

June 4, 2011

William Fry
Dean of University Faculty
315 Day Hall

Dear Bill,

I am pleased to report that the Cornell Concert Series has had a particularly successful year in presenting an outstanding array of musical artistry—comprising not just brilliant technique, but inspired musicianship--and in attracting a large and enthusiastic audience, notably a larger student audience than in recent years. More than half the concerts were at or near capacity attendance, and more than half of the attendees were students.

My fellow committee members agree that the responsibility for the success of the Cornell Concert Series lies with Kiko Nobusawa, whose musical discrimination has led to the sophisticated and vibrant array of performances and whose savvy in dealing with the artists and their management and whose ability to troubleshoot as needed has avoided many a possible embarrassment or disaster while protecting Cornell's financial interests.

The Faculty Committee on Music met twice each semester to discuss Kiko's suggestions for future artists and to suggest other possibilities, to track the financial progress of the season, and to talk about ways to potentially reach a wider audience. We did not encounter any problems, although we do have a concern for the status of the Concert Series and, by extension, the Manager of the series, relative to the Music Department and the University.

The first of our concerns is acknowledgment of the complex responsibilities of the manager's position and the high level of expertise demonstrated by Kiko Nobusawa (and required for successful fulfillment of the manager's position). The person in this position must demonstrate autonomy and leadership; we would like to see the job description reflect this level of responsibility. The second concern regards the administrative relationship. We have learned that all Cornell Concert Series funds are now consolidated under the Music Dept administration, which seems to obscure the university-wide basis of this series and eliminate an appropriate boundary that existed between the series and the Music Department. If the authority over CCS staff (the manager and the coordinator) has moved from the office of the Dean of the University Faculty to the Music Department, that is a change that could limit the future independent status and growth of the Concert Series and seems to demonstrate a withdrawal of the office of Dean of Faculty from engagement with the Series.

The members of the Cornell Concert Series would like to see the central administration support the series in concrete ways. Suggestions for possible revisions in the relationship include:

- Raise the visibility of the Concert Series. PR/Communications could have, for example, recognized the significance of the Leon Fleisher weekend in May 2011 and done a major publicity drive for it.
- Strengthen the tie to Bailey Hall as the home of CCS. Invite the Bailey Hall manager (currently Bill Estes) to the committee meetings, consider how to develop the venue as a whole, and build a partnership for events.
- Reaffirm the Faculty Committee on Music's role in defining and reviewing CCS main staff positions; clarify OHR structure and documentation to ensure that the Faculty Committee on Music serves as the leader in searches and interviews, and has a significant capacity to advocate on behalf of CCS staffing needs.

The committee hopes that you will recognize our concerns and work with us to find the optimal structure for the most effective and appropriate future relationship of the CSS to the University.

Sincerely,

Joyce Morgenroth
Professor of Dance
Chair, Faculty Committee on Music