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The Choral Composer/Conductor Collective: An Ongoing Experiment in Musical Self-Governance

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THE CHORAL COMPOSER/CONDUCTOR COLLECTIVE:
AN ONGOING EXPERIMENT IN MUSICAL SELF-GOVERNANCE

DOCTOR OF MUSICAL ARTS PROJECT

A dissertation submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in the College of Fine Arts at the University of Kentucky

By
Julian David Bryson
Lexington, KY

Committee Chair: Dr. Jefferson Johnson, Professor of Music
Lexington, KY
2016

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ABSTRACT OF DISSERTATION

THE CHORAL COMPOSER/CONDUCTOR COLLECTIVE: AN ONGOING EXPERIMENT IN MUSICAL SELF-GOVERNANCE

C4: The Choral Composer/Conductor Collective and Triad: Boston’s Choral Collective are the first choirs to explore collectivity as a method of ensemble organization. While more traditional ensembles have a single artistic director, C4 and Triad share and rotate leadership responsibilities among the full membership. Artistic and logistical decisions develop through conversation, consensus, and/or voting.

This monograph draws primarily on interviews with thirteen current and former members of the two ensembles as well as the author’s personal experiences with Triad’s inaugural concert cycle to present a narrative description of member characteristics, governance, and operational processes. Interview responses are compared to relevant and recent findings in business, psychology, and choral music education research, establishing connections with larger social trends toward collectivity and away from hierarchical systems. The Orpheus Chamber Orchestra, a more established, collectively-governed ensemble, provides an additional comparison.

Respondents noted benefits including heightened passion, engagement, diversity, and individual growth among collective members, which they connect to a stronger reputation, more equally shared responsibilities, more consistent recruitment of new members, and ideas of better quality and greater quantity when compared to their experiences in more traditional ensembles. The additional time and effort involved in communicating and finding consensus were frequently cited as the most pressing challenges. Suggestions for founding new collective choirs or adapting existing ensembles to be more collective conclude the work.

KEYWORDS: C4: The Choral Composer/Conductor Collective; Collectivity; Choirs; Collaboration; Ensemble Leadership; Music Educator Training

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To Ariel.
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CHAPTER 1: INTRODUCTION

This study chronicles the first ten performance seasons of C4: The Choral Composer/Conductor Collective of New York, NY. Interview responses detail the ensemble’s history, revealing both causes and effects of various changes in governing systems, leadership, and operations that developed between 2005 and 2015. The concept of collectivity as a whole is described in terms of core values, characteristics of members, and benefits and challenges associated with such organizations, including comparisons to the conductorless and highly collaborative Orpheus Chamber Orchestra. Furthermore, the author compares C4’s history with his experiences in helping to found Triad: Boston’s Choral Collective, an ensemble based on C4’s model, focusing on similar patterns, challenges, and successes. Based on this information, the author hypothesizes potential applications for the collective model in church, community, and higher education settings, outlining avenues for further research and experimentation.

An Overview of C4 and Triad

Founded in 2005, C4 bills itself as

* a unique, award winning chorus that is directed and operated collectively by its singing members, functioning not only as a presenting ensemble in its own right but also as an ongoing workshop and recital chorus for the emerging composers and conductors who form the core of the group. It is the first organization of its kind and one of the few choral groups in the nation to focus exclusively on the music of our time, performing only music written in the last twenty-five years.

In published interviews, several C4 members have cited the emphasis on mentoring, encouraging, and improving the singing, conducting, and composing skills of its members as an important factor in their decision to join and continue participating in the ensemble. C4 began with a two-tiered arrangement where a smaller, chamber chorale handled the majority of

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1 Orpheus was not the first orchestra to operate as a collective, but it is a well-known example with a lengthy and consistent tenure. For a detailed analysis of the Soviet collective orchestra Persimfans, see Dmitry M. Khodyakov, “Trust and Control in Counterpoint: A Case Study of Conductorless Orchestras” (Ph.D., Rutgers, The State University of New Jersey - New Brunswick), ProQuest Dissertations & Theses Global, http://search.proquest.com.ezproxy.uky.edu/pqdtglobal/docview/304456553/874D6B802AA3467APQ/4?accountid=11836.

responsibilities, joined by a larger number of singers for certain pieces. It has since evolved into a single, mixed chamber ensemble of 20-24 members.\(^3\)

As of 2015, C4 operates as a network of committees overseen by an executive board. There is no single artistic director, but many shared responsibilities and rotating committee leaders and memberships. Governing bodies include a Board of Directors and Leadership Committee that oversee a Facilitator who coordinates and maintains communication with and between two panels. The Administrative Panel is charged with fundraising, marketing, production, and the treasury, while an Artistic Panel is concerned with organizing the composers and conductors, membership auditions and training, and repertoire selection. Furthermore, there are sub-committees to handle technological issues and organize the composition contest when necessary. Committee membership and leadership positions rotate on a regular basis, and all members are expected to serve in various capacities. At some point, all members have a voice in every element of the process, even if committees or individuals make the final decision on any given issue.\(^4\)

In addition to an active performance schedule in New York, C4 has been profiled in Chorus America, performed at Tufts University, and released a well-reviewed album of choral music.\(^5\) Fahad Siadat, C4’s former facilitator who has since moved to Los Angeles and left the ensemble, appeared on an American Choral Directors Association panel at the 2015 national convention in Salt Lake City. Siadat also co-presented a session on extended vocal techniques at the 2016 ACDA Eastern Division Convention in Boston, which featured pieces published by his company, See-a-Dot Music, including several that were premiered by C4 or written by its members. Additionally, C4 performed two concerts as part of the 2016 ACDA Eastern Division Convention and acted as the demonstration choir for a Composer Master Class with three runners-up for the Student Brock Composition Competition.


In the fall of 2014, a former member of C4, David Harris, organized a meeting to gauge interest in founding a similar choir in Boston, and this author was among those in attendance. Over the next eight months, we discussed, revised, and experimented with adapting the C4 model to a new city and new members. This process culminated in a performance by the newly christened, Triad: Boston’s Choral Collective in May, 2015, two more in November of 2015, and a third concert cycle beginning in March of 2016. There is continued and growing excitement around pursuing future engagements and more completely implementing the leadership model that C4 has pioneered. Involvement with Triad has provided unique opportunities to understand both the benefits and challenges inherent in collective organizations. Though C4’s leadership model has yet to receive testing among wider geographic regions or with different age and experience ranges, this study suggests tremendous opportunities for improving member satisfaction, investment, retention, and artistic achievement.

Comparisons
While there are clear similarities between C4, Triad, and Orpheus, the subjects of this study also distinguish themselves in important ways. The most obvious distinction is that Orpheus has no conductor, but C4 has many. Timothy Brown might envision C4 working without a conductor on some pieces, but “it hasn’t been possible, at least so far, for me to envision a lot of work that C4 does going on without somebody up there giving cues. We’re certainly different in that way.”

Ian David Moss claims that Orpheus provided no inspiration for the founding of C4. However, more recently, the conductorless chamber orchestra invited Siadat to observe their rehearsals first hand. During that encounter, he explains that Orpheus members saw many similarities in C4. “A lot of what they were saying was, 'You guys look like us, forty years ago.'”
Conversations ensued about C4’s goals and potential sacrifices involved in duplicating Orpheus’s success. Siadat highlights one such obstacle that he doubts C4 will be willing to abandon:

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6 Timothy Brown, interview by the author, Skype, August 7, 2015, unpublished. Triad performed a piece on their November 2015 concert without a conductor, but even in that case, a member guided the rehearsal process and simply prepared the ensemble to perform without immediate feedback.

7 Moss, interview by the author.

8 Fahad Siadat, interview by the author, Telephone, August 20, 2015, unpublished.
Orpheus almost has a non-existent rehearsal process because they are instrumentalists. They run through their entire concert once or twice and then they perform. It’s a very different model. ... Because they don’t do new music exclusively, a lot of them have done the repertoire before.9

While C4’s rehearsal process may impede its progress as a professional ensemble, in many ways it connects the ensemble more directly to community, church, and scholastic choirs, at least for the immediate future. Siadat continues:

The goals of C4 are totally different, too. C4 started off as a workshop choir, and it was only over the years that it refined and became a better ensemble. The quality of singers who create the quality of the ensemble has consistently risen, and because of that, there’s definitely been more a vision for the group, like performing at the ACDA Eastern Division Conference in Boston. ... It poses these interesting questions like “What are the ultimate goals for the ensemble?” “Are we to be the preeminent new music mid-sized choir in America?” Because that’s very different from being a workshop choir, where a third of the choir are avocational singers that have day jobs.10

Still, Harris believes that C4 and Triad can learn from the lessons of Orpheus. He highlights their willingness to entertain suggestions for musical phrasing and similar details during the rehearsal process and especially their practice of “giving the sections more authority” over fundamental artistic choices.11

Some readers may wonder how C4 distinguishes itself from ensembles like Chanticleer, Cantus, and Anonymous 4. The latter two ensembles are examples of vocal chamber music, where each part is covered by a single voice. C4 and Triad employ multiple singers for each part with only occasional exceptions. Though Chanticleer usually performs without a conductor, the ensemble has a single artistic director. All of these factors plus the focus on contemporary repertoire and emphasis on serving as a workshop choir for the membership offer significant differentiation.

Methodology

This study employs a qualitative approach, relating the stories and experiences of both current and former members of C4 and Triad. Six key members of C4 offer insight, including founder Moss, longest continuing member Karen Siegel, long-time facilitator Siadat, and members Chris Baum, Brown, and Harris. Additionally, the author has transcribed audio

9 Ibid.
10 Ibid.
11 David Harris, interview by the author, Boston, MA, July 29, 2015, unpublished.
recordings of largely unpublished interviews conducted by Kelsey Menehan for an article in *Chorus America*.\textsuperscript{12} From Triad, founder Harris and members Emma Daniels, Normand Gouin, Karl Henning, Jossie Ivanov, Sarah Riskind, Amanda Sindel-Keswick, and Charles Turner share their experiences from the ensemble’s inaugural performance cycle, and the author discusses his personal experiences in helping to adapt the C4 model to the Boston market.

Interviews focused on the following questions and related follow-ups.

- What inspired the founding and organizational model of C4 and Triad?
- How has C4 changed since its inception?
- What benefits and challenges are inherent in a collective model?
- What are the core values and goals for each group?
- How are C4 and Triad structured and governed?
- How does leadership function in a collective model?
- How do members view the purpose of the group and their role within it?
- What characteristics are present in ideal members of collectively run organizations?
- What lessons have been learned through experience?
- Why have various members joined and left C4 and Triad?
- How might the collective model be applied in whole or in part to existing or new choral organizations?

**Review of Related Literature**

Because C4 is still a young organization and has only recently begun to attract nationwide interest, very little has been written about it as of yet. Nevertheless, there are a few reviews of their first CD, a handful of concert reviews, and a published interview with four members in *Chorus America*.\textsuperscript{13} Additionally, the organization has a website that offers information on their history, repertoire, and commissioning competition. *Chorus America* and Choralnet.org have posted award and concert announcements for the group, but only one general overview of the group has been published, and that was by the Vocal Area Network shortly after the group’s founding.\textsuperscript{14} Written very early in the history of C4, the article offers an opportunity to compare the ensemble’s beginning to their current operations. As Triad has only completed its first two concert cycles, there are no published references to the ensemble.

\textsuperscript{12} Through email correspondence, Kelsey Menehan, *Chorus America*, and all interviewers have graciously granted permission to transcribe and reference these recordings.

\textsuperscript{13} Menehan, "Who’s in Charge Here?"

While the connections between C4 and Orpheus are tenuous and recent, there are significant, if coincidental, similarities between the two organizations. Founded in 1972, several resources detail the history and influence of Orpheus, and those resources serve to contextualize collective choral experiences within a broader framework of collective music organizations over a longer period of time. *Leadership Ensemble* by Harvey Seifter and Peter Economy is a ground-breaking book presenting to the business world lessons learned through the development of Orpheus. It offers tremendous insight into why Orpheus—and C4 by extension—continues to excel, based on eight key principles:

- *Put power in the hands of the people doing the work*
- *Encourage individual responsibility for product and quality*
- *Create clarity of roles*
- *Share and rotate leadership*
- *Foster horizontal teamwork*
- *Learn to listen, learn to talk*
- *Seek consensus*
- *Dedicate passionately to your mission*\(^\text{15}\)

This text includes intriguing and enlightening anecdotes that further illustrate the power of the principles, based on Seifter’s role as the orchestra’s Executive Director. A related DVD, *The Orpheus Chamber Orchestra Presents: Music Meets Business* was released in 2005 and reviewed by Kathleen Haefliger shortly thereafter.\(^\text{16}\)

Other researchers have advocated applying the principles of Orpheus to various educational and artistic enterprises. Dmitry M. Khodyakov explores the complex interplay of trust and control in developing the orchestra’s system of rotating leadership.\(^\text{17}\) Larry Weinstein applies a similar approach to understanding arts- and culture-oriented organizations.\(^\text{18}\)


Similarly, educators from a variety of backgrounds have cited the chamber orchestra’s example when advocating for greater student involvement and consideration in decisions that affect them, describing the classroom as an ensemble. Paul Newton and Carol A. Mullen advocate for bringing “ensemble learning” and “an arts-based curriculum,” respectively, to non-musical classrooms, offering Orpheus as a key example. Newton, like Weinstein, employs several principles from Seifter and Economy’s book as models for group learning processes, while Mullen mentions the ensemble as an example of “shared leadership.” Sarah Welsh summarizes the Orpheus Process for an audience of string players, emphasizing their influence on business, music education, and professional arts organizations.

Choral leadership is a topic that, while often discussed informally, is underrepresented in scholarly studies. However, there are a few key sources that serve for comparison and background for a path of research. First, an open letter from Anthony J. Palmer to his choir, first published in The Choral Journal, offers an early exploration of the kind of collaboration that has found ongoing fruition in C4. In the letter, Palmer describes his attempt to start a small, conductorless choir at his university, with the intention of improving individual musicianship, offering greater insight into the medium, composers, and styles presented by the ensemble, and increasing levels of artistry. At the end of a year of experimentation, “certain signs began to appear, subtle and highly intangible, yet nevertheless, an altered behavior toward what we were doing; some impact had been made, but only time will reveal how much.”

Later authors have echoed Palmer’s early experimentation in this process. Tom Carter’s Choral Charisma begins with a chapter on the necessity of creating a safe ensemble, where

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20 Ibid., 6.

21 Sarah Welsh, "Fellowship of the Strings," Strings, August 2012.

singers support and respect one another. He also encourages the director to “avoid too much control.” Similarly, in *Conductor as Leader*, Ramona M. Wis cites Seifter and Economy, in describing a need for including musicians in the decision-making process and showing them individual respect and value. However, she tempers this approach by stating, “[T]he absence of a conductor” is an “extreme” that is not “necessary or even practical, at least for the great majority of musical ensembles that exist.” She goes on to note the importance of “strong, visionary leadership” and explains that Orpheus’s organizational model provides exactly that.

Articles by Hilary Apfelstadt, Michele Pressley, Howard Swan, and Lyn Schenbeck describe similar needs, often bemoaning the lack of practical training in leadership among many music education programs. Finally, *The Musicians Soul* by James Jordan and *The Art of Possibility* by Rosamund Stone Zander and Benjamin Zander offer insight into possible philosophical explanations for why cooperative techniques and collective environments help musicians feel more connected and more willing to participate fully in group activities. Jordan writes, “In order to make music, one must be able to meet others on the equal ground of trusting and loving.”

The former supports Khodyakov’s analysis of trusting, while both elements are sentiments expressed in interviews with members of C4, Triad, and Orpheus.

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24 Ibid., 13.


26 Ibid., xvi.


There are important differences between a conductorless ensemble like Orpheus, an ensemble with multiple rotating conductors like C4, and an ensemble guided by a director who invites choir members into the planning process. Nevertheless, both research and common sense suggests that singers who have more of a role in making decisions will be more likely to follow through on those decisions. Ensembles with rotating leadership positions have tremendous potential for informing the leadership of conductors, even those whose ensembles lack the musical knowledge or skills to make all decisions democratically.

