from their  
10 orchestra, amazing performance dedicated  
11 to health workers, spoke to that purpose.  
12 What got the video, it reached millions,  
13 is so many people want to share it. It  
14 wasn't a performance people just absorbed.  
15 They absorbed it and shared it because it  
16 spoke to their values. As we think about  
17 the future of the new world, the  
18 combination of performance, participation,  
19 is at the heart. That was 15 minutes on  
20 the nose, Jesse.

21 >>> Terrific. Thank you. Henry,  
22 you have to leave at 2:00. So I'm going  
23 to throw one follow up question at you  
24 before you go. You have given us a great  
25 framework, but tell us how in your work at



1 Lincoln Center, are you able to put some  
2 of these principles into action.

3 >> That's the key question.

4 Lincoln Center is a perfect example of an  
5 organization building strength on old  
6 power. We're challenged to pull ourselves  
7 into the new power world now. Every  
8 summer, we have an amazing program  
9 bringing artists to New York. We would  
10 have a two week conference of the best  
11 practice and educators coming together to  
12 learn from experts about the shift in arts  
13 education. Very proud of the program. We  
14 were having a conversation in January this  
15 year, to say, would you rather have three  
16 hundred people at Lincoln Center for two  
17 weeks in the summer, or a network of ten  
18 thousand people who never meet in person,  
19 but engage throughout the year. I gave  
20 people that as a thought experiment. We  
21 don't have to choose one but it forces us  
22 to think about the impact we want. We  
23 weren't thinking about coronavirus, but  
24 coronavirus brought into relief, we don't  
25 have the luxury of deciding which we

1 prefer for a while. Right now, we have to  
2 do the new power model if we want to do  
3 the work. The challenge the team has  
4 won't be just getting two hundred people  
5 to come to campus, but how do we launch a  
6 community of art educators around the  
7 world that replicates the original  
8 mission, but completely reimagines the  
9 model. The biggest challenge is the  
10 people who are able to reimagine the  
11 model, it's very hard. Especially those  
12 who made careers on one model. The model  
13 is no longer functional for a while.  
14 Therefore, you must think completely  
15 differently on how to engage. That's  
16 extremely hard for organizations. And  
17 we're struggling with it.

18 >>> Thank you, Henry. Now to  
19 Anthony. When I called him a few weeks  
20 ago to ask him to consider joining us, he  
21 said I just finished reading Henry's book.  
22 It's amazing, it's the book for this  
23 moment. Anthony, I want to ask you, what  
24 is your life like now? You no longer get  
25 to play in front of real people. What's

1 going on?  
2 >> When I made that joke about the  
3 blazer, I was serious. Being at home  
4 right away without performing and without  
5 having this outlet basically, I've been a  
6 professional in orchestras for twenty  
7 years, half my life. Not to have that  
8 experience, I went through a real shock.  
9 Physically, emotional, mentally. It took  
10 a while to come out of that, to be honest.  
11 Now, I'm actually at a great place because  
12 I've, like everyone else, had to figure  
13 out how to deal with everything. Just,  
14 I'm talking about your daily life, what do  
15 you do, how do you do it and how much do  
16 you do. My first goal was to figure out  
17 how to be happy. How to feel better.  
18 That was the most important thing because  
19 without that part, the physical, playing,  
20 all the stuff that goes into being a  
21 performing musician is very hard to do.  
22 That was the first thing. I had to get my  
23 spirit right. Right now, I'm much better.  
24 I feel I had found the direction, the  
25 purpose, thinking about how important what

1 we do is. It helped me come out the other  
2 side of that. All of things that make us  
3 human, the things people on the front  
4 lines are doing, sacrificing for us, the  
5 service and health care workers, firemen,  
6 I feel like I went into music as a kid  
7 because I thought my personal mission as a  
8 young child, loving music, was to spread  
9 the beauty of music, to help people and  
10 heal people. It healed me. I feel like  
11 music changed my life and gave me gifts,  
12 saved my life because of my parents'  
13 insistence on a full education. So I feel  
14 like I was talking to students recently,  
15 teaching has kept me going, too, saying  
16 what you're doing is important and  
17 necessary. So as long as you think about  
18 that, it's really necessary, what are  
19 people doing at home? Dancing in their  
20 living rooms, reading books, staring at  
21 walls, or listen to music to try to lift  
22 them up out of this. We can't go  
23 anywhere, entertain ourselves in that way  
24 so that's the thing I'm dealing with,  
25 actually remember than this is all

1 necessary. What we're doing is very  
2 important.