**Significance**

Despite the relative youth of C4 and Triad, their successes merit scholarly attention. Recognized for artistic excellence, member commitment and retention, and innovative repertoire initiatives, their achievements mirror those of the Orpheus Chamber Orchestra. A variety of educators and business leaders, from choral and instrumental conductors to leaders at J.P. Morgan Chase, have recognized the need for more collective approaches. In fact, a coalition of business, education, and political leaders founded the Partnership for 21st Century Learning to advocate for what it calls “21st Century Skills.” Supported by extensive research and survey data, these skills include a renewed focus on communication, critical thinking, collaboration, and creativity, supported by training in life and career skills and information, media, and technology skills. Ensembles like Orpheus, C4, and Triad require their members to develop and excel in many of these areas, suggesting that implementing similar models and approaches in collegiate and even primary and secondary choral settings could prove beneficial to student development. Furthermore, despite C4’s considerable success and recognition in New York City, their reputation is only beginning to expand to other markets. Boston is only a short flight away, but Triad has discovered a steep learning curve in describing the collective model to prospective members and sponsors, further highlighting the relative lack of knowledge regarding C4’s accomplishments.

Additionally, C4 and Triad’s leadership model demands greater responsibility from its members, encourages mentorships and experimentation, develops more well-rounded singers, and demonstrates an extremely high rate of member retention—traits often sought in music education programs and choruses of all varieties and sizes. Such an egalitarian approach

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reflects trends that are already well-established in the business world, but remain largely untapped in the intensely hierarchical realm of music. This dichotomy grows even more pronounced when comparing scholastic choirs and training ensembles to analogous educational experiences in other fields.

**Suggestions for Further Research**

The scope is limited primarily to C4 and Triad, largely because they are, at the time of this study, the only two organizations of their kind in the world. While this sample size is too small to offer definitive solutions, it reveals many avenues for further research into collective choirs. Both C4 and Triad are relatively small ensembles, so many questions regarding scalability of the collective model remain. Furthermore, compared to the two hundred year history of community choirs in America, the long-term impact and viability of collective choirs remains to be seen. If and when ensembles implement the recommendations of this study by becoming less hierarchical or by employing the collective model as a part of a music educator training program, future researchers should pay close attention to any successes, failures, and lessons learned. Finally, while this qualitative analysis has attempted to provide a narrative record of the history and experiences of C4 and Triad, a detailed quantitative analysis of retention, diversity, recruitment, and other perceived advantages to collective organizations will provide a more comprehensive understanding.
CHAPTER 2: CHARACTERISTICS OF COLLECTIVITY DEMONSTRATED IN C4 AND TRIAD

Definition and Scale

Before exploring a more detailed history of C4 and Triad, one might desire a more precise definition of a collective. While both ensembles have founded themselves as workshop choruses, elected to include composers in their ensembles, and limited their repertoire to that written in the past 25 years, none of those components is integral to collectivity.\(^{30}\) Anna Reguero, in describing C4 just after their first season, defined a collective as “a group made up of the whole of its parts; a business owned and operated by its members. Everyone has equal footing and can collaborate on the most democratic level.”\(^ {31}\)

While Reguero provides a solid understanding of the concept in theory, her description is not an accurate portrayal of how C4 has always operated. In practice, “collective” has a much broader and more malleable definition. Chris Baum recalls:

> As with any group, the input of each member is not equal. There was always—from the earliest period—a leadership structure that was a smaller subset of the group as a whole. I think in the very early days, most of the people in the group were regarded as part of the collective. There were only a handful who didn’t.\(^ {32}\)

Baum’s definition of “the group” in the “very early days” likely excluded the larger Symphonic Chorus, to which Timothy Brown alludes: “C4 has always been a collective,” but initially functioned “with two tiers.”\(^ {33}\) When asked if C4 originally operated in Orwellian fashion, where all animals are equal, but some animals are more equal than others, Karen Siegel smiled, “It wasn’t ‘all people are equal’ at all. That was a much newer idea that we were going to be ‘a collective’ and really involve everyone in the collective aspect.”\(^ {34}\) Several members have noted with pride that the organization has recently become more collective than it once was. Brown remarked that efforts to include “as many people as possible, in my opinion, have only improved

\(^{30}\) However, see Chapter 6 for examples of why a workshop environment, focus on contemporary music, and collective organization seem especially well-suited for one another.

\(^{31}\) Reguero, "C4: the first."

\(^{32}\) Chris Baum, interview by the author, Telephone, August 10, 2015, unpublished.

\(^{33}\) Menehan, "Who’s in Charge Here?"

\(^{34}\) Karen Siegel, interview by the author, Google Hangouts, July 16, 2015, unpublished.
matters exponentially.”\textsuperscript{35} In contrast, David Harris pointed out that Triad has begun as a “true collective,” in contrast to the early days of its inspiring ensemble.\textsuperscript{36}

Indeed, even the Orpheus Chamber Orchestra, a classic representative of collective governance, has changed its process in the name of increased efficiency. Initially, “rehearsals resembled free-for-alls, with each musician attending every rehearsal, and contributing ideas that were endlessly discussed and debated with colleagues,” but the sometimes tedious process led to frustration. Gradually, the ensemble developed a core system where elected representatives of the various sections meet ahead of time to develop a vision for each piece of music. A different core group heads every composition on a program, prompting Khodyakov to call it “a system of leadership rotation that creates a temporary hierarchy among musicians, which helps reduce the number of artistic conflicts and makes rehearsals more orderly.”\textsuperscript{37} Gonzalo de Las Heras, former Chairman of the Board for Orpheus, points out, “Orpheus is not a direct democracy. Everyone can speak up, but the core group is clearly identified and is ultimately accountable to the entire orchestra for the success or the failure of that piece.”\textsuperscript{38}

With so many different expressions all claiming to be collectives, a scale of collective engagement provides greater clarity.

<table>
<thead>
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<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
<th>Level 5</th>
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<tbody>
<tr>
<td><strong>PURE HIERARCHY</strong></td>
<td><strong>HIERARCHY WITH INPUT</strong></td>
<td><strong>OLIGARCHY</strong></td>
<td><strong>ROTATING HIERARCHY</strong></td>
<td><strong>PURE COLLECTIVE</strong></td>
</tr>
<tr>
<td>- One leader makes all decisions</td>
<td>- One leader makes all decisions</td>
<td>- One group of people makes all decisions</td>
<td>- Decisions are delegated to individual members or groups within the organization on a rotating basis</td>
<td>- All decisions are made by a consensus or vote of all members in the organization</td>
</tr>
<tr>
<td>- Decisions are made without consulting members of the organization</td>
<td>- Decisions are made with regular input from members of the organization</td>
<td>- Decisions may or may not be made with regular input from members of the organization</td>
<td>- May include multiple layers of leadership</td>
<td></td>
</tr>
<tr>
<td>- Includes only a leader and many followers</td>
<td>- May include multiple layers of leadership</td>
<td>- May include multiple layers of leadership</td>
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</tbody>
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\textbf{Figure 1. Scale of Collective Engagement.}

\textsuperscript{35} Brown, interview by the author.
\textsuperscript{36} Harris, interview by the author.
\textsuperscript{37} Khodyakov, "Complexity of Trust-Control Relationships," 12.
\textsuperscript{38} Seifter and Economy, \textit{Leadership Ensemble}, 71.
Both extremes of the scale are uncommon as a matter of regular practice, as even the most
dictatorial conductor entertains feedback from ensemble members. Additionally, making all
decisions by consensus would take more time than typical choirs can spend. However, this
kind of a spectrum allows for clarifying degrees of member involvement. On this scale, the
original Orpheus Process would be a 5, while their current practice is a 4. C4, on the other hand,
began as a 3 and moved to a 4. Triad has attempted to begin at a 4.

Contrasted with Hierarchy

Contrasting collectivity with its opposite extreme of hierarchy provides another method
of understanding its full range of implementation. Wis refers to a common hierarchical
approach as the “directive style”. Defining the term as “one in which the leader—the conductor
in this case—diagnoses the problems and prescribes the solutions; it is a leader-centered,
autocratic (but not necessarily dictatorial) approach which can be very effective and efficient”
especially when leading "enthusiastic beginners" and experienced musicians under pressure or
time constraints. The traditional model of conductor and ensemble fits easily into a
hierarchical structure, leading many choral organizations to gravitate in varying degrees toward
the hierarchical end of the collectivity scale. In fact, conductor Benjamin Zander claims, “The
conductor is the last bastion of totalitarianism in the world—the one person whose authority
never gets questioned. There’s a saying: Every dictator aspires to be a conductor.” Obviously,
Zander speaks in hyperbole, but for many choristers, his quip is all too close to their experience.

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39 Additionally, elements of decision-making processes and organizational structures are not
necessarily correlated. One could envision an organization assigning equal weight to each
member’s decision-making ability—an egalitarian trait—while vesting certain individuals or sub-
groups with the responsibility for making decisions on behalf of the ensemble without further
input from the membership. This type of governing by delegated, executive fiat would have more
in common with a traditional hierarchy or oligarchy than C4 or Triad, despite the collective
assignation of power. Generally speaking, the collectives described in this study tend to gravitate
toward egalitarian principles and decisions made by consensus whenever possible. When
delегating is necessary, the full group retains oversight for reversing decisions or making
different choices in the future. As Seifter and Economy point out, “few decisions in Orpheus are
truly ‘permanent.’” Leadership Ensemble, 173. See Chapter 4 for a more detailed discussion of
the Process of Consensus and its necessity.

40 Wis, Conductor as Leader, 91-92.

41 Seifter and Economy, Leadership Ensemble, 10.
**Limitations of Hierarchy**

Despite possible gains in efficiency, there are significant limitations inherent in a hierarchical approach to leadership, and Wis encourages conductors to employ more collaborative methods. She states, “[C]ollaboration should be our primary *modus operandi,*” and “Ultimately we must become comfortable blending various leadership styles so they can be used seamlessly in rehearsal as we assess and respond to the situation.” Wis goes on to explain the limitations of hierarchical relationships in a music ensemble:

*A strictly diagnostic/prescriptive approach makes the ensemble completely dependent upon us and often means starting at square one when we finish one concert and begin preparing the next. Because they have not been part of the process of making musical decisions, or at the very least have not been privy to the rationale behind the musical decisions we make on their behalf, the musicians’ growth is limited and almost completely tied to the challenges of their specific vocal or instrumental part. ... Meanwhile, the musicians have functioned as artisans instead of artists, doing what we tell them to do but only minimally creating while they do it.*

Additionally, numerous authors, educators, conductors, business leaders, and psychologists support Wis’s proposition. Wis quotes educator Estelle R. Jorgensen, who cautions that the “teacher-directed approach in musical training ... may breed student passivity, convergent thinking, and dependence on the expectations of significant others rather than student activity, divergent thinking, and independent action.” Palmer agrees, claiming that an authoritarian approach frees students from a sense of personal “responsibility for what takes place in a rehearsal.” These leaders and others remind us that students typically learn better through active participation than through observation alone. Triad member Normand Gouin contrasts the collective model with more traditional approaches to ensemble leadership:

*I think the model itself ... is a really refreshing model in an institution like the arts, where it does feel hierarchical, and we’re dependent on the leadership, the talent, and the charisma of one director. Groups have been very successful under that model, but there’s something about drawing from the talent of each [person in the group].*

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42 Wis, *Conductor as Leader*, 92.
43 Ibid., 74-75.
44 Ibid., 89-90.
46 Normand Gouin, interview by the author, Skype, August 13, 2015, unpublished.
Jorgensen, Palmer, and Gouin all sense a potentially destructive weakness in hierarchical organizations: a strong, yet unnecessary dependence on extrinsic motivation.

Other researchers note that a lack of intrinsic motivation in musical ensembles hinders music education programs. Conductor and educator Apfelstadt highlights two assumptions that buttress traditionally-organized music education: “The first is that the teacher has all the answers. ... The second is that learning centers around teacher feedback.”47 Trumpeter Louis Hanzlik of the Orpheus Chamber Orchestra and Atlantic Brass Quintet observes,

As one might expect, the democratically inclined requisites of chamber music performance are learnable skills and dispositions that may or may not come naturally to participants, especially student musicians who have spent a considerable amount of time performing under the auspices of a conductor. Having never had a personal voice within traditional large ensembles, students may not believe that their perspectives are valuable to other students—an essential attribute of democratic citizenship.48

Zander and Zander echo these thoughts regarding both explicit and implicit ultimatums, which “tend to squelch innovation and creativity” and train “students and employees to focus solely on what they need to do to please their teachers or their bosses, and on how much they can get away with.”49

Furthermore, Khodyakov asserts that any improvements in efficiency provided by hierarchical organization come at the tremendous cost of “musician’s detachment from artistic decision making. Although good conductors can minimize performance risks, musicians cannot fully express their creativity and have to comply with the conductor’s vision. This may partially explain why musicians have very low levels of job satisfaction.”50 According to the late Harvard

47 Apfelstadt, "Teaching Tomorrow's Conductors," 11.
50 Khodyakov, "Complexity of Trust-Control Relationships," 5. Khodyakov’s caveat for “good conductors” is noteworthy, given that ensemble members often reflect on particularly transformative performances under the baton of a particularly great conductor. While these experiences are often deeply moving, they are also, unfortunately, exceedingly rare. Collective organization offers an opportunity to even out the choral experience by limiting exposure to terrible conductors and by providing a mechanism for either improving or weeding out those conductors who regularly provide negative experiences for their ensemble members.
professor J. Richard Hackman, orchestral musicians “rank just below federal prison guards in job satisfaction.”

Seifter and Economy point out that if a member of the ensemble does what is expected of him, his “immediate feedback (and reward) is to be ignored by the conductor altogether. Creativity, engagement in the process, and employee satisfaction don’t really enter into the equation.” Thus, “Traditional orchestras reduce individual musicians to cogs in a huge music-making machine, and isolate them from one another.” Wis quotes John C. Maxwell to connect the symptom of dissatisfaction to a common pathogen: “When a leader can’t or won’t empower others, he creates barriers within the organization that people cannot overcome. If the barriers remain long enough, then the people give up, or they move to another organization where they can maximize their potential.”

In addition to prioritizing extrinsic motivation, hierarchical models fail to capitalize on their members’ diverse knowledge, experiences, and ideas. Volker Hassemer, formerly of the economic development group Partner für Berlin explains, “A country that only has a small ruling class, a small class of people with experience and knowledge, can be organized hierarchically. The potential—the intellectual and experience potential of developed societies calls out to be utilized.” Seifter and Economy add, “it’s not surprising that orchestral musicians tend to keep their most original and creative impulses to themselves, rather than risk the fury of a conductor who neither wants nor expects input.” As a result, both the conductor and the organization at large bears “a high opportunity cost” and risk creating “disenfranchised employees [who] also tend to grow cynical about the elite few who comprise a leadership nucleus.”

Hierarchy poses risks to the leader as well as the follower. Philip Zimbardo, best known for his role in designing the Stanford Prison Experiment, has written a book entitled The Lucifer Effect: Understanding How Good People Turn Evil, in which he warns, “Within certain powerful social settings, human nature can be transformed in ways as dramatic as the chemical

51 Seifter and Economy, Leadership Ensemble, 87-88.
52 Ibid., 20.
53 Ibid., 110.
54 Wis, Conductor as Leader, 59.
55 Heller, “Music Meets Business,” [00:22:26]. Partner für Berlin has since changed its name to Berlin Partner.
56 Seifter and Economy, Leadership Ensemble, 10.
57 Ibid., 89.
transformation in Robert Louis Stevenson’s captivating fable of Dr. Jekyll and Mr. Hyde. A position of leadership is a social setting that is especially predisposed to changing its owner in unexpected and often negative ways. Wis hypothesizes that such changes are the natural result of a busy and complicated life that has lost its focus on serving in favor of “seeking out positions with titles and authority” simply “because we are intrigued by the title or the authority itself.”

Zander and Zander suggest that followers can sometimes enable such behavior, but that ultimately, “In the music business, as in all walks of life, a leader who feels he is superior is likely to suppress the voices of the very people on whom he must rely to deliver his vision alive and kicking.”

Seifter and Economy point out the folly of such leaders by contrasting them with an important principle that governs the Orpheus Process: “No one person can possibly have the answer to every issue that faces our organization.” Yet, how many conductors work themselves to death because—whether they realize it or not—they believe exactly the opposite!

A hierarchical approach to leadership is often a symptom of what Zander and Zander refer to as “the world of measurement” where “assessments, scales, standards, grades, and comparisons” conspire to create the illusion of scarcity. They describe an internal war between the “calculating self” that “developed in the competitive environment of the ‘measurement world,’” and the “central self” that describes “the remarkably generative, prolific, and creative nature of ourselves and the world.” The central self inhabits the realm of possibility, where we gain our knowledge by invention. ... We speak with the awareness that language creates categories of meaning that open up new worlds to explore.

[The central self] understands that the threatening aspects of what we encounter are often illusions that do not bear taking seriously. It sees that human beings are social

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59 Wis, *Conductor as Leader*, 13.


63 Ibid., 81.

64 Ibid., 90.

65 Ibid., 20.
animals; we move in a dance with each other, we are all fundamentally immeasurable, we all belong.  

**Characteristics of Collective Members**

When one is open to the new worlds envisioned by one’s central self, one seeks input from multiple sources, including members of the ensemble, welcomes new and different ideas, and sees diversity of opinion as a source of strength. This is what Orpheus has discovered: “[O]ur communication and, ultimately, our performance improve when we use our marketplace of ideas to focus on developing solutions rather than just identifying problems.” Similarly, when asked to describe the ideal characteristics of collective participants, members of C4 and Triad coalesced around two primary categories: a balance between leading with self-confidence and following with self-discipline and civility through servant leadership.

**Balance Between Leading and Following**

A collective does not function in the absence of leadership. In fact, C4 founder, Ian David Moss dispels this common misconception, 

*Leadership is really important. It sounds a little bit strange because you think of a collective model as being leaderless, but it’s not. It’s really not. ... You have to have somebody or somebodies who are committed enough to the concept and the vision of it being a reality to put in the time, care, and commitment necessary.*

Furthermore, Fahad Siadat recalls an important question that Harris raised as C4 discussed how the group could function more collectively: “In a collective, how do we encourage everybody to be leaders?” In his experience, Siadat distilled that question into three guidelines:

**One, take the initiative. Two, take the responsibility. Three, be willing to take risks. And that's a really big one. Be willing to put it out there even if no one’s going to like it, because it needs to be said.**

However, the most important balance in a collective environment is one of both leading and following. If any one person (or subgroup) leads too much, the group moves toward a hierarchy. If no one takes initiative, the group becomes stagnant. C4 regularly demonstrates what Wis learned from James M. Kouzes and Barry Z. Posner: “Leadership is a dialogue, not a 

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66 Ibid., 95-96.

67 Seifter and Economy, Leadership Ensemble, 145.

68 Moss, interview by the author.

69 Siadat, interview by the author.
monologue.”⁷⁰ Gouin echoes a need for every individual, even those less-inclined to do so, to both shoulder some responsibility for leadership and takes turns being a follower:

> The more reserved [members] are probably not going to give forward what they might really think or may be more hesitant to contribute. ... They can be very beneficial for the group, but they hold back. Then, others never hold back, and can at times dominate. Doing so deprives the group of it being fully expressive of who it is, in every member having something to contribute.⁷¹

Similarly, Orpheus violinist Ronnie Bauch asserts that participants in collectives must balance “two essential qualities: self-confidence and self-discipline.”⁷² Seifter and Economy explore this tension further:

> [W]e are also aware of the time required to properly consider and test a new idea, and we are therefore extremely disciplined about which ideas we put forth. ... Each member, whether a designated leader or a follower, knows that withholding useful ideas or offering frivolous ones undermines his or her own performance as well as the orchestra’s.⁷³

In order to find the necessary balance, members of Orpheus must be able to “suspend disbelief” in order to “seriously consider other points of view throughout the process of developing our musical products” and further their organizational mission.⁷⁴ Hanzlik insists that while “momentary leadership” is important, “the engagement of momentary followers fully realizes both the literal and figurative notion of a chamber music community moving together.”⁷⁵ This is especially noteworthy given that Orpheus was founded on the extension of chamber music ideals to a larger ensemble. Triad member, Emma Daniels offers listening as an essential way of suspending disbelief as an active follower: “not just hearing what people are saying, but really listening and trying to put themselves in other people’s shoes [to] understand what that person wants in a rehearsal or in someone’s voice or in a performance.”⁷⁶ Siadat

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⁷⁰ Wis, *Conductor as Leader*, 135.

⁷¹ Gouin, interview by the author.

⁷² Seifter and Economy, *Leadership Ensemble*, 142. See also Wis’s summary of Collins’s *Good to Great*, Record 598

⁷³ Ibid., 144 & 47.

⁷⁴ Ibid., 142.

⁷⁵ Hanzlik, “Fostering Democratic Citizenship,” 74.

⁷⁶ Emma Daniels, interview by the author, Skype, August 13, 2015, unpublished.
agrees: “The truth is that people create leadership. The collective model is not about removing musicians from the equation.”

Listening, as the primary means to promote balanced leadership, becomes a much more significant component to the success of a collective than in a more traditional ensemble. For Orpheus, Bauch explains, “[I]t’s one of the main considerations when choosing new musicians for the group. Traditionally, if you’re in an orchestra, you read the music and listen to the conductor, and depending on the conductor you’re encouraged or discouraged from listening to what anybody else is doing. In Orpheus there’s no choice.” Ariel Rudiakov, violist and president of the relatively new and collectively organized String Orchestra of New York City, describes the experience as “having your comfortable car with cruise control suddenly change into a motorcycle—you’re a heck of a lot more aware of your surroundings.”

Servant Leadership Through Civility

This balance between leading and following bears many similarities to what Wis calls “servant leadership,” which

is about using your unique skills, talents, passion and knowledge in a way that improves the lives of those around you and in so doing improves and enriches your own life as well. Serving means being a conduit between two entities whose potential can only be fully realized when they are linked by what you can provide. The music on the page has enormous potential; so do the musicians in front of you. When conductors act as conduits to help or serve both the music and the musicians everyone moves closer to realizing their potential and the music comes alive.

Though her context is in describing the ideal conductor in a more traditional, hierarchical arrangement, servant leadership is perhaps more suited to the highly collaborative environment of a collective. If one adjusts the language to reflect a collective rather than a hierarchy, Wis’s claim reveals even greater possibilities:

77 Siadat, interview by the author.


80 Wis, Conductor as Leader, 10.
The music on the page has enormous potential; so do the musicians [around] you. When [members] act as conduits to help or serve both the music and the musicians everyone moves closer to realizing their potential and the music comes alive.

In fact, Moss lists a “service mentality” as an imperative for members of C4. He goes on to state that a willingness to put the success of the ensemble ahead of one’s personal preferences or opinions may be more important than musicianship in some cases:

*It’s really important that people be team players. It sounds clichéd, but it’s so true! We’ve had [a few] people in the group who were … tremendously talented, but ultimately were not a fit because it was too much about them. … The people who are best for the group are not necessarily always the best musicians. They’re talented enough to make good music, but we have to prioritize a cohesive experience. … The group would fall apart if we only took people into it who were the very best sight-readers, or the very best composers. … When everybody has bought into [being a part of something that’s bigger than themselves], it’s a really amazing experience. Not just creatively, but also emotionally.*

Siegel recalls a practical application of this principle during a round of auditions for C4:

*Something about this person’s presence in the room made me really stress out, and then when we were discussing her audition, it came up that people who knew her from other contexts … [knew] she had a reputation for being difficult. My opinion at the time was, “I don’t care how good she is, if we know that someone has these issues, and we see it ourselves and sense it ourselves, then we don’t need this person in the group.”*

Orpheus experienced a similar test early in their history when “one of our most gifted violinists was denied the role of concertmaster for being unable to deal respectfully with differences of opinion by balancing assertiveness with facilitation.”

Wis also highlights that even servant leaders need the type of confident participation expressed in Bauch’s two essential characteristics and Siadat’s three guidelines:

*Servant leaders don’t abdicate their responsibility by pandering to everyone else’s whims; they assess the situation by listening, reflecting and using their skills and knowledge, then make a decision that supports the overall vision of the organization. When servant leaders ask “How can I help?” they are really asking “How can I help meet their needs?”*
After all, “Sometimes just providing an opportunity for the musicians to be heard can go a long way toward developing a trust relationship.”

Triad member Karl Henning agrees on the importance of service. When invited to join the fledgling ensemble, “In principle, I thought what a great idea ... in the abstract, but a lot depends on the actual people involved. Everyone in the concern is so collegial and agreeable to work with, and that’s been a great attraction and gratification in the whole project.” Jossie Ivanov noted a similar trend: “It seems that everyone in our group makes an effort to be kind, welcoming. Nobody from what I’ve seen has tried to grasp power—impose their will on other people. ... It’s hard to say no when there’s not really a hierarchical chain.”

A civil environment also allows for the crucial activity of giving and receiving constructive criticism. Triad’s initial audition announcement included this element in descriptions for all three categories of membership: singers, composers, and conductors. They highlighted it a fourth time in the general characteristics of collective members, where all are “willing to participate in organizational systems that allow collective leadership to thrive (e.g. when and how to give feedback).” Obviously, open and honest communication is the lifeblood of a successful collective, but the way in which one processes comments from others depends on largely on one’s own attitude. Those who live in the world of measurement balk at receiving advice from those who play other instruments or sing a different voice part, after all, this is “the greatest of all orchestral taboos.” However, in the realm of possibility, criticism carries a different value. Bassoonist Frank Morelli demonstrates,

if anyone in the group has something to say to me about how I played something, I look at it as a gift, a free lesson. Why? Because I know I’m in the presence of someone I have the greatest respect for. I feel there’s a lot I can learn.

Siegel relates an experience with a community orchestra that exemplifies the opposite reaction:

I was so used to giving feedback to conductors that I went up to the conductor at a break in rehearsal to talk about something he was doing that really wasn’t working ... and I

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85 Ibid., 57.
86 Karl Henning, interview by the author, Boston, MA, July 17, 2015, unpublished.
89 Seifter and Economy, Leadership Ensemble, 113.
90 Ibid., 110-11.
thought I said it in a really nice way and gave good, constructive feedback, but he didn’t want to hear it. So that didn’t go over very well.91

Both C4 and Triad members have always valued the opportunity to give and receive feedback, but have debated the most efficient and effective processes to communicate their ideas. Siadat reveals,

*People have struggled with how much of our rehearsal process is collective. Is it our job to sit there in our chair and do whatever the conductor says until the conductor changes, or do we have a more open rehearsal process like Orpheus where everyone can contribute to the rehearsal process as we go?*92

Triad members found themselves frustrated by the toll feedback sometimes took on rehearsals, both in terms of time and flow. As an experiment, they decided to submit feedback to conductors via email, rather than during rehearsal.93 While this improved efficiency in the learning process, the lack of tone in print communication sometimes challenged the persistently respectful timbre of rehearsals. To solve the problem, Harris proposed that all future suggestions be offered in the form of questions rather than statements. Thus, “Your gesture is unclear in measure 5” became “would you mind to clarify the soprano cue in measure 5?”94 The subtle change in presentation made a world of difference in building and maintaining positive relationships among the membership.

Practically speaking, Orpheus offers three key behaviors that help to maintain civility:

1. *Being on time.*
2. *Using language precisely.*
3. *Letting go of trivial issues.*

Promptness shows that “No one’s time is more or less important than anyone else’s,” while proper use of language allows the group to focus on finding solutions rather than placing blame. Ignoring trivial issues, which first requires one to recognize them as such, leaves more time to deal with “issues that really matter,” especially recurring problems.95 These guidelines and

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91 Siegel, interview by the author.
92 Siadat, interview by the author.
94 Based on the personal recollection of the author; Khodyakov reports similar phraseology in Orpheus rehearsals. See Khodyakov, “Complexity of Trust-Control Relationships,” 8.
similarly proactive resolutions enacted by C4 and Triad have allowed the ensembles to avoid “downward spiral conversations.” Zander and Zander explain,

> The catchphrase downward spiral talk stands for a resigned way of speaking that excludes possibility. ... Downward spiral talk is based on the fear that we will be stopped in our tracks and fall short in the race, and it is wholly reactive to circumstances, circumstances that appear to be wrong, problematic, and in need of fixing. ... Focusing on the abstraction of scarcity, downward spiral talk creates an unassailable story about the limits to what is possible, and tells us compellingly how things are going from bad to worse.\(^{96}\)

By contrast, collectives must give their members the benefit of the doubt, especially regarding singular mistakes and exceptions to a person’s record of service. Siadat claims, “Allowing people to make mistakes” is a valuable part of the mentoring and growth process.\(^ {97}\) Seifter and Economy explain how Orpheus employs similar communication:

> When a problem proves to be recurring, any member can call a meeting that functions much like a rehearsal, with everyone in the group taking an active role in trying to understand the issues and solve the problem. While everyone in Orpheus has a strong interest in avoiding failure, our organization considers learning, rather than punishment, to be the correct response to mistakes. Consequently, we do not allow problem solving to degenerate into finger-pointing.\(^ {98}\)

Clearly, collective ensembles do not and cannot ignore mistakes, especially when they become a repeated problem, but open and honest conversation about those problems in an environment of trust allows a collective to manage mistakes just as they manage their music. As Zander and Zander explain, “Mistakes can be like ice. If we resist them, we may keep on slipping into a posture of defeat. If we include mistakes in our definition of performance, we are likely to glide through them and appreciate the beauty of the longer run.”\(^ {99}\)

A personal and pervasive commitment to humility, openness, and flexibility is another key characteristic of C4 and Triad members. Gouin describes the ideal collectivist as one who is

> Aware of their ego and aware of how the ego plays into their involvement in a musical situation or group, and they’re able to keep that ego in check in honoring the rest of the group. ... Someone who is, themselves, open to different forms of musical expression and different styles of music, so an openness to how music is expressed and how music is

\(^{96}\) Zander and Zander, *Art of Possibility*, 108.