3 >>> Thank you. That's a  
4 wonderful, surprising insight and it makes  
5 me wonder, as a performing artist we think  
6 about the energy that occurs between  
7 performer and audience, instant feedback.  
8 We don't have that now. How do you manage  
9 the absence of audience reaction?

10 >> That's a really important  
11 point. I was joking around recently,  
12 saying that Zoom should have an applause  
13 sound function by which everyone clicks  
14 it, and not just the thing that comes up  
15 on your screen, thumbs up, but an actual  
16 sound button, that's the hardest part.  
17 But the feeling of the adrenaline, from  
18 doing this here, you're used to doing it  
19 on stage with thousands of people. Or a  
20 few people. That energy is amazing. But  
21 you realize, some of that energy is self  
22 produced. Some of the excitement as a  
23 performer is actually from inside out. So  
24 the energy from the audience feeds you,  
25 but we're also as performers giving out as

1 much hopefully energy as the audience is  
2 receiving. So that's what I feel in this  
3 strange set up, with the computer, that  
4 there's a lot of energy coming from here.  
5 As I've been teaching, I've been thinking  
6 about that. Through the computer, it's  
7 maybe even more of a challenge to put that  
8 energy out there. In a way I'm using it  
9 as a practice tool.

10 >>> Thank you. That's terrific.  
11 Thank you for sharing these personal  
12 reflections of how your life is different.  
13 Let's get to Henry's ideas. What grabbed  
14 you, what are you thinking about all this  
15 new power stuff?

16 >> This is great. I was thinking  
17 about the book, taking notes last night.  
18 It's awesome to hear Henry talk about the  
19 book. A lot of points he just mentioned,  
20 I'd say are the highlights, the main  
21 points of the book, but you should still  
22 read it, everyone on the call. There were  
23 a couple points I thought about that were  
24 really important. In my perception of  
25 what was discussed in the book, one thing

1 that made for successful new power  
2 ventures, or transitions, or  
3 transformations, is, has to do with  
4 positivity. He mingles purposes. And  
5 Jesse, you mentioned community. I'd say  
6 something like compassion. And  
7 positivity, and desire, for what makes  
8 some transitions successful. I'm thinking  
9 of the lego company, in transitioning out  
10 of what they thought was something, to  
11 something else. The ability to tap into  
12 the super fan, and Henry talked about the  
13 difference between the Minecraft creation  
14 and the -- thing, classical music, we have  
15 a lot of that. One way to go about trying  
16 to make this transition. Our audiences  
17 are, we have so many super fans in  
18 classical music. We're thinking about  
19 audiences, subscriptions, all these real  
20 problems, but have we really tapped into  
21 finding those super fans that love us,  
22 will listen to us, build Minecraft  
23 creations about us. And really, will show  
24 up for us, maybe digitally. How intense  
25 are they? So many listeners are home

1 bound. They haven't been able for health  
2 reasons, for all kinds of reasons, traffic  
3 problems. Have a hard time getting --  
4 have a hard time getting to us. This is  
5 an opportunity for us to figure out how to  
6 use this pause as a platform, to go  
7 forward. That's one different thing, I  
8 don't have the answers, but how can we use  
9 this to bring our compassion, what do we  
10 do as artists, we try to heal, perhaps.  
11 By sharing our music, and sharing our  
12 music on line. That's what you see a lot  
13 of orchestra musicians around the country  
14 doing, we're actually trying to reach out,  
15 to not reach down like do outreach, but  
16 trying to heal. We need that healing as  
17 well as our audience.

18 >>> Henry mentioned the Bolero  
19 video, getting the orchestra to play  
20 together was a huge technical thing, we  
21 have not been fast to get ourselves online  
22 and get orchestral music distributed this  
23 way. Where do we go? Is this finally the  
24 moment?