\(^{97}\) Menehan, "Who’s in Charge Here?"


offered. ... Someone who’s flexible and adaptable, because this model challenges [the need] to be very black and white and concrete.¹⁰⁰

Triad member Amanda Sindel-Keswick casts flexibility as patience:

You can’t really have people who just want things done right away. ... It takes patience and openness to hear ideas that are completely out of the blue. You can disagree [or] you can agree with them, but you need to be open with yourself, too.¹⁰¹

She later summarizes the collective model as “whatever needs to be done, we’ll do,” including both musical and non-musical tasks. Henning agrees, “There’s a general willingness to give and take and to contribute and find solutions.”¹⁰² Daniels describes this as being able to not just accept, but “appreciate people who do things differently from [you].”¹⁰³

As a further example, Branford Marsalis rehearsed and performed La création du monde, Op. 81 by Darius Milhaud with Orpheus as a guest artist. In the process, he learned a lot about the concepts of humility and flexibility. A line of music begins with the bass before being imitated several times, culminating in the soloist’s part. Though Marsalis had played it a certain way—and liked his interpretation—an orchestra member commented, “If [the bass player] is going to play it that way, then everyone should play it the way [he] does.”¹⁰⁴ Initially with reservation, Marsalis suspended his disbelief and tried the suggestion:

Those are the kind of things that happen, because you can’t afford to allow your ego get in the way—or your lack of ego, I should say—your insecurities to come to the forefront. Because you have to understand that the only reason he would say that is to improve the music. ... The standard quote in the states is, “Check your egos at the door,” but I think that more appropriately would be, “Check your insecurities at the door.”¹⁰⁵

¹⁰⁰ Gouin, interview by the author.
¹⁰¹ Amanda Sindel-Keswick, interview by the author, Skype, July 30, 2015, unpublished.
¹⁰² Henning, interview by the author.
¹⁰³ Daniels, interview by the author.
¹⁰⁵ Ibid., [00:45:16].
CHAPTER 3: HISTORY AND CORE VALUES OF C4 AND TRIAD

C4: The Choral Composer/Conductive Collective

Origins

C4’s founder, Ian David Moss, developed the idea for a collaborative model over a number of years. C4’s website begins the story:

The idea began when Ian Moss, a vocalist, composer, and Yale University graduate, sang in 2003 with the Canticum Novum Singers, a highly-skilled avocational New York choir directed by Harold Rosenbaum. Harold invited a few singers interested in conducting to his house for a workshop with singers and to have the group sing music he had on hand. Wanting to continue working on singing and conducting, Ian and others at Harold’s workshop were struck with an idea to have a casual vocal group get together occasionally, on their own.106

Moss elaborates on developing the idea:

At a certain point, between the time that I was part of that group of singers in Canticum Novum and participated in the informal conducting workshops and when the group actually started, the idea formalized in my head a bit. I wrote a blueprint document, and it lays out essentially the logic for the group. It came to me in this feverish series of late nights where I couldn’t sleep because I was coming up with all of these different elements of how it would work. ... It got to a point where I had spent too much time thinking about it to not do it, so I knew that I just had to try. ... Really, the goal was to do choruses in a different way.107

He gave the “different way” a unique name—C4: The Choral Composer/Conductor Collective—and initiated a series of discussions with friends and fellow members of Canticum Novum and Cerddorion.108 In November of 2005, Moss and five friends met to formalize the plan for C4.109 The first concert, appropriately titled Debut, took place seven months later before a sold-out Norwegian Seamen’s Church and “was selected as Time Out New York’s Don’t Miss! Classical pick of the night.”110

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106 Reguero, "C4: the first."
107 Moss, interview by the author.
108 Ian David Moss, email message to the author, January 11, 2016.
109 Moss, interview by the author.
110 C4: The Choral Composer/Conductor Collective, "About C4."
All along, Moss wanted to make sure that the plan was not built around himself as the *musical ring leader*. He wanted the group to have life outside of any one individual and to give the members, and possibly others, a chance to develop skills such as choral conducting that would be hard to come by without an organized willing group.\(^{111}\)

While C4’s founder had precedents and philosophies in mind, other founding members were more focused on practical matters of the moment rather than preserving their experiences for the historic record. Karen Siegel, the only remaining founding member, smiles warmly as she recalls, “We didn’t do stuff with documents in the beginning.” In fact, “There were fewer emails because we met every single week before rehearsal.” Instead, she explains,

> We weren’t really thinking that much about philosophy. It was just a lot more about [being] practical. … The idea of it being a collective was less important, at least to me personally, than the idea of what could happen: that we were creating opportunities for getting our work out there, the idea of a chorus that would perform all new music, and the idea of getting conducting opportunities for lots of people. It was more the opportunities that it presented for ourselves at the beginning.\(^{112}\)

Moss describes his thinking similarly:

> I had been frustrated up until that point with a couple of things: one was the lack of opportunities as a composer to have your music heard in general, and choruses being no exception to that dynamic. But there was also a lack of opportunities for conductors as well.

He continues with a tale that is familiar to many would-be conductors who take a non-standard path to the podium:

> I got into [conducting] rather late, and even though I had experience in front of a group, I didn’t really have much in the way of recordings. Without current access to an ensemble, if I wanted to apply to school for choral conducting, I needed to have these work samples and credentials, but there was no way to get those. I didn’t have some kind of a current arrangement with a group, and I couldn’t have a current arrangement with a group without credentials, so it was a catch-22 that I was trying to get around.\(^{113}\)

Though collective organization and contemporary music are not necessarily mutually inclusive, Moss observed “that there seemed to be a correlation between the skill of a singer and their openness to contemporary music. So that seemed to be a positive trend to capitalize on.”\(^{114}\) The first concert cycle was a clear step toward meeting both compositional and

\(^{111}\) Reguero, "C4: the first."

\(^{112}\) Siegel, interview by the author.

\(^{113}\) Moss, interview by the author.

\(^{114}\) Ibid.
conducting goals. Introduced in a press release as a “new concept in choral music,” the repertoire, half of which was composed by members of C4, was chosen through consensus of the members. Four pieces were world premieres. Moss recalls, “The one thing that pulled everything together for the first concert was this is all music we really loved. People would bring things in and if we loved it, we would program it.” Additionally, seven different conductors participated in the program.

**Changes**

Despite its brief history, C4 has undergone several changes. The most obvious one is a reduction from two choirs to one. Timothy Brown joined the ensemble just as the transition commenced. Originally, he explains, “The smaller group was really doing the organizational work and sort of was working as the leadership, and the other supplemental members were singers only at that time.” Siegel clarifies,

*The symphonic chorus was definitely on the outskirts. They came to fewer rehearsals, and we thought that would be appealing to people, to have a smaller time commitment. It would enable us to do some works on our program that required a larger chorus without as much commitment from people.*

A clear distinction grew between the heavily-invested chamber choir and the more casual symphonic chorus. Though Moss floated a proposal in 2007 to clarify the roles and responsibilities of participants in both groups, “It ended up not working out, partly because there wasn’t much commitment from people.” Over time, interest in the symphonic chorus faded, and it went on hiatus for the June 2008 concert, never to return again.

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116 Reguero, "C4: the first."

117 Ibid.


120 Siegel, interview by the author.

121 Ibid.

The remaining ensemble included people of widely-varying musical abilities, but a growing commitment to artistic excellence. Thus, the organization decided to shrink its membership and re-audition every member, “because we weren’t meeting our artistic goals.” Brown describes this process solemnly:

> When it became clear that C4 intended to go back to being a chamber ensemble, there was a large amount of attrition. I think a lot of people just decided that the chamber group was not going to be for them, and they didn’t re-audition, but I also remember that there were a few people who auditioned and were not accepted. ... It was not without some growing pains that that process took place.

Though difficult at the time, this decision ultimately bore fruit. Chris Baum explains, “As the group went on, the quality of the performances improved, I think, as you’d expect of any group that gained experience and confidence.”

Other changes were more subtle, but still very practical. Siegel explains that originally, the charter was to perform music by living composers, but then Fenno Heath, a composer whom they had planned to feature, passed away. “We thought it would be nice to honor him, but that doesn’t go with our mission.” Fortunately, collectives tend to be rather flexible, so the group changed its definition of contemporary music during Season 4.

> David Rentz contacted [Heath’s] widow and found a piece that had never received a New York premiere. We gave it the New York premiere, and we changed our mission to music [composed] within the last twenty-five years. It’s interesting now to see that some of the stuff that we performed in our early years, we can’t perform any more.

### Core Values

Though not as much of an initial concern, the ensemble’s philosophy has become clearer and more important as personnel have changed. C4’s Summer Retreat of 2010 serves as a major event in identifying and codifying the core values that had clandestinely guided the ensemble all along. During the workshop, members began the process of crafting a mission statement for the ensemble. According to notes taken by David Harris, Martha Sullivan led an

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123 Siegel, interview by the author. See also Brown, interview by the author.

124 Brown, interview by the author.

125 Baum, interview by the author.


127 Siegel, interview by the author.
exercise encouraging the membership to “describe C4 as we would like to see it in the future.”

The following seven values emerged:

- Current and lively
- Highest quality performances
- Reaching audiences
- Working closely with composers and serve this community
- Showing what choral music is capable of/expanding possibilities
- Workshop environment for emerging composers/conductors
- Educating the public about new choral music. ¹²⁸

Many of these principles are reflected in interviews with members who were involved before, during, and after the summer retreat of 2010. Moss shares that a major reason for C4’s founding was a “love for contemporary choral music.” Thus, serving the community of living composers was an important factor, especially through collaborative relationships between composers and performers:

I won an opportunity when I was living in Philadelphia—before I moved to New York—to have my piece Narciso read by the Choral Arts Society of Philadelphia conducted by David Tang. David and I worked pretty closely together in the course of preparing that reading. He asked me lots of questions about the piece and I got to work with him in this really detailed way about crafting it to be the vision that I wanted, and I got so much out of that process. I really loved that creative exchange. That’s something that I wanted to be able to have on a regular basis and that I wanted other people to have, and that was another impetus for forming the ensemble. ¹²⁹

Similarly, Baum reflects on the group’s willingness to embrace risks while stretching itself to accommodate challenging and unusual repertoire:

as the group got more confident, we learned to capitalize on our strengths and also learned how to challenge ourselves more intelligently. I’m not going to say we fell on our face a lot, but in the early days, you know how it is with any new thing, you try some things that maybe are not ideal for the group, but you stretch yourself anyway. ¹³₀

Fahad Siadat explains that the group’s progress has always depended on “allowing people to take the reins in a leadership role, and encouraging and helping them to be better. To encourage each other to grow as artists is a huge part of what we do, but it only works when

¹²⁸ David Harris, "David’s Notes from Summer 2010 Retreat," (unpublished notes).
¹²⁹ Moss, interview by the author.
¹³₀ Baum, interview by the author.
you create a culture where people are willing to get up there, take a chance, and make mistakes.”

Such openness to risk at a corporate level allows for tremendous diversity in programming. Brown reflects on the concert resulting from the first Commissioning Competition: “There was everything from the most straightforward, tonal, relatively simple approach to communication and the extreme opposite of atonality, extended technique—pretty much everything you could imagine. It had run the full gamut of approaches.” C4’s commitment to educating the public about new choral music has not gone unnoticed. Jean Ballard Terepka, reviewer for *Theatre Scene*, writes that C4 brings “their own spirit of collaboration and their commitment to contemporary musical insights, vocabulary and exploration. C4’s mission has not changed over the last ten years, but because of the material they choose to work with, the mission is always new and fresh.”

The membership’s most lauded value seems to be that of providing a workshop for multiple emerging composers and conductors. Moss explains, “I really saw C4 as appealing to three constituencies: composers, conductors, and singers, all getting an opportunity to engage with this repertoire in a way that they normally don’t have the opportunity to—with it being in development and a collaborative process.” Describing the educational benefits of their first concert cycle, Moss continues,

> One of the rules that I established early on is that [composers] could not conduct their own pieces. Even if they were in the group, it had to be another conductor in the group who would work on the piece so that there would be an opportunity for dialogue between the creator and the interpreter, and that could happen within the context of the group. That is one of the more special things about C4 that doesn’t happen very often in other kinds of ensembles.

Baum recognizes friction between the goals of being a workshop chorus and having a vision for professional excellence, he describes it as “a fascinating laboratory situation, because you see how, for example, even just the very sound of the group changes depending on who’s on the

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131 Menehan, "Who's in Charge Here?"

132 Brown, interview by Menehan.


134 Moss, interview by the author.
podium, almost before they do anything—just because of their posture, their bearing, and who they are. All of that was, to me anyway, more than compensating for any frustrations I might have felt now and then about the quality of this or that that we were doing.”¹³⁵ For Brown, “The artistic decision-making and the rotation of conductors at the podium are the two single largest pluses for me with regards to the collective aspect.”¹³⁶

Given the prominence of collectivity in C4’s name, it seems conspicuously absent from the brainstorming session notes. However, collectivity and collaboration were the subjects of a separate agenda item at the retreat, and Siegel describes that event as a watershed moment in the organization’s history, “We started to examine this idea of a collective, and trying to fulfill that goal better. We weren’t a real collective in the beginning at all.” She goes on to explain that originally,

a group [was] organizing it, and we weren’t thinking about, “How can we be collective?” We were just thinking about, “Can we get everything done?” After we got some of those practical things in place, then we had a little more luxury to sit back and say, “Hmm. Well, how could we really be a collective?”¹³⁷

An early information sheet explains the initial structure in more detail:

C4 actually comes in several different shapes and sizes. The innermost group, the C4 Collective, consists of the composers, conductors, and singers who share responsibility for running the group and serve as the organization’s Board of Directors. This group chooses all of the repertoire sung at each concert and composes and/or conducts most of it. The C4 Chamber Chorus includes all of the core members plus several other singers to form a group of 17 singers in 2006-07. This group rehearses every week and sings all of the repertoire on each concert. Finally, the C4 Symphonic Chorus is a larger group that is called in specifically for works that require additional singers in order to be effective. Singing in the Symphonic Chorus is the lowest-commitment option, as its members can decide on a concert-by-concert basis whether to participate.¹³⁸

However, Moss clarifies:

It was always a collaborative exercise in the sense that there was never one musical director, it was always very explicitly a shared responsibility and a shared experience from all of the members, [but] in the beginning, there was more of a hierarchy. The collective aspect of the group didn’t really extend to the whole group, but instead was limited to the board of directors, which was what we called “The Core.” It was actually more than half of the group, ...but these were primarily the composers and conductors, not the singers so much. We got to make the decisions in terms of what music would get

¹³⁵ Baum, interview by the author.
¹³⁶ Brown, interview by Menehan.
¹³⁷ Siegel, interview by the author.
programmed and who’s conducting what, and the deal was that we would take the administrative responsibilities.\textsuperscript{139}

But Brown suggests that not all members were comfortable with that definition:

\textit{I think there was a lot of feeling [shortly after the chamber and symphonic choruses combined] that even calling it a collective was a little bit of a misleading statement, because not all members of the ensemble were taking part in the running of the group. It was only later that the full group was brought in more fully to take part in the day-to-day operations and the decision-making to the extent that it is today.}\textsuperscript{140}

Baum offers insight on the purpose for the more hierarchical approach:

\textit{As far as the organizational structure went, it was always this tension between wanting everybody to be involved as much as possible and really honoring the collective spirit, and yet having something that’s efficient enough and having people who have the right set of strengths to, for example, choose repertoire [or] to lead the group in administrative matters.}\textsuperscript{141}

The practical implications of becoming more collective are important. Where “The Core” initially handled the majority of artistic and administrative tasks, every member of the ensemble is now required to serve on at least one committee, and many serve in multiple roles. Siegel can definitely tell a difference.

\textit{There used to be this idea that you earned the right to have a say in things by doing the work, and we’ve completely done away with that. Now it’s, “You want to get involved? Great! How do you want to get involved?” So, a new member doesn’t have to earn their right to have a say in things.}\textsuperscript{142}

Siadat and Harris make clear that operating in a more collective fashion contributed to accomplishing many of the other goals discussed in the Summer Retreat of 2010 by bringing more ideas and effort to the table. Siadat, in particular, played a significant role in ushering C4 toward a more collective model. As a new member, he quickly and passionately became involved in both musical and administrative matters. He then realized that the organization had set itself up to promote burnout.

\textit{The structure of leadership in C4 used to be that all the committee chairs were on the leadership committee, and anyone who served on a committee was also on the leadership committee. The requirement was that you had to chair one committee and}

\textsuperscript{139} Moss, interview by the author.

\textsuperscript{140} Brown, interview by the author.

\textsuperscript{141} Baum, interview by the author.

\textsuperscript{142} Siegel, interview by the author.
serve on two. It was a lot. Before we required everyone to be on a committee, everyone in leadership had three jobs. It was awful.\textsuperscript{143}

Siegel describes a similar experience:

\begin{quote}
When my son was born in 2011, I took some time off from being involved with the leadership. I think a lot of things changed around then. I was really burned out. Constant emails, constant responsibilities for C4, and I was so glad to have an excuse to step back from that for a while.\textsuperscript{144}
\end{quote}

When Siadat was elected to the role of facilitator, he upheld the ensemble’s commitment to seeking consensus and operating collectively, but approached the post with a heavy hand. That was new for C4. My heavy hand was not about making decisions for the ensemble—like taking the reins as the artistic decision-maker or anything like that—but I had a vision for the ensemble and what it could look like. So I was heavy-handed in how the organization was structured and how people would get involved. That was my goal as facilitator and my challenge. To facilitate that, one of the things we did was to require that everybody join a committee and establish a corporate structure for the organization.

Siadat established “twice-a-cycle, full ensemble meetings where we get together after rehearsal or we have lunch provided and we just talk.” This “collectivity time” allowed for open discussions regarding “the state of the union.” Additionally, he notes,

\begin{quote}
We started to really embrace the collective part of it by saying that everyone has to participate, everyone has to be on a committee, the conductors have to meet regularly and discuss rehearsal technique and things like that which never really happened before and is still sort of a struggle to happen now. That was a big change.\textsuperscript{145}
\end{quote}

As a result, the organization gained a wider degree of input from its members, and expanded its vision for a truly collective approach to governance. Harris highlights some practical aspects to this change in approach:

\begin{quote}
We created guidelines for the conductor committee, and how they could work more closely together and get more regular feedback. We created a chair for that committee—someone who would coordinate all the conductors—which had never been true before. We started talking about a composer committee. We started talking about how the repertoire committee could include more people and what that would mean, because it had always been a small group. We started diversifying leadership outside of the board, including more people. We started talking in earnest about how to create guidelines for what our sound would be, so that the conductors could all work toward
\end{quote}

\textsuperscript{143} Siadat, interview by the author.
\textsuperscript{144} Siegel, interview by the author.
\textsuperscript{145} Siadat, interview by the author.
and adhere to language that would all work together. ... Those were all eventually frameworks that made the group stronger, organizationally.146

Sullivan cites exactly this type of engagement and transparency as essential components for the ensemble:

But as a member of a collective, I’m much more clued in to the various decisions that are being made. I may or may not have had a voice in them. I can determine to a large extent how much of a voice I have because the committees are open, and one of the prime values of the group is transparency.147

Despite the challenges inherent in having so many people involved with every decision, Brown adds, “It is the goal of the group to continue to run things on a democratic basis. It’s been our goal all along never to fall into the role of artistic director making decisions for everybody else.”148

Partnerships

C4, as an ensemble of artistic directors, has expanded its original vision to include collaborations and partnerships with numerous artistic and musical entities. They performed the original score for the David Finklestein film Two Fauns (2009) and involved Ensemble Dance in their fall 2013 concert, Heritage.149 The latter particularly impressed Terepka, who reviewed the event for Theatre Scene:

The dancers’ entrance at the beginning of the [Jonathan] David piece, however, was marvelously beautiful: it was as evocative of the universal weight of grief in individual hearts as late medieval Burgundian tomb sculptures and was perfectly suited to David’s complex and poignant music. This single minute-long sequence affirmed the value of the Ensemble Dance C4 collaboration.”150

Siegel holds up the collaboration with Fireworks Ensemble in 2012 as an example she hopes to see repeated frequently. “We want to do more true collaborations, like we did recently with the

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146 Harris, interview by the author.


148 Brown, interview by Menehan.

149 C4: The Choral Composer/Conductor Collective, "About C4."

instrumental Fireworks Ensemble, where we performed a substantial work by Fireworks director Brian Coughlin as well as several shorter pieces by C4 members.\footnote{151}

One of the ensemble’s more unique partnerships developed from excited audience members. The Friends of C4 are a group of artists inspired by “super-fan,” Zahra Partovi. Siegel reflects:

She got her friends, who are also visual artists, to a concert and we started doing events specifically for this group of people. ... [We] have, through the social network of these visual artists, found other visual artists as well, and we started auctioning prints of their work. So each season, we feature a different visual artist and we use their ... artwork for our promotional materials, and then we sell prints of those works at the end of the season. It’s become a very good fundraiser for us.\footnote{152}

C4 has also taken on two special projects aimed at generating new choral music and bringing their unique style and message to students. Many ensembles commission composers, but Brown explains how C4 goes further:

We call it a commission competition, because the winners are offered a cash prize which we consider a commission for the piece that they then write. In other words, we don’t perform the piece they submitted. We ask them then to write a brand new piece.\footnote{153}

As a result, C4 explores a number of scores that are new to the ensemble and then generates multiple new compositions to further expand the choral repertoire. The first competition, in 2011, drew 215 submissions and awarded $4,000 in prize money. The second competition, in 2015, saw 317 composers participate.\footnote{154} Members of the ensemble review the initial submissions, giving a narrowed list to a panel of three outside judges. Those judges choose three winners (and sometimes honorable mentions) who then compose new pieces for the group to perform. Due to the labor-intensive process, C4 has decided to conduct the competition no more frequently than every three or four years.

\footnote{151} Menehan, “Who’s in Charge Here?” Siegel calls this a “true collaboration” in contrast to “partnerships” where “the decisions are made mostly by one of the groups.” See also Siegel, interview by Menehan.

\footnote{152} Siegel, interview by Menehan.

\footnote{153} Brown, interview by Menehan.

\footnote{154} C4: The Choral Composer/Conductor Collective, "About C4." This author was fortunate enough to attend the premieres of the three winning composers’ works and was particularly impressed by the diversity of style present on the program.
C4 has recently pushed for more educational outreach programs as well. Though outreach was among the group’s “long-term goals,” it was a dream that took a long time to realize, largely because of scheduling difficulties. As Brown explains, “It’s hard enough to get us together for twelve rehearsals and two concerts per cycle. Adding a run-out to Boston or even getting the full group together in New York for an event in addition to those is already a complicated issue.” Harris agrees, “Everybody’s schedules are tight, and they’re not paid enough to reserve weeks of time. And because of that, everybody’s a professional in some other capacity, so if you go on tour in early November, half of them teach at a college, and they can’t do that.”

However, in 2013, the group received an invitation to interact with students at Tufts University in Boston and made the event a priority. Having never been a part of something like this, Brown describes some uncertainty among the ensemble’s members. “We were going into it completely blind. I had no idea how it was going to go. I was frankly concerned that it was going to be sort of a flop.” Nevertheless, the group “literally dragged” themselves to Boston and found great success. Brown continues:

The combination of events that we took part in over that two-day period—a reading of student pieces with feedback from all of us, a masterclass with the Tufts choir led by several of our conductors, and a full concert—ended up going brilliantly. ... It showed me how our collective approach could work within that kind of situation. As an example, at the student readings, there were between eight and ten of us—I can’t recall—doing the readings and it had been decided in advance that whoever conducted the piece by whatever composer would take the lead in doing the critique. But what it turned into—and I think rightfully so—was that everybody on the panel had something to say about every single piece that we read. It pointed out the strength of the various opinions and the various mindsets ... that it made it a lot stronger critique than just one person funneling the ideas back to the composer. ... The masterclass with the choir involved three of our four conductors leading the group, and the fact that there wasn’t just one C4 artistic director up there—you could see it was a surprise to them. They weren’t quite sure how to take it, but each conductor brought a completely different set of criteria—a completely different set of things to talk about—to the piece they were working on. 

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155 Ibid.
156 Brown, interview by the author.
157 Harris, interview by the author.
158 Brown, interview by the author.
As Brown remarked to interviewer Kelsey Menehan, “I consider this a direct outgrowth of what the group does well within—mentoring conductors and composers.” The ensemble is exploring ways to simplify the logistics of such undertakings including smaller delegations of pairs, quartets, or sextets rather than mustering the whole choir for every opportunity. C4 hopes to expand this element of their mission to include helping other choirs and organizations to become more collective.

**Reviews and Accolades**

The quality of C4’s musical output has won consistent accolades from reviewers. In its first ten seasons, the collective has produced twenty-seven concerts including more than 120 composers and numerous world, national, and regional premieres. Terepka, a regular music critic for *Theatre Scene*, recognized their willingness to explore “foreign languages not regularly represented in anyone’s repertoire (like Estonian, Welsh and Mohican),” amidst “dizzingly intricate rhythmic and melodic challenges.” Christian Carey, writing for *Sequenza 21*, agrees: “They seem to revel in the challenges that other choirs avoid like the plague.”

Despite the challenges of the repertoire, the ensemble consistently presents performances of excellence. Reviewing three concerts across three years, Terepka writes:

*C4’s November 21 concert was like all C4 concerts exciting and rewarding. C4 is no longer a new group; they are now organizationally mature. Their excellence in performance has become something their audiences can expect. It is their challenging and bracing, innovative and high-risk repertoire that continues to yield fine surprises.*

*The first program of their 2014-2015 season was exciting and rewarding: marked by C4’s now familiar musical integrity and intelligent repertoire, this season’s opening held the happily unsurprising promise of the group’s continued excellence.*

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159 Menehan, "Who's in Charge Here?"
160 Brown, interview by the author.
161 Menehan, "Who's in Charge Here?"
162 Terepka, "Evening of Contemporary Choral Music."
163 Carey, "C4 at a Loss for Words."
164 Terepka, "Evening of Contemporary Choral Music."
165 Terepka, "1 on 1."
In each of the evening’s ten pieces, the C4 singers were remarkable. At a purely technical level, they are first rate.\textsuperscript{166}

Reviewers have not missed the uniqueness of C4’s organizational model. After observing a rehearsal, Carey writes,

The group’s dynamic is a lesson in exceeding expectations. The member’s take turns leading warmups and rehearsing pieces, allowing for several conductors to direct works on each concert. ...they do quite a good job of sharing and passing authority from one person to the next.\textsuperscript{167}

Terepka adds,

And underlying all of this is the C4 musicians’ clear sense of delight and joy. When composers, whether in the audience or on the stage, are acknowledged after their pieces are performed, ...the composers, no matter how modest or bashful, find themselves irrepressibly grinning as they briefly, awkwardly bow, and applaud the singers. The singers in turn radiate both easy camaraderie with each other and warmly happy affection for the music they perform.\textsuperscript{168}

Interestingly, though reviewers are generally unified in praise of the singing and conducting, there is more disagreement regarding individual compositions. Regarding C4 member Lisa Whitson Burns’ text-intense Spectrum, Terepka observes,

The work has much about it that is attractive and promising, but the obvious discordance between Kelly’s painterly, optimistic sunniness and the tense, angry, volatile Burns-Staskel anxiety makes Spectrum seem like something less than it could be: an exceptionally strong draft of a fine piece or a piece that will serve as a rehearsal for an even more successful work in the future.\textsuperscript{169}

Caleb Easterly offers similarly mixed opinions on an earlier concert:

Several of the pieces were simple fun, such as Besh Besh Besh’m Sh’mo by Martha Sullivan, heavily influenced by Bulgarian dance music. The group stayed light-footed, keeping the piece lively and enjoyable. Hee oo oom ha, by Toby Twining, was a rollicking, enjoyable ride, ... A couple of the pieces seemed contrived, however, such as Nursery Miniatures by Karen Siegel, inspired by the sounds of the composer’s 5-month-old son. Exploring the intrinsic meaning of vocal music by eliminating discernible text is one thing, but composing a choral piece around a baby’s sounds is facile, not to mention pretty silly. In So Many Words by Timothy Brown was composed as a joke piece, but aspired to meaning by creating a “character” overwhelmed by too many words. ... At its


\textsuperscript{167} Carey, "C4 at a Loss for Words."

\textsuperscript{168} Terepka, "C4 Honors Its Foundations."

\textsuperscript{169} Terepka, "1 on 1."
best, I heard echoes of the Knee Plays from Philip Glass’s Einstein on the Beach, but the piece droned on long after its point was made.²⁷⁰

The dichotomy of homogenous praise for C4’s singers and conductors and heterogeneous critiques for its composers may relate more to larger questions of musical aesthetics than specific issues with C4. Generally speaking, musicians typically find a stronger consensus around defining quality choral singing than around defining quality musical composition. Such contrast also highlights reviewers’ integrity in appreciating the mission of C4 and hoping for its success, while maintaining a commitment to offering honest opinions.

Despite these varied judgments on aesthetic elements, innovative programming has won the group significant recognition. Caleb Easterly describes C4 as “a formidable group of singers and composers” for Feast of Music,²⁷¹ and both Terepka and Jenny Clarke praise the overall programming:

The program was planned with exceptional intelligence.²⁷²

I’m impressed with C4: The Choral Composer/Conductor Collective’s creativity in selecting themes. The repertoire selected was extremely broad and uniquely grouped.²⁷³

ASCAP and Chorus America named C4 among its 2014 Adventurous Programming award winners, citing “a commitment to fostering and promoting new music” demonstrated by “the number of works performed which were written in the last 25 years” and “the variety and creativity of the new music programmed during the most recently completed season,” giving special attention to premiere performances.²⁷⁴ The awards ceremony further highlighted C4’s uniqueness. According to Siegel, “When we won the ASCAP and Chorus America award recently, they got a little confused and we had to ask for new plaques because there’s a spot for


²⁷¹ Ibid.

²⁷² Terepka, "C4 Honors Its Foundations."


artistic director. During the award acceptance ceremony, we had to explain that we don’t actually have an artistic director.  

Additionally, C4 released its first recording in 2013. C4, Volume 1: Uncaged was featured by WQXR as the Q2 Album of the Week. Lynn René Bayley highlighted the diverse voice generated by multiple conductors and composers for Fanfare Magazine,

This is, quite simply, an amazing and excellent disc. ... All of this music is interesting, well written, and exceptionally performed by this talented chorus. One of their chief virtues is that they do not produce a homogenous blend, but rather reveal a transparency which opens up the various lines of the music for the listener. 

Her loan complaint was encouraging:

I found this disc so stunning and enjoyable that I felt rather disappointed by its very short playing time. Since it is designated Vol. 1, I am assuming that other discs are to follow, but for heaven’s sake give us an hour’s worth of music per disc! Still, this is a superb CD and this [sic] highly recommended.

Jake Barlow, writing for Audiophile Audition, called the album, “A well-executed disc of fresh, vibrant and contemporary American choral music” and praised the “bold opening” of The Caged Skylark. He labeled Without Words a “highlight of this disc” citing “highly aware, highly nuanced and acutely tuned singing. ... I found both the piece and the performance both relaxing and engaging at the same time, which is no mean feat. Brava!” However, Barlow also offered some pointed criticism, citing a pair of intonation flaws and the acoustic, which was “terrible—dead, dry, and lacking any sort of discernible character, I felt it to be totally inappropriate for the kind of music on the programme.” Kraig Lamper’s brief comments for American Record Guide laments “the inclusion of sweeping, tonal pieces” in lieu of an exclusively dissonant program. 

Of all the reviewers, perhaps Terepka best summarizes the essential qualities that make C4 the vibrant organization it has become:

175 Siegel, interview by Menehan.
176 C4: The Choral Composer/Conductor Collective, "About C4."
177 Bayley, "C4 VOL. 1: UNCAGED."
179 Lamper, "Newest Music."
Virtuosity and technical control make daring possible; shared aesthetic standards and collaborative artistic and procedural decision-making clearly engender creative trust. As C4 members conduct each other’s works and sing them, and as C4 composers turn to colleagues to help them refine and shape new pieces, a repertoire of contemporary choral music has been built up and a “place” for courageous, exciting music-making has been established. Few other choral groups in this country or elsewhere have as innovative a mission as C4’s or have managed to create and maintain the same nurturing, delicate balance of artistic challenge and protection that C4 has.  

*Triad: Boston’s Choral Collective*

**Origins**

Shortly after accepting a position at the College of the Holy Cross in Worcester, MA, Harris began exploring the possibility of establishing a collective choral ensemble in the Boston area. In drafting an open letter to potential members, he described his time in C4 as “profoundly formative and enjoyable” and framed the concept as

*a new professional ensemble in Boston. The organizational model is based on New York’s C4 Choral Composer/Conductor Collective (c4ensemble.org). C4 has had significant success based on its collective organization in which: everyone sings well, those who conduct share the podium based on their abilities, those who compose write pieces for the ensemble, and all members share in organizational roles. There is a significant amount of skill share integral to the process, so that those aspiring to gain new skills will find a chance. Repertoire is chosen from music written in the last 25 years, which is loads of fun and extremely interesting.*  

Note the clear inspiration of C4 and emphasis on shared effort and opportunities for skill-building. Harris explains,

*The vision goals of contemporary music, of shared leadership, of half the music being written by us—those kinds of things defined C4 in a way that I wanted to see happen in Triad. They aren’t necessary for a choral collective, but it seemed like Boston needed that kind of thing.*

Harris initially served as facilitator, and when the position was renamed “president,” he was the only person nominated and won election with unanimous consent. In both of these leadership roles, he has balanced institutional knowledge carried over from C4 with a desire to give Triad its own unique voice.

*I’m trying to also listen to, as our group develops, what works for us that might not have been in place there—or I might not have seen—because now we are our own entity. A*  

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180 Terepka, “C4 Honors Its Foundations.”