25 >> Yes, the moment is whenever it



1 happens. We tried, but Henry talks about  
2 something very important. You can try and  
3 fail. It's been doing that before. A lot  
4 of us have been on twitter for many years.  
5 But straight out of the book, is a,  
6 actionable, connected. This concept that  
7 you both mentioned about purpose, about  
8 community, desire, is we have to be true.  
9 So when we put out a video, like the  
10 orchestra musicians did, and we're going  
11 through a tough time. What does it mean?  
12 I was talking about it with a friend. He  
13 said, why is it, when I see these videos,  
14 I start tearing up? He's not the only  
15 one. It can be, big orchestras doing it.  
16 It can be college students doing it. All  
17 these people. This new way of connection,  
18 if we're doing it in the right way, that's  
19 real, that is the most important thing.  
20 Henry discussed in the book, the new power  
21 community, are good at calling BS. On a  
22 concept. Or calling, something is just  
23 not genuine, and calling you out on it,  
24 that's why a lot of these campaigns don't  
25 work. If it comes from a place of

1 compassion from all of us in the  
2 orchestral field, that's very important.  
3 How you connect the community in this new  
4 way. And that's how it becomes  
5 extensible. We have, we play on. These  
6 are genuine efforts to connect with people  
7 in our world.

8 >>> Thank you so much. Anthony.

9 We will turn now to Deborah. You are no  
10 stranger to adversity. We would like to  
11 hear how you prevailed through tough  
12 circumstances. What are things that  
13 guided you in navigating issues of this  
14 magnitude?

15 >> It's a great question. Yes,  
16 this is my first time global pandemic.  
17 How do we work with other people, provide  
18 leadership? In a moment like this, and  
19 you heard Henry and Anthony speak about  
20 it, how do we actually deploy this as a  
21 positive? To make a difference? In the  
22 end, again, what we're here to do is to  
23 make a difference. Also, if anything  
24 positive, and I think a lot of positive  
25 things, a lot of adversity will come out,

1 I hope it allows us to emerge with a  
2 greater sense of purpose, a belief in the  
3 art form, at the very core. If we invest  
4 in that and believe in it, we will make,  
5 will be guided to the right kinds of  
6 decisions. But if I think about various  
7 components I've used, and others used, and  
8 it's interesting, it's interesting to work  
9 at one of the old line power institutions  
10 like the New York Philharmonic and see how  
11 we're trying to think about others ways to  
12 move forward. It's a personal component,  
13 about honesty. That's absolutely  
14 required, and also, visibility. How do I  
15 make decisions about the future with other  
16 people, or on my own, but usually with  
17 others. About a future I don't, we don't,  
18 nobody understands. So if you go back and  
19 think before people talk about as the old  
20 command control module of management, I  
21 don't know that that really works any  
22 more. At this point, we have to balance  
23 that leadership doesn't necessarily equate  
24 with control. They're not equal. That's  
25 a kind of balance that's changing

1 throughout the world. Many voices, to  
2 many ears. So right now, but not only  
3 now, actually a critically important tool,  
4 honesty is always number one, but  
5 transparency that allows us to show  
6 vulnerability. Yes, now is an easy time  
7 to be vulnerable. But in fact, there's  
8 such an honest component. That will be  
9 very helpful to all of us. Very helpful  
10 to me. There were moments I felt I was  
11 the most unsuccessful manager you could  
12 imagine. In letting go of the feeling  
13 that I had to have the right answers, to  
14 do this and that, and to move to a larger  
15 group and recognize the complexity of the  
16 challenges we face at all times, that's a  
17 helpful kind of moment for all of us. I  
18 often go into institutions, over the  
19 course of my career, that have been in  
20 difficult places. Resilience is another  
21 area to think about. Resilience allows us  
22 to carry out and in old power, new power,  
23 we might see defeated is a macho term.  
24 I'd say, how can we effectively carry out.  
25 Resilience also has the component, it