182 Harris, interview by the author.
lot of what we have guided ourselves on are past experiences that I had with that group, but now we’re creating ourselves based on us.  

Triad, in choosing its name, has taken a step toward fulfilling Harris’s vision. Though Boston’s Choral Collective initially explored the possibility of franchising the C4 moniker, both ensembles eventually decided that adopting different brands would allow for greater autonomy within both collectives. Over the course of many discussions, the younger ensemble chose a name with obvious musical significance that also highlights the three major components of its membership (composers, conductors, and singers) and the spirit of consonance that pervades its operations. In fact, Harris describes the biggest difference between the ensembles as the energy of the group. Partially because [C4 is] in New York, partially because of the people—some of whom are slightly more high-strung than any of us seem to be, partially because it’s been around for a while and the stakes, to them, seem higher because the challenge seems greater because they’re in that city and there are lots of other contemporary music ensembles. ... The way we’ve operated thus far has been very collegial, and relaxed, and supportive, in ways that they seemed to struggle with sometimes. I think they’re more like that now, ...[but] part of us starting as a true collective fed into that.  

Another interesting distinction is that Triad features a non-singing member. Thomas Stumpf serves as conductor, collaborative pianist, and composer in the young ensemble, but has experience with working with a collective. C4 has performed three of his compositions, giving two of them their world premieres. Additionally, in his role as a professor of music at Tufts University, he played a part in bringing C4 to Boston.

Triad presented its inaugural concert on May 11, 2015 at the Memorial Church of Harvard University. Entitled *Horizons*, the evening was structured to celebrate this place that so encourages our artistry, these people who have come together to create newness in the arts, and the potential we hope to encounter as we build a new voice for music and musicians.

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183 Ibid.
185 Harris, interview by the author.
Six of the eight pieces on the program were written by Triad members, and six different conductors led the ensemble of seventeen singers.\textsuperscript{187}

\textit{Core Values}

Triad members, perhaps unsurprisingly, generated a list of core values that are very similar to those of C4. The most common reasons given included cooperation and collaboration, member engagement, openness to new opportunities, and a desire to perform new music. Normand Gouin, summarizes Triad’s vision as follows:

\textit{We value collaboration. We value the artistry of both the composers within our group and living and working composers today. We value the support of new artistic ventures. We strive for musical excellence.}\textsuperscript{188}

Harris highlights the importance of establishing an organizational structure “so that it’s clear what our main objectives are, what our main tasks are, and who’s going to take care of them. And that we spread that wealth so that nobody feels overwhelmed.”\textsuperscript{189} Jossie Ivanov describes this as giving “everyone the opportunity to participate in whatever they wanted to participate in, to be very, very inclusive in leadership and in creativity—to be as inclusive as people wanted to be involved.”\textsuperscript{190}

For Charles Turner and Karl Henning, the repertoire is the essential element. Henning explains,

\textit{As a composer, naturally I’m very excited about a group that focuses on the music of living composers, and so that’s an important mission. It’s especially an important mission in the realm of choral music, I think, because you find a great many new music groups who bring instrumental music to the community, but there’s less of that in terms of choral music.}\textsuperscript{191}

\textsuperscript{187} Triad produced a second concert cycle in November of 2015 entitled Home, but because it took place after interviews for the project were concluded, I have elected not to review it in detail.

\textsuperscript{188} Gouin, interview by the author.

\textsuperscript{189} Harris, interview by the author.

\textsuperscript{190} Ivanov, interview by the author.

\textsuperscript{191} Henning, interview by the author.
Turner adds, “So Triad, in introducing music of the present hits a sweet spot in my thinking. Choral music is important culturally and morally, and contemporary music is my abiding interest.”

However, Amanda Sindel-Keswick sees the focus on contemporary music as an indication of a deeper appreciation for creativity in general.

*I think the creative atmosphere would be the most important, as a group that does new music in a somewhat new way, the fostering of creativity not just for composers to write music, but all the way through the process of performing it. ... I think that the creative activity that’s fostered in the rehearsals as well as the performances, with so many people getting up and conducting, basically teaching the group what their ideas are—not just about that piece, but of music in general—I think that that’s the core value.*

Sarah Riskind’s list of values suggests an oft repeated connection between contemporary music and a predisposition for openness. She describes collaborative participants as those who demonstrate “receptiveness to new music, new ideas, to different leadership at different times, [and] an openness to feedback.”

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192 Charles Turner, interview by the author, Skype, July 17, 2015, unpublished.
193 Sindel-Keswick, interview by the author.
194 Sarah Riskind, interview by the author, Boston, MA, July 17, 2015, unpublished.
CHAPTER 4: OPERATIONS WITHIN C4 AND TRIAD

System of Governance

Systems are powerful determinants of success or failure in any organization. Zimbardo defines them as

extensive networks of people, their expectations, norms, policies, and, perhaps, laws. … Systems are the engines that run situations that create behavioral contexts that influence the human action of those under their control. At some point, the System may become an autonomous entity, independent of those who initially started it or even of those in apparent authority within its power structure. Each System comes to develop a culture of its own, as many Systems collectively come to contribute to the culture of a society.¹⁹⁵

He goes on to explain that systems create the context in which individual situations take place. The Stanford Prison Experiment proves that “‘bad systems’ create ‘bad situations’ create ‘bad apples’ create ‘bad behaviors,’ even in good people.”¹⁹⁶

However, evidence and experience suggests that the opposite is also true.

One of the great advantages of our species is the ability to explore and understand our social world and then to use what we know to make our lives better. Throughout this book, we have seen the power of the situation to produce evil. I now argue that we can take those same basic principles and use the power of the situation to produce virtue.¹⁹⁷

David Harris testifies to observing this in multiple ensembles, including both C4 and Triad:

There’s this sense of, “Well, if there’s too many cooks in the kitchen, you can’t possibly move through a rehearsal, right?” And I’ve found that there are times when that becomes an issue … but I’ve also found that the good will of the participants and a little bit of structure cleans all of that up.¹⁹⁸

Though the history of C4 and Triad is relatively brief, both ensembles, along with Orpheus, have developed systems that guide their programming, operations, special projects, and leadership styles. Members of all three ensembles ascribe to certain core values and characteristics, most notably shared servant leadership in an environment of civility. Out of such philosophical homogeneity, a system of governance has developed—sometimes organically, sometimes intentionally—to steer situations toward consistently agreeable

¹⁹⁵ Zimbardo, Lucifer Effect, chap. 9: "Old Power Failure, New Power Found."
¹⁹⁶ Ibid., chap. 16: Research Supports a Reverse-Milgram Altruism Effect.
¹⁹⁷ Ibid.
¹⁹⁸ Harris, interview by the author. See also Wis, Conductor as Leader, 127.
solutions. While an underpinning philosophy is an essential element of collective success, one cannot ignore the important function of policies, procedures, and assigned leadership roles.

One should also remember that for both C4 and Orpheus, developing a workable system was an ongoing experiment over a number of years, and both ensembles continue to review and tweak their organizational guidelines—a trait common to thriving organizations of all types. Harris describes some “big organizational steps” that occurred during his four years with C4:

*By creating a leaner organizational structure that also represented the group better, encouraged more participation, and had some outside support, we ended up with a business model that actually supported everything the choir wanted to do.*

Though reinvention requires long and sometimes trying discussions, the result is often a better system, more attuned to the goals and vision of the ensemble as it is constituted at any given time. For this study, Triad is the example of an organization built on systems developed by its forerunners. Though still too new to indicate how that foundation will support the ensemble over the long term, its relatively quick start shows promise for adapting similar processes to other new or existing ensembles.

**Corporate Structure**

Like all non-profit organizations, C4 and Triad are legally required to have a Board of Directors who bear the fiduciary responsibility to “steer the organization towards a sustainable future by adopting sound, ethical, and legal governance and financial management policies, as well as making sure the nonprofit has adequate resources to advance its mission.” For C4, the Board’s responsibilities include finalizing the budget, maintaining a five-year plan, holding other leaders accountable, and providing “financial security checks and balances.” Originally, the Board consisted solely of current members, mostly composers and conductors. Harris recalls,

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199 Harris, interview by the author.

200 For evidence that a well-designed system can “act as a catalyst” for encouraging ordinary people to do extraordinary things, see also Zimbardo, *Lucifer Effect*, chap. 16: "Heroic Contrasts: The Extraordinary Versus the Banal."


202 "C4 Committee Responsibilities," (unpublished handout).
It had been whoever wanted to get together and talk about organizational stuff. ... There were no term limits. ... They hadn’t, as a group, really waded into what that organizational body represented to the choir and what power was vested in them.\(^\text{203}\)

The next step was to create what Harris refers to as the “Six-Headed Hydra” including “three organizational chairs, three artistic chairs, and then other people could be on the board too, up to a certain number, but we had those positions covered.” Because the board was primarily concerned with logistical matters, the artistic chairs were not required to be present for all meetings. This was intended to prevent burnout while leaving artistic leaders the opportunity to be as involved with planning future operations as they felt was appropriate.\(^\text{204}\)

Building on the brain-storming sessions at the 2010 Summer Retreat, members defined a number of committees in 2011, and codified the guiding structure in 2013. Karen Siegel explains that as the group matured, “We realized that we needed more oversight, especially financial.”\(^\text{205}\) Thus, she championed a proposal to create a newly constructed board, including “three people from outside the group and three people from inside the group, and then all of the other choir leadership.”\(^\text{206}\) This format has allowed the ensemble to maintain ties with former members who moved away from New York City for various personal reasons, including founder Ian David Moss and long-time member Jonathan David, both of whom have served as a board member or chair. The 2013 system included a “new Board of Directors,” for the first time “including a number of independent music professionals”.\(^\text{207}\) The “Six-Headed Hydra” became known as the Leadership Committee, continuing to consist of committee chairs. It reports to the Board of Directors and oversees the artistic and administrative panels, approves the preliminary budget and personnel decisions, and sets the performance schedule, including any extra performances or special collaborations.\(^\text{208}\) The resulting arrangement can be seen in Figure 2.

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\(^\text{203}\) Harris, interview by the author.

\(^\text{204}\) Ibid.

\(^\text{205}\) Menehan, "Who's in Charge Here?"

\(^\text{206}\) Harris, interview by the author.

\(^\text{207}\) C4: The Choral Composer/Conductor Collective, "About C4."

\(^\text{208}\) "C4 Committee Responsibilities."
Responsibilities are divided into administrative and artistic tasks. Given that there are at most only 24 members of the ensemble, both responsibilities and personnel often overlap. Martha Sullivan explains how the division of labor is far from precise:

*The grant-writing people and publicity people need to talk because the same information is going to be important in publicizing seasons of concerts as well as applying for grants to fund them. So we try to work well in advance. And then of course, that overlaps with some of the creative stuff, like the repertoire committee.*

Initially, those in leadership were expected to also serve on two committees. According to Fahad Siadat

*When I joined, I started by helping out with the fundraising, and then I took over fundraising and also served on the repertoire committee and the conductor committee.*

Though no longer required, the spirit of cross-pollination continues; many members still choose to participate in multiple areas.

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*Figure 2. C4 Organizational Chart.*

C4 developed this chart, and David Harris shared it with Triad as an example of how the new ensemble might organize itself. Karen Siegel also included a copy of it in a group of documents from C4’s history.

*Sullivan, interview by Menehan.*

*Siadat, interview by the author.*
Facilitator

Perhaps the most interesting, misunderstood, and essential element of C4’s organizational chart has been the role of facilitator. Throughout the various changes in structure and organization, the role of facilitator has remained constant. He or she is tasked with a variety of responsibilities including discussion leader, parliamentarian, and occasionally, warden. According to Siegel, the facilitator “doesn’t make any of the decisions. He makes sure that people get things done who are supposed to get things done, and follows up with them.”

Siadat served in the role for a number of years, and explains that the facilitator makes sure “that we are ‘collectivizing’ everything—that we are a collective in the way we want to be a collective.” The responsibility for overseeing discussion requires a delicate balance between making sure everyone is heard—including those with minority opinions—and being respectful of everyone’s time.

I would hear two or three people say different aspects of the same thing, and then I would stop and say, “Does anyone have any reason to vote nay?” Sometimes maybe one person would raise their hand to give voice to an objection. ... If there was no nay, I would voice a nay even if I didn’t agree with it necessarily, ...because I wanted people to feel encouraged to say, “No,” if that’s how they felt.

Moss praises Siadat for his tenure as facilitator because, “He made a point of recusing himself from decision-making power. He specifically did not give himself a vote in the group decisions.”

Though many outside observers mistakenly compare the facilitator to an artistic director in a more traditional ensemble, Moss claims that the two roles actually encompass “two separate tasks—the decision making and the parenting. ... There are really these different aspects of leadership that are often conflated together in traditional models, that don’t need to be.” The ideal facilitator, rather than taking responsibility for making decisions, actually does the opposite. In a purely hierarchical model, one person is tasked with generating ideas, delegating responsibility, and monitoring the entire organization’s progress. However, in C4’s

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212 Siegel, interview by Menehan.
213 Menehan, “Who’s in Charge Here?”
214 Siadat, interview by the author.
215 Moss, interview by the author.
216 Ibid.
model, the facilitator takes responsibility for monitoring and keeping everyone on task, allowing the rest of the ensemble to explore more creative, generative endeavors. As a result, the ensemble gains a wider range of ideas, experiences, and input without sacrificing the efficiency that a single manager provides.

Another key responsibility for the facilitator is that of recognizing the need for consensus in a given scenario and then brokering ideas until an agreeable option emerges. Siadat developed a remarkable strategy for leading the ensemble through challenging questions. Once he recognized that a decision needed to be made, “Instead of saying, ‘Let’s do this,’ I said, ‘Should we do this? Raise your hand yes or no.’ A very small change in rhetoric.” Many times, that “small change in rhetoric” revealed that the group had already found consensus, but were wasting time explaining how they agreed with one another. In some cases, the facilitator may need to confront apathy in order to generate a decision. Siadat continues,

*At one point—*I remember it was during our first recording—I called the leadership committee together and said, “Listen, we still don’t have a decision about this;” and people said, “I don’t really care much one way or the other.” I looked at them and I said, “It is your job to have an opinion. You are on the leadership committee to have an opinion.”*217

Karl Henning points out that the facilitator must also embody the best of the collective spirit, and he points to Harris’s tenure as Triad’s facilitator and president for examples:

*One of the things that has helped make [Triad] so very successful so far is that David brings a lot of experience. He’s really been very generous about being the president or facilitator, but also the nature of his personality is such that he’s very generous and delegates readily and with a generous spirit.*218

Harris responds with humility, again embodying the servant leadership required of collective members:

*I think we will find that after another year of me being the person who helps keep everything on track—or maybe two years, however that goes—when we find someone who has a different energy—leadership comes in all stripes—I think we’ll see a shift in the group that’ll be really positive. Not that it’s going to be negative that I’m there right now, but because so many of the kinds of things that created our group, organizationally and musically even, came from my experience, in a way the collective is being propped up by a single energy. I’m trying to constantly pull away so that the collective can own it a little more. So that is a challenge: when is it okay for me to have another leadership*

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217 Siadat, interview by the author.
218 Henning, interview by the author.
role, and when do I really need to say, “No, somebody else has to do this for the sake of all of us.” 219

Harris and Siadat demonstrate that the role of facilitator is best expressed in terms of managing the decisions the group has made while minimizing their own presence and preferences.

The successful facilitator, as well as successful conductors in a collective setting, also benefit from studying a similar role in Orpheus. The orchestra’s concertmasters rotate for each piece—like the conductors for C4—and are similarly tasked with seeking and building consensus. Khodyakov says that the concertmaster “is not a conductor who dictates his own vision of music, but is just a representative of the core group designated to find and to communicate a consensus.” 220 Additionally, Seifter and Economy explain, “In rehearsals, the concertmaster’s primary role is to guide the orchestra through a collaborative process, bringing focus and shape to the musical interpretation, while encouraging others to contribute ideas to the discussion.” 221 Concertmasters also offer advice for those in a variety of leadership positions, as those “who work with opinion leaders in their advance preparation, incorporating their input into their vision, are far more likely to ultimately gain the orchestra’s support and full energy.” 222 The role of concertmaster, conductor, or facilitator is a type of temporary hierarchy that “is not as rigid as a conductor’s control and does not prevent musicians from voicing their opinions, but ... ensures that musicians do not become too dominant or too passive.” This balance of flexibility and accountability allows a collective to maintain high levels of creativity while still remaining relatively efficient.

The role of facilitator includes a number of unique challenges, but the most difficult is that of being the “unpopular voice. It means people aren’t going to like you.” This is especially true when another leader in the ensemble isn’t keeping up with the tasks they accepted. Siadat admits to struggling with this component of his job. “A person who is a better facilitator than I would really be willing to manage people and have those difficult conversations. That was something I had a harder time with. I did have to have some difficult conversations. I did fire at least one member, and that was not a lot of fun.” However, he goes on to explain that this is a necessary part of successful leadership. “I fired somebody. They don’t like me. I am willing to

219 Harris, interview by the author.
221 Seifter and Economy, Leadership Ensemble, 69.
222 Ibid., 94.
be the person this person does not like, because it has to be done for the sake of the ensemble, for the health of the organization, it has to be done.” This is a necessary factor for choirs that guide themselves through committees consisting solely of members. Siadat explains that they “have people who are willing to join a committee or take on a committee because they care about the ensemble and are willing to do the work, but asking people who are not trained managers to manage doesn’t work out so [well].” When asked whether C4 had considered looking for managerial skills during the audition process, Siadat responded, “There’s this really interesting dichotomy between finding great musicians and finding great administrators.223

Instead, C4 has decided to hire a part-time staff member charged with overseeing the administrative tasks and acting as the group’s facilitator.224 Siadat explains that this executive director will free the ensemble to “collectivize on artistic issues” while handling “the entire administrative aspect of the ensemble. They would deal with the marketing, they would deal with the fundraising, they would handle the production in terms of organizing the rehearsal spaces and our concert venues and the box office, and all that kind of stuff.” The executive director will not be autonomous, however. This person carries

the responsibility of activating a volunteer base. ... They will have volunteers from the ensemble to help them. What they wouldn’t have to worry about are all the things that an artistic director would do. The ensemble would take over those responsibilities with committees. ... Basically, the ensemble will decide what the group wants to do, and the executive director would be the person to make sure it gets done.225

Siadat points out an additional advantage to having a director who is not a member of the ensemble. This person will

be free from the politics and more able to say, “This is what you’re required to do as a repertoire chair or as a conducting chair, but you didn’t do it, so we need someone else to do it. I’m sorry; you’re fired.” That person is answerable to the Board of Directors, not to the ensemble.226

This arrangement frees the ensemble to focus “on our process, on our music, on being artists,” rather than on logistics.227 Members are certainly welcome to give input, especially if they have expertise or skills in a particular managerial area, but they are free to focus more on

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223 Siadat, interview by the author.
225 Siadat, interview by the author.
226 Ibid.
227 Ibid.
“the running of rehearsals, which is the most substantial activity of the ensemble.” Similarly, Orpheus has operated without an executive, general, or managing director for brief periods of their history, but have had at least one non-performing member overseeing the managerial elements of their operations throughout much of their history. Thus, one might hypothesize that while member-run committees can handle administrative responsibilities for a time, hiring staff to handle these tasks may be a good choice if an organization wishes to become more professional.

Committees

Committees provide another avenue for efficiency, as they allow the ensemble as a whole to delegate certain decisions in the hands of smaller groups of people. Members of these committees sometimes have prior experience or skills that help them to accomplish certain tasks. In other cases, members develop necessary skills over time as tasks repeat themselves through the course of a concert cycle or season. Brown explains how the process typically works:

Rather than going to every single person in the group with every single decision that needs to be made, the group has broken out into committees which can discuss these things in more detail and then fan them out as needed for voting or thought process or brainstorming from the larger group.

According to Chris Baum, the move toward increased reliance on committees was gradual. Such changes evolved organically through collaborative processes as the ensemble sought to involve more people and capitalize on each member’s specializations.

Siadat asserts that the most recent approach to committees was inspired in part by his experiences with Fractured Atlas.

It’s an arts organization with four or five different programs within it. They have an executive director and then a program manager for each of the programs. Within each program, they have associates for that program. Then together, all the program managers constitute the senior staff of the organization. I thought that C4 could do something similar, where we have a facilitator who is there to wrangle all the committee heads, and then each committee head is a program manager for their set of responsibilities, and then they will have their committees. So each committee chair will act like a manager.

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228 Ibid.
229 Brown, interview by Menehan.
230 Baum, interview by the author.
However, what seemed like the perfect solution in theory revealed additional challenges in practice. Siadat explains, “When you’re working for a company, you’re hired as a manager because of your skills as a manager, and managerial skills are not part of the vetting process for joining the C4 collective.”231 Even so, the system worked well enough that Triad implemented elements of it before their first concert cycle began, and have worked to adopt it more fully ever since. Charles Turner reflects on that progression: “Certain people have done a lot of the work, and no one was appointed. Now that we have the whole thing in place, we’ll see if it works better or worse.”232

When an organization chooses to work via committees, the clear definition of roles and responsibilities is essential. Seifter and Economy explain that the dangers of failing to implement clarity include “orphaned responsibilities, duplication of effort, and processes that are inefficient at best and chaotic at worst.”233 While some ensemble members may take initiative “to seek (or create) clarity,” others will “simply divest, grow cynical, or become indifferent to the value of their job functions.”234 Worse yet, “If people are unsure what their jobs are, chances are they aren’t doing the tasks their companies need done, nor are they pursuing the goals that are most important to their employers.”235 When roles overlap, there is even greater danger of responsibilities being overlooked. To preempt this potential problem, C4 developed two simple charts (See Figure 3). One describes a chain of accountability from the committee chair to the board of directors. The other defines the responsibilities of each committee, including the board of directors, leadership committee, and both the artistic and administrative panels.236 Note that the committee chair reports to the committee, and not the other way around. This arrangement reflects the commitment to collective input and leadership that is the hallmark of C4.

231 Siadat, interview by the author.
232 Turner, interview by the author. Since this quote, Triad has completed another full concert cycle after roles were assigned by choice and election, and the workload seemed to be more equally divided.
233 Seifter and Economy, Leadership Ensemble, 66.
234 Ibid., 67.
235 Ibid., 84.
236 “C4 Committee Responsibilities.”
Figure 3. C4 Organizational Chart.\textsuperscript{237}

Rotating leadership roles is integral to C4’s philosophy for conductors, but application of the principal has been inconsistent in committees. Historically, some members seem to have taken on a variety of roles. Siegel recalls,

\textit{It feels like I’ve done everything. ... I did venues for a while, I did fundraising for some time; I worked on the board restructuring project the first time; I organized the composition competition. In different roles at different times.}

She also notes that Brown has volunteered for a number of different responsibilities including chair of the publicity committee and now head of the conductor committee. However, others have settled into more consistent responsibilities, often because of their unique skills:

\textit{Jonathan David always did repertoire when he was in the group. ... That was always his interest, and he was good at it. ... Melissa Wozniak has been our treasurer now for years, and that’s been her role. She hasn’t switched it up.}\textsuperscript{238}

For a collective, rotating roles can be a valuable tool to activate and mine ideas from the widest variety of sources, but the technique requires members who are willing to be flexible and accept a certain level of risk. Harris points out that “it is a skill to be able to lead and then step back into the ensemble and shut up.” When the collective delegates authority to an individual to speak or act on behalf of the group as a whole, they open up an opportunity for a mistake. For the individual, though, Harris explains that he or she is “risking something when they come

\textsuperscript{237} Adapted from charts provided by Karen Siegel.

\textsuperscript{238} Siegel, interview by the author.
back into the collective model and have everybody say, ‘here’s my opinion.’ Caring for those paradigm crossovers is important and can be a challenge.”239 The fear of failure and daunting learning curves contribute to a natural inclination against rotating leadership. For example, to someone who has trained extensively and primarily as a musician, accounting and personnel management may feel especially foreign. Turner also points out that a system of forced rotation can present a different kind of danger, as “in the Congress, you might get a really good Senator who then has to circulate off and get somebody who’s not as good in that position.” He goes on to explain that a quality mentoring program “might be able to mitigate those effects.”240

Siadat explains that structural changes have encouraged more accountability and more frequent turnover in committee leadership, without forcing anyone to leave arbitrarily. In his role as facilitator, he sometimes struggled to hold friends and peers accountable for the responsibilities they volunteered to accept. After all, “How do you fire a volunteer?”241 Instead, the ensemble agreed to hold regular elections for committee chairs, which allows the full chorus to voice concerns privately while eliminating awkward or direct confrontations.

*I didn’t want to necessarily have to fire the person individually, but I wanted the ensemble to say, “OK, this person isn’t doing a good job.” The ensemble should know, and they should vote them out. They didn’t get voted out, but they did suddenly become aware that there was accountability for their work. ... They got the picture that if they don’t start meeting deadlines, people will know, and they will not [be allowed] to stay in this position.*242

Siadat reports that the individual’s performance has improved significantly since the vote. As violinist Ronnie Bauch reminds us, “Power needs to exist. The unique thing about Orpheus is that power is divided up. At the basis of what we do, diversity is our strength.”243 For more sensitive issues like elections, C4 uses secret votes. Siadat explains that this gives people freedom to share their opinions honestly. In one case, “Everyone was humming and hawing, not wanting to be the bad guy, but when we did a secret vote, everyone was like, ‘Yeah. Kick ‘em out.’”244

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239 Harris, interview by the author.

240 Turner, interview by the author.

241 Siadat, interview by the author.

242 Ibid.


244 Siadat, interview by the author.
Finally, Sullivan provides an excellent argument for the value of working via committees:

*It can be a little bit more time consuming, ...but having a committee is useful whenever you’re in charge of something, because [a] committee member might think of something you haven’t thought of and all of a sudden clarify the issues—or just make the process a lot easier than it might otherwise be.*

**The Process of Consensus**

Beyond a structure of governance and leadership, C4 has found success through a process of leading via consensus when possible and democracy when necessary. Siadat explains the difference: “Democracy is tyranny of the majority. The majority gets what it really wants. The minority has zero say. The consensus model is different; everybody is on board.”

Siegel points out both the difficulty and the importance of keeping consensus at the core of the ensemble’s operations: “we have many different opinions and perspectives, and it’s all about recognizing and valuing group opinions and perspectives while focusing on reaching a decision and finding a consensus.” She adds, “We vote sometimes when we need to, but a lot of the time we just get a consensus, so it’s not necessary.”

As noted previously, C4 used democracy to confront a struggling committee chair, but Siadat points out that when a contentious issue has to be settled by a vote, the ensemble risks division:

*We do a lot of things through democracy. Most of our democratic voting is unanimous or pretty darn close, but sometimes, things are very close, and—as it is with all democracies—whenever you have a close election, you have a lot of unhappy people.*

Siegel agrees, noting that consensus was generally both the preferred and default option. She cites her recent experience leading the Commission Competition Committee as an example:

*There were a lot of last-minute things that had to be decided over email. Things would come up, applicants would ask questions when they were applying, things we hadn’t considered when we planned everything. Having a committee making decisions would be difficult, but I would just present the decision that would have to be made and offer my perspective and ask other people for their thoughts and then we never had to vote on anything. We always found a consensus.*

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245 Sullivan, interview by Menehan.
246 Siadat, interview by the author.
247 Siegel, interview by Menehan.
248 Siadat, interview by the author.
249 Siegel, interview by Menehan.
At the same time, the consensus process requires each member to maintain a certain level of restraint. Siadat advises members to “be a dissenting voice, and then let it go. Submit to the wisdom of the organization, but don’t let the majority be a tyrant.”\textsuperscript{250} Khodyakov cites similar wisdom from a member of Orpheus, who explains, “You have to be reasonable; you have to back off when you are not helping the core. ... You have to build a consensus. But if that consensus is not there, you back off.”\textsuperscript{251} Seifter and Economy also warn that failing to seek this balance can have negative consequences for the ensemble as a whole: “Continuing to seek consensus after it becomes clear that none will be achieved can impair the effectiveness of the team to work through other matters, and ultimately affect the entire organization.”\textsuperscript{252} Though they also point out, “there are few ‘final’ decisions. ... Controversial decisions are accepted on a trial or experimental basis and members know that they are free, and encouraged, to reopen discussion once there is enough information to evaluate the decision.”\textsuperscript{253}

Given the inherently transient nature of musical performances, this advice explains how members of C4, Triad, and Orpheus are able to suspend disbelief so regularly in the name of innovation and creativity. As Siegel explains, “Even if some people don’t like the outcome in the end, we always come to an agreement. Usually, everyone can understand why everyone else feels that way and can feel comfortable going along with it.”\textsuperscript{254} She also offers a common example of suspending disbelief from the most recent version of the composer committee:

\textit{Now that we’re a bigger group and have a lot of composers involved, we have to be a little more selective about which pieces we choose to program, but we still don’t really say, “No, we won’t do this because it’s not good enough.” If someone on our repertoire committee doesn’t necessarily like a piece, he can still say, “Well, but other people might like it for these reasons.” There’s this openness.”}\textsuperscript{255}

To ensure a successful consensus process, the organization must commit to open and clear communication. Harris claims that “Creating those communication paradigms that uplift the group and help everybody participate without destroying their effort is important, and over

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\textsuperscript{250} Siadat, interview by the author.
\textsuperscript{252} Seifter and Economy, \textit{Leadership Ensemble}, 172.
\textsuperscript{253} Ibid., 168.
\textsuperscript{254} Siegel, interview by Menehan.
\textsuperscript{255} Siegel, interview by the author.
time rises and falls as a challenge.” Moss offers an important lesson on effective communication within a collective from the earliest days of C4 when

we were starting the process of pulling things together for auditions and I had been the one to contact everybody. I had been having these one-on-one conversations with people and then I would send information or news out to the group of people that I had assembled and ask for input or this or that, even scheduling stuff. At first, people would only respond to me. There was no copying to other members of the group.

I had learned from my experience at my day job ... the power of “reply all” in terms of building buy-in among a team, so I insisted from that point on that all C4-related emails should go to the entire planning group. That was essential. If I had not done that, [C4] would have been dead in the water. ... There was resistance. People were actually complaining about being flooded with emails in the inbox—not even the actuality of being flooded with emails, but the prospect of it.

They asked, “Can we keep emails down?”

I said, “No.”

Beyond emails, C4 has also established an ongoing series of full ensemble meetings. These often last ninety minutes and offer members the opportunity to express opinions about any number of topics including those raised by committee heads, the Board of Directors, and individuals. These meetings also offer opportunities for committee chairs to inform the membership about needs in their area of oversight, inviting others to take ownership of those responsibilities. Such open meetings create a climate that echoes the experience of Orpheus. Seifter and Economy write, “[W]e have a simple policy: no topic, no matter how sensitive or controversial, is out of bounds for open discussion. ... To open the way for meaningful two-way communication, learning how, and when, to listen is at least as important as learning how to talk.” As noted earlier, the balance between listening and talking—self-discipline and self-confidence—is the best foundation on which consensus can grow.

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256 Harris, interview by the author.
257 Moss, interview by the author.
258 Harris, interview by the author.
259 Seifter and Economy, Leadership Ensemble, 140-41.
CHAPTER 5: BENEFITS AND CHALLENGES OF COLLECTIVITY

Benefits

For C4 and Triad, an appropriate combination of personal characteristics, collective governance, and collaborative process has generated tremendous benefits. Among them are more passionately engaged participants, more equally shared burdens, increased diversity in skills and ideas, opportunities for personal and professional growth, and improved recruiting, reputation, and retention of members.

Passionate Engagement

The right balance of self-confidence and self-discipline, complemented by an aura of civility—devoid of the egos and insecurities that have been checked at the door—creates an environment that allows passion to flourish. Tom Carter, an expert on emotional connection for musicians, claims that “any choir can be an expressive choir, but it must be a safe choir first. ... The best way to create a safe choral environment is to have high expectations of respectful and supportive behavior.” According to Carter, safety allows the choir to experience vulnerability, which is required “to connect to the music at a deeper level, eventually leading to passionate expression.”