1 demands a kind of emotional,  
2 sophistication and the awareness to be  
3 able to evaluate very negative news, and  
4 very positive news, and come to a  
5 discussion about the right direction to  
6 move in. As Henry said, using this as an  
7 opportunity to find really creative  
8 solutions, it's good if you can do that  
9 anyway, but this is a time it's even more  
10 important. New relationships, for  
11 example, Henry and I have been working  
12 together for over a year. But together,  
13 we came to realize that the old plan, how  
14 Geffen Hall would be reimaged, wouldn't  
15 work. Thinking outside the box, we came  
16 to a new way that people hadn't thought  
17 about, have to do with executing  
18 components so music could keep on being  
19 performed during that time. It's a moment  
20 to make new relationships, to build teams  
21 in a different way, find super fans. The  
22 work by the New York Philharmonic staff  
23 has never been more dynamic and focused.  
24 I'm not much a believer in working  
25 remotely. No, people should be there,

1 come to work. It couldn't work that you  
2 could be successful working at home.  
3 Well, wow. Look at how successful so many  
4 of us are now working on a remote basis.  
5 This will completely change how we think  
6 about how we work, what is the need for  
7 offices, how do we relate to each other?  
8 Build teams? If we have resilience, we  
9 can allow ourselves to that. Next,  
10 communicating, you can't communicate  
11 enough. We really try to be, try to be in  
12 touch with the people in our community, it  
13 must be honest, and realistic, and Anthony  
14 put it well, there must be hope. Some  
15 optimism. People are hopeful when they  
16 have a path, some kind of path, forward.  
17 The path can change. It doesn't have to  
18 be what we laid out. But to know there's  
19 a way we will operate and move through  
20 this. I also think the act of designing  
21 that path in teams giving you the  
22 flexibility to change it, to come up with  
23 different ways of doing things. Finally,  
24 this is really important, we have to move  
25 to active solutions. This means you have

1 to take a risk once in a while, or a lot.  
2 Whatever you have the stomach for. It  
3 means you will make mistakes, and that's  
4 okay. Organizations and individuals who  
5 really are able to make change and do work  
6 that's for the good, have taken risks and  
7 make big mistakes. But also, at the end,  
8 every decision, every investment, goes  
9 back to the integrity of the love for our  
10 art form. When we lose sight of that, we  
11 won't have the ability to put it into this  
12 brilliant larger picture, that Henry  
13 describes, societal picture, or the  
14 emotional picture that Anthony describes.  
15 It's finding the combination of both at  
16 the core of who we are. I was touched to  
17 hear Anthony speak about his ups and  
18 downs. We had an honest moment on the  
19 phone, I said sometimes I went into dark  
20 valleys. Something happens, that has to  
21 do with music or the people in my  
22 community, and we come out of it. It was  
23 a personal, wonderful discussion. When I  
24 watch the videos, I weep. My partner came  
25 in and said, are you all right? I was

1 weeping. I said, yes, I was watching the  
2 Mahler. It's an interesting time.

3 >>> Deborah, thank you for that.

4 Very insightful saying what we're all  
5 looking into. Henry, I have a question.  
6 I'm sure Deborah and Anthony will have  
7 things to say about it, too. The growth  
8 of conductorless orchestras is an obvious  
9 example of the shift in old power to new  
10 power. What are the applications of that  
11 shift through the role of the maestro and  
12 the future of orchestras?

13 >> I'm going to defer to my  
14 colleagues on that.

15 >>> Chicken. (laughing)

16 >> If you, okay, the, I think one  
17 of the interesting, the framing of the  
18 maestro. The idea that, we all understand  
19 there has been for a lot of reasons, to do  
20 with transparency there are methods of  
21 behavior in all sorts of industries that  
22 are clearer and more on show than  
23 previously. Anyone thinking of behaving  
24 any particular way, the easiest thing in  
25 the world is an orchestra member with a



1 cell phone. Behavior that would be  
2 controlled for years now won't be. So one  
3 big shift is that leadership is more on  
4 show so the idea of the old power maestro,  
5 people will be careful in how they wield  
6 that power.

7 >>> Thank you.

8 >> The ultimate old power is about  
9 finance. There are times to talk about  
10 new power, and time to talk about old  
11 power. I will leave by thanking everyone  
12 for the chance to be here. The third  
13 president of Lincoln Center, William  
14 Schumann, he was writing about why our  
15 work matters, back in the 60s, the height  
16 of the cold war. He said that for him,  
17 the first principle for the arts is they  
18 are an antidote to the push button  
19 emptiness of a mechanized age. They are  
20 our armor against disillusionment and  
21 against the self destructive nature of  
22 man. One way of describing what all of us  
23 does matters so much, those words speak to  
24 me decades after they were first said.

25 >>> Thank you, so much. Take

1 care. Wonderful to have you with us. We  
2 have a board member at the league who told  
3 me a phrase called, let's put the dead cat  
4 on the table. This was when you want to  
5 talk about something that's tough. Here's  
6 a question. Is COVID-19 a death knell for  
7 large orchestras? Revenue will be down  
8 for a long time.

9 >> No, I think there's going to be  
10 a very difficult couple years we're  
11 looking at. And there will be economic  
12 hardships, but staff and audiences, but in  
13 the end it might provide us an  
14 opportunity, we knew there were issues,  
15 anywayn and we know they're there. Will  
16 this propel us, can it, to move into  
17 really being able to take hold of that and  
18 work on it? As wonderful as all the  
19 digital is we're pushing out now, it's  
20 unbelievable, but the day when the New  
21 York Philharmonic comes back to the stage,  
22 and there's an audience in the house, and  
23 that day will come, it will be magic. It  
24 will happen around the country. People  
25 will come back in a stronger way, but our

1 challenge and duty during this time is to  
2 think about the, what are the changes we  
3 need to effect to be true to the art form  
4 and to move it forward, make it truly a  
5 21st century kind of institution. I'm  
6 going to remain optimistic. I hope I'm  
7 there for the first concert.

8 >>> Thank you. Anthony, want to  
9 take a pass at this?

10 >> Sure. Those that love music  
11 know that we love it with such a passion,  
12 we can't really help ourselves. If  
13 there's anybody left in the world that  
14 still loves music as much as we do,  
15 there's no way this can end anything  
16 having to do with live concerts. Because  
17 of that energy I talked about, it will be  
18 surprising enough to be in a room with an  
19 audience, let alone with players this  
20 close to me, on stage. That kind of  
21 energy and value is something that's  
22 priceless. It's going to come back.  
23 We're all going to come back.

24 >> Governor Quomo said something  
25 that was terrific the other day. He said,

1 shutting down was easy. Reopening will be  
2 an art form. Who's better at art forms  
3 than us?

4 >> That's a good one.

5 >>> Building on the idea of  
6 hopefulness and opportunity to come back  
7 in a different way, here's a question for  
8 both of you. How would you counsel the  
9 orchestral world to adopt an anti-racist  
10 approach to community engagement? This  
11 crisis seems to be a good time to question  
12 the power systems within our industry  
13 that -- sense that this will open up  
14 pathways to dialogue.

15 >> It's a great question.

16 Specifically, at least in our experience,  
17 Deborah, I'm not revealing anything, but  
18 we had conversations about this issue.  
19 What's crazy about this particular crisis  
20 is that a lot of us in the field have been  
21 actively trying to confront that issue  
22 just now, months ago before we came here.  
23 Like a lot of things in our field, yes,  
24 things have taken way too long. Way too  
25 long, for people to even try to change or

1 actually understand why they need to  
2 change. But there's a, and hopefully it  
3 continues during this particular time and  
4 in the months and years right after we  
5 return and everything gets back to normal,  
6 but the normal won't be the normal of the  
7 past. There's nothing we can do to make  
8 it so. So it's a great opportunity to  
9 actually bring all those things that we're  
10 faced with as a community to the forefront  
11 because through this timing, we can become  
12 stronger and more diverse and all those  
13 things. Not to say that those  
14 conversations haven't taken place within  
15 the last few years, in an intense way. I  
16 think it's important.

17 >> One of the critical points for  
18 all of us is that in this moment of global  
19 crisis, these issues, DEI, and larger  
20 issues around that, don't slip to the  
21 bottom of the agenda. We're so worried  
22 right now about how to pay people, get  
23 back on the stage. It's going to be a  
24 mindfulness and this is an opportunity,  
25 but we always need to consider, and it was

1 not popular fifteen years ago, but  
2 increasingly. Anthony is so right, there.  
3 were absolutely, an art form that we  
4 strive increasingly to think about the  
5 intersection between the moral and  
6 artistic imperative. There's a healthy  
7 place and we have to figure out how to get  
8 there. We must be mindful of it, people  
9 must push at all different levels.

10

11 >>> Thank you, Deborah and  
12 Anthony. We struggle with this at the  
13 League. Our own ability to confront these  
14 issues begins with our own organization,  
15 confronting our own ideas about what we,  
16 what we believe, what kinds of practices  
17 we're prepared to develop to counter our  
18 tendency that keep the status quo frozen,  
19 and keep people's colors out of the  
20 picture. I did start at home, with your  
21 own conversations, frank conversations,  
22 about what you believe and what matters to  
23 you. A time to achieve some kind of  
24 shared understanding across an  
25 organization because then there's a

1 platform for meaningful action and change.

2 I'm going to toss out one question. It's

3 on a lot of people's minds. Do you have a

4 sense for how organizations like

5 orchestras will be able to re-open with

6 social distancing, with a revenue

7 modeling, that will be sustainable?

8 >> Let's get specific. There are a

9 number of challenges we're going to have

10 to face, all orchestras. And performing

11 arts organizations must face. It's

12 particularly challenging in the absence of

13 a coherent national policy about social

14 distancing, about testing, about contact

15 tracing, masks, re-entry strategies.

16 We're kind of on our own. But the key

17 defining factor must be safety. The

18 health and safety of our musicians, staff

19 and audiences. That must come first. How

20 do we be even assemble the orchestra on

21 stage without testing? I don't mean once.

22 I mean, we must have a coherent, almost

23 daily testing program. That's going to

24 have to go into place before we can even

25 rehearse. In terms of bringing people

1 back into the audience, we ran a model for  
2 David Geffen Hall, with CDC guidelines for  
3 social distancing. We found we could  
4 bring 380 people in. It was a  
5 discouraging number because economically  
6 it wouldn't be possible. But I checked  
7 with people at Carnegie Hall. They ran  
8 similar studies and found the same thing,  
9 so there will be real challenges. What  
10 happens to our patrons? Leaving the  
11 building, coming into the building. Will  
12 we have paper tickets, programs? The easy  
13 answer is, we will be back when there's a  
14 vaccine, but I have to think we're  
15 creative enough to come up with other ways  
16 to work through each issue, bring music  
17 back on a live basis because people are  
18 hungry for it. How we will sustain the  
19 economic challenges, every community will  
20 do it differently. In New York we're at  
21 the center of the pandemic. In other  
22 places, the challenges won't be as great.  
23 That's not, I'm giving you a real honest  
24 answer. I'm not saying, oh, we will be  
25 back. We will be back, as you know,



1 orchestras survived the Civil War, Spanish  
2 flu, we will find a way back. Dudamel  
3 taught me, it's so true, he said, music is  
4 a fundamental human right. So that means  
5 it's like clean water, air, health. We  
6 will get back to it. I wish I could be  
7 the guru who can tell people how it will  
8 happen. I know we will be part of making  
9 it happen, but we will be figuring out  
10 solutions.

11 >>> Thank you, Deborah, and  
12 Anthony, and Henry. We will wrap up this  
13 conversation. I hope you all heard in the  
14 voices of our guests, tremendous will, and  
15 hopefulness and spirit and creativity.  
16 And they are extraordinary people, but I  
17 know each of you have in your own  
18 community, musicians who like Anthony,  
19 have much to give, and not just what comes  
20 through their instruments, but in their  
21 intellectual capacity and passion and  
22 heart. Leaders like Deborah, and like  
23 Henry, who have been around the block a  
24 few times and know how things go and are  
25 also prepared to admit when they don't

1 know, so Deborah, Anthony, thank you so  
2 much. You're welcome to stay on. We have  
3 a few more things, including Anthony.

4 >> I'm staying, if she's playing.

5 I will mute myself. He's a good manager.

6 >>> Here's a few more things.

7 Those who have been to our conferences  
8 know we have the giving day, when we ask  
9 members and friends to show support  
10 through donations to the League. Some of  
11 you may have figured out around--days now  
12 and you can give on all of them if you  
13 like. You can give early, frequently.  
14 And we won't mind. Seriously, we do  
15 appreciate your support and many messages  
16 we received from you about your gratitude  
17 for the work the league does and resources  
18 we have been providing, meant a lot to our  
19 staff. Keep them coming. If you're also  
20 able to show your love with a donation,  
21 all the better. Every gift matters, no  
22 matter the amount. Our goal this year is  
23 to have 750 donors, and we have two  
24 thousand twenty people registered for the  
25 conference, we aimed too low. Make us get

1 at least over a thousand. Again, any  
2 contribution at all will be helpful. We  
3 tried very hard to make the resources that  
4 we're providing for you available at no  
5 charge, or very little charge. If you're  
6 appreciating what service you're getting  
7 from us, please let us know with a gift.  
8 You can do that by visiting American  
9 orchestras.org/strongertogether, or go on  
10 this website you're on now, to the virtual  
11 exhibit hall, where there's a room called  
12 stronger together, league giving day 2020.  
13 Thank you very much.

14

15 We will continue confronting  
16 immediate challenges, the cash flow  
17 issues, revenue declines, all that kind of  
18 stuff. We will loop onto scenario  
19 planning, fiscal management, public  
20 policy, untangling the federal relief  
21 packages, fund raising, and in the peer  
22 group meetings, you will be together with  
23 colleagues and share information about how  
24 each of you are solving for those  
25 problems. This part of our conference

1 will be a lot like what we have been doing  
2 in past months, webinars, legal  
3 consultations, mentorships, and peer group  
4 calls. I want to thank the League staff.  
5 This was not our plan for the spring. We  
6 shifted gears, and sprung into action, and  
7 I have never been prouder of how the staff  
8 rallied to invent and create the  
9 information and tools that would help you.  
10 We're all going to imagine you are  
11 clapping for our staff, and thank you.  
12 From me, to you staff members, thank you.  
13 I couldn't be happier with everything  
14 you've been doing. We also want to be  
15 what I'd call the opportunity zone, where  
16 we reimagine our work, we will look at the  
17 future and consider new possibilities.  
18 Like how education and community  
19 engagement work and how can performance  
20 truly adapts to the values of online  
21 media. This will be a time to double  
22 down, not fall back on the work we began,  
23 we will be hearing about important  
24 progress from grantees, gender equity  
25 issues, exploring the critical role of

1 leaders in advancing EDI work. We're  
2 building this plane while we're flying it,  
3 so keep checking for updated information  
4 on new sessions. The pattern of this  
5 conference on line is every Tuesday,  
6 Wednesday, Thursday, at 1:00, through June  
7 12 and maybe a few Mondays and Fridays, we  
8 will get together. These will be elective  
9 sessions, and two big plenary sessions,  
10 and in the afternoons, at 3:00, will have  
11 peer group meetings. Many of those have  
12 been scheduled, more are coming soon, for  
13 marketing directors, credits, education  
14 directors, so on and so forth. Each  
15 Monday, look for an email, called this  
16 week -- conference, it will have the  
17 details, and the sessions list on the left  
18 side of the screen to new content as it's  
19 posted. If you need to reach us during  
20 the section, use the contact us button on  
21 the lower left on the screen. We want  
22 your feedback. We would appreciate you  
23 clicking on the button on the left, find  
24 session on schedule, click on the session  
25 and there will be a feedback button. We

1 encourage you to use the event app  
2 schedule, to mark sessions you plan to  
3 attend. This technology platform we're on  
4 is new. We're learning our way and we  
5 thank you for your patience and hope to  
6 have as few glitches as possible. Thank  
7 you in advance.

8           Before turning the cameras to  
9 Anthony, some closing thank yous to our  
10 sponsors, BMI, and Threshold Acoustics,  
11 HGA, partners in performance. You can  
12 visit them in the exhibiter portal on the  
13 left side of your screen. Thank you for  
14 joining us. We hope to see you tomorrow  
15 and Anthony, I'm sending this back to you.  
16 Take it away.

17           >> Thank you, Jesse. To finish, I  
18 will be performing Homage a Manuel de  
19 Falla. I'm playing at Lincoln Center.  
20 Not really.

21           (Music)

22

23           >>> Thank you, Henry. And thank  
24 you all for joining us. The meeting is  
25 coming to a close. See you tomorrow.

1 >> Bye, everybody.

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