By contrast, hierarchical choirs may struggle to create safe spaces, because as Jordan explains, “the conductor provides spiritual energy which is then returned by the choir. Such a paradigm places all the responsibility for music making on the conductor.” He proposes a shift of expectation where

the choir is held accountable for supplying the energy and soulful synergism in the making process. ... The choir creates the music, and the conductor actively reacts and evokes from the singers sounds that are born out of their soul. It has been my experience that if the choir is given this responsibility, and is asked to commit to the process in the most profound way, they will accept that responsibility and sing beyond expectations. Such performances then become centered around the lives and souls of the singers and not the ego or personality of the conductor.

This new paradigm is essentially the charter for C4 and Triad. As David Harris explains, The transference of energy between all of those leaders over the course of a concert and a rehearsal, I think frees people to feel more engaged. ... I’ve sung in lots of choirs with

261 Jordan, Musician’s Soul, 50.
lots of people and I’ve given my all, but it’s like there’s a wall. There’s a place where I stop, because I think, “It’s going to be their decision. They’re going to figure it out, and they’re going to tell me what to do, and I’m going to show up and do it.” … A door opens when you say, “I get a choice, too.”

Harris, like many members of collectives, also has experience leading traditional choral organizations and has attempted to nudge them toward the more collaborative end of the spectrum. However, he says with a hint of disappointment in his voice, “It’s not the same, somehow.”

Seifter and Economy offer a more businesslike explanation: “Employees who are involved in creating an organization’s goals will feel invested in them, and will be much more likely to meet them.” Normand Gouin exemplifies this concept:

I live farther away and it’s harder for me to get into Boston, but yet I still felt all last year like I didn’t give enough to the group, and I had that feeling because of the model. Because the model is collaborative, I almost felt like … I haven’t been present enough; I haven’t been supportive enough of the group. … This model, in a sense, challenges everybody … to step up their commitment, to step up their responsibilities. … I don’t see that as a negative thing. I see that as something that the model itself demands of us.

Successful collectives have capitalized on the truth that when members feel safe, their passion is set free, and their level of commitment and engagement increases. In contrast to Zander and Zander’s downward spiral, personified in Zimbardo’s Stanford Prison Experiment, the kind of engagement present in collective musical ensembles tends to elevate members’ spirits. According to Timothy Brown,

There is no substitute for involvement—right down to the managerial level—to get members fired up about the group and to be invested in its success and its improvement. In addition, I also feel that it’s the number one, top strength of C4 that the collective mindset—the hive mind, the combining of all of the attitudes, aspirations, and goals of the individual members—that keep the group on an upward trajectory.

In fact, Ian David Moss recognized the benefit of involvement in founding the group: “The only incentive for people to devote as much time as they did with C4 at the beginning … [were] the artistic opportunities and the decision-making input and power.”

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262 Harris, interview by the author.
263 Seifter and Economy, Leadership Ensemble, 37.
264 Gouin, interview by the author.
265 Brown, interview by the author.
266 Moss, interview by the author.
Jossie Ivanov witnessed this trend in her collegiate a cappella group, which operated more collectively than many other choirs in which she has participated:

_We would usually discuss, “What are we going to sing for this concert?” We would all talk about it and write them up on the board, and then anyone could arrange a piece. It was really enjoyable. It was really fun, and we were all invested. And that excitement got other people really excited about it, so it became a really prestigious group to be in because people loved being in it._\(^{267}\)

Violinist Eriko Sato shared similar feelings from her time with Orpheus,

_I think when we have respect for each other as a player as a human being, ...[it] makes chemistry to work. And for me, that’s my feeding part. I feed off of this to grow in myself and you know why [it] keeps yourself very honest. ... If you show up not prepared, other places you might get away with it, but you can’t get away with it here. People are nice about it, but you know you feel you should have done better._\(^{268}\)

In a telling conversation with Harris, a member of Triad was struggling with sight-reading, but said, “As I watched all of these different people taking all of these leadership roles, I felt like I was uniquely important and had to be on my game, because we’re all equal here.” Whether Orpheus, Triad, C4, or a collegiate a cappella ensemble, collectivity naturally evokes a higher level of commitment to an organization, because, as Harris says, “There’s something about that process of working together and of codifying how you work together as equals ... that motivates people to participate at a higher level.”\(^{269}\) Gouin agrees, “When you’re not just a participant and a follower, but you are actually contributing in a very unique way, it brings a whole new level of meaning and substance to your experience.”\(^{270}\)

**Shared Effort and Diverse Skills**

As commitment and engagement increase, the organization benefits from both sharing effort and employing the full array of skills and talents its membership possesses. Ivanov contrasts Triad with “more established groups” where a few people handle the logistical details, “and you just get to show up and sing.”\(^{271}\) This more traditional arrangement holds an obvious appeal for some singers, and echoes the findings of business scientist and former global practice

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\(^{267}\) Ivanov, interview by the author.

\(^{268}\) Heller, "Music Meets Business," [00:14:17].

\(^{269}\) Harris, interview by the author.

\(^{270}\) Gouin, interview by the author.

\(^{271}\) Ivanov, interview by the author.
leader for Gallup, Curt Coffman. He estimates “that 15 to 25 percent of employees do not want larger responsibility for a company’s product and quality, and worse, often resist accountability for their own job responsibilities. But ... the majority of workers are eager to take more individual responsibility for product and quality.” Harris’s experience augments Coffman’s claim: “I’ve found that the effort people put in as leaders always doubles or triples what they would have put in as a follower.” By rotating roles and responsibilities, participants enjoy greater variety in their experiences and can press more deeply into the leadership opportunities they adopt. Harris continues, “It feels great to only have to prepare twenty minutes of rehearsal as a conductor, but then also to get to prepare as a singer. That’s a really awesome benefit.”

The possibility of sharing effort was an important value for Charles Turner, who has participated in several musical ensembles across the country, both choral and instrumental.

In most of the volunteer organizations I’ve been associated with, a small number of people do most of the work, ...so if there’s something that can spread the work out more equally, I’m all for it.

Karl Henning agrees:

I found myself attracted to it right away because I have a lot of irons in the fire, so it’s not the sort of thing that I could take entire ownership of by any means. ...but with a distribution of responsibilities and talents, it seemed like a very, very attractive and workable idea.

Fahad Siadat provides a practical example of how C4 benefits from each member’s increased specialization:

In each of the committees, the work is spread among the members. So on the fundraising committee, for example, each person may take on writing one grant proposal. Each person becomes an expert on her or his grant. We’ve been able to expand the number of grants that we can apply for. And we have received about half of them, which is even better. We have doubled the organization’s budget because we have been able to get so many people involved in fundraising.

Valuing contributions to the ensemble beyond musical ability provides additional benefits, by creating opportunities to include individuals who otherwise might feel inadequate. In Conductor as Leader, Wis mentions that she volunteered to serve as choir librarian in high

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272 Seifter and Economy, Leadership Ensemble, 45.
273 Harris, interview by the author.
274 Turner, interview by the author.
275 Henning, interview by the author.
276 Menehan, "Who's in Charge Here?"
school in part because as “a shy vocalist at that time, I felt that sharing my administrative skills was my unique way of making a difference in the choral program.” Imagine the possibilities that may emerge when a choir benefits from each member feeling similarly!

**Professional and Personal Growth Opportunities**

Increased commitment, engagement, and effort are far from the only benefits inherent in collective organizations. Members cite excellent opportunities for personal growth as the reason they joined and the reason they continue to participate. Brown explains,

> *When I had left teaching and was not working as a conductor for quite a few years in between, it left me feeling very rusty so I was reluctant to get up in front of what I consider to be a pretty strong group of peers. … In the conductors group, we have meetings several times a year where we just basically spend the entire session criticizing each other and hopefully taking our criticism well and learning from it. … I’m a stronger conductor than I’ve ever been because of these opportunities.*

Chris Baum highlights the value of opportunity from the perspective of a conductor who wants to explore composition:

> *If [my composition is] worthwhile and the group thinks it’s worth pursuing, then maybe I have the good fortune, as I did on a couple of occasions, to have that music performed by C4, which is great. It’s experience for me, something I might not otherwise get to do.*

Baum goes on to explain that opportunities are not just limited to strengthening weaknesses. Speaking as one of the more experienced conductors during his tenure in C4, he credits the ensemble with making him an even better conductor,

> *because you had a room full of intelligent musicians who can say to you during our [periodic] conductor feedback sessions, … “Hey, we did this and it worked really well for me. We did this other thing and it didn’t work so well for me.” The direct feedback is hugely important, but you’re also constantly observing other conductors and feeling what they do well and thinking about how maybe you might have handled something differently. There’s constantly an opportunity to soak up that knowledge as well as getting the direct feedback. In both ways, I benefitted tremendously.*

Triad members agree. Gouin explains,

> *I’ve already learned things from others who have stood up and conducted, just observing them and watching them. You don’t get that experience when you’re only dealing with one conductor, …but in this model, you have several people that are sharing their own*

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277 Wis, *Conductor as Leader*, 12-13.

278 Brown, interview by Menehan.

279 Baum, interview by the author.
unique style, their own unique way of running a rehearsal, and I would think we all benefit from that.\textsuperscript{280}

Emma Daniels, who participated in Triad while majoring in music at Tufts University, pointed out that seeing “how so many different conductors work” is “especially useful for someone who’s thinking about conducting themselves” but also for singers to “figure out what they like in a conductor and a rehearsal leader.”\textsuperscript{281}

Some of the greatest opportunities for personal growth are outside of music altogether. Karen Siegel has “learned so much about working with other people and communicating well with others through C4. ... I’ve benefitted from learning how to get through any tricky situations that have come up with differences of opinion.”\textsuperscript{282} Additionally, she explains how the collective model facilitates the development of such qualities:

\textit{When you’re taking a turn conducting, and then you’re sitting back down, there’s something humbling about that. We’re all very respectful to each other and we’re all very aware of what it’s like to be sitting in that singer’s chair.}\textsuperscript{283}

For Gouin, the empowerment of sharing the podium challenged his self-confidence, leading him to a place of intense vulnerability and self-reflection, “but I felt being in that place of vulnerability was a very good experience, and a growth experience for me.”\textsuperscript{284}

\textbf{Ideas of Greater Quality and Quantity}

Collectivity benefits not only the individuals who participate, but also the corporate welfare. Collectives are primed to generate a higher quantity and quality of ideas from their members than more hierarchical systems because they are predisposed to elicit and implement a wider range of member input. In \textit{The Idea-Driven Organization}, Alan G. Robinson and Dean M. Schroeder explain that while many traditional organizations ask for suggestions from the top down, their efforts are often seen as glorified suggestion boxes, which they describe as gigantic doom loops. Their voluntary nature means employees are going beyond their job descriptions to give in ideas. The poorly designed process means that the ideas are usually not of very high quality and represent extra work for the evaluators, who find it easier and safer to reject them. So employees lose interest and give in fewer ideas.

\textsuperscript{280} Gouin, interview by the author.
\textsuperscript{281} Daniels, interview by the author.
\textsuperscript{282} Siegel, interview by the author.
\textsuperscript{283} Siegel, interview by Menehan.
\textsuperscript{284} Gouin, interview by the author.
When management doesn’t see many good ideas coming in, it thinks that employees don’t really have many good ideas and so gives the system even less support. The system spirals down into relative or even total oblivion.\textsuperscript{285}

Instead, an organization that wants to be idea-driven must “create a culture where front-line ideas are valued and build management systems that are aligned to actively support their generation and implementation.”\textsuperscript{286} This is exactly the culture that pervades successful collectives.

The gradual changes of governance in C4, discussed in Chapter 3, demonstrate how an idea-driven culture functions. While the idea of sharing leadership was a part of Moss’s original plan, the more fully-realized version became possible only through the shared effort and vision of the membership. According to Siegel,

\begin{quote}
More ideas and more perspectives leads to a better outcome. ... If I personally were organizing C4 from the beginning, I wouldn’t have thought of most of the innovations that other people thought of, and it wouldn’t have turned out to be this group at all.\textsuperscript{287}
\end{quote}

Upon his introduction to the idea of a collective choir, and without knowledge of the historical details regarding C4’s progression, Henning astutely marveled,

\begin{quote}
The whole notion seemed like this is such a great idea, why didn’t we think of this before? Although, because it depends on a collective, it may not be necessarily the sort of idea that would occur to any one individual. So, it’s great that there was that model in a pre-existing organization elsewhere.\textsuperscript{288}
\end{quote}

Amanda Sindel-Keswick has seen the difference that can result from building an idea-driven culture.

\begin{quote}
Sometimes people will just roll along; they’ll just do whatever they’re told, and then suddenly they’re asked what they think about it, and they have thoughts! They get to find out more about themselves, and then there are more ideas to bring to the group.\textsuperscript{289}
\end{quote}

Such examples demonstrate what Robinson and Schroeder call “idea activators” and “idea mining.” The former are “short training or educational modules that teach people new techniques or give them new perspectives on their work that will trigger more ideas,” while the

\begin{footnotes}

\textsuperscript{286} Ibid., 49.

\textsuperscript{287} Siegel, interview by the author.

\textsuperscript{288} Henning, interview by the author.

\textsuperscript{289} Sindel-Keswick, interview by the author.
\end{footnotes}
latter is “the process of digging out [the] implicit novel perspectives” embedded in the ideas an organization has already received.\textsuperscript{290} Ensembles who make use of such idea-generating tools begin by assuming that each member “brings valuable knowledge to our business decisions.”\textsuperscript{291} As a result, musicians are activated and mined to provide artistic, administrative, and managerial input. Seifter and Economy elaborate,

\textit{Though a new marketing person might be surprised to learn that she is expected to consult a clarinet player about how to plan an Orpheus subscription brochure, she soon learns that musicians—who perform in front of thousands of people at Orpheus concerts, night after night—often have valuable insight into how people respond to the orchestra, and why.}\textsuperscript{292}

C4 takes a similar view. Even as they have recently decided to hire an executive director to handle administrative matters, members will continue to influence the executive’s decisions and help to facilitate his or her tasks. For Triad, involving musicians in administration remains more of a necessity than a luxury at this point. Due to the ensemble’s size and youth, the idea of hiring a full or part-time executive director is financially improbable in the near term, though it may become a long-range goal. In the meantime, singers find themselves wearing multiple artistic and administrative hats in preparation for each concert cycle.

The diversity of ideas is not limited to non-musical elements. In fact, Siadat points out the tremendous potential for a multitude of ideas to encourage flexibility of style, tone, and production from a choir’s members:

\textit{With an instrument as versatile as the voice, each conductor has an idea of how the voice should sound—how a singer should approach their technique. In a group with many conductors, every single conductor will have a different way of approaching rehearsals, technique, and the sound of a choir, which can create a diversity of sound potentially.}\textsuperscript{293}

Beyond vocal technique, more diverse ideas hold a striking influence on the collective selection of repertoire. Siegel contrasts a traditional approach with C4’s process:

\textit{[With] a single choir director choosing repertoire, they spend some time listening to things, they choose what they like, and they have their repertoire. It’s very simple. But we have suggestions from the whole chorus, and then we have discussions about which

\textsuperscript{290} Robinson and Schroeder, \textit{Idea-Driven Organization}, 137.
\textsuperscript{291} Seifter and Economy, \textit{Leadership Ensemble}, 44.
\textsuperscript{292} Ibid., 29.
\textsuperscript{293} Siadat, interview by the author.
pieces we’d like to feature and why. ... I think we get better decisions in the end for that.  

Sullivan relates the positive effects of taking a discussion-oriented approach to chairing the repertoire committee, where,

Anyone who wants to be involved can be. There is no hoarding of power or keeping it away from other people. People advocate for certain pieces. We may come down to one hour and 20 minutes of music and we need an hour. Then we will vote on it. We want everybody’s voice to be heard. Somebody might think of something you hadn’t thought of and all of a sudden it just clarifies the issues or makes the process a lot easier. Sharing knowledge is a beautiful thing.

Sullivan has been able to experience C4 both as an audience member and a participant. “The programming is never boring,” she says, because it “is put together by several different people arguing it out and finding the very best that we can. ... You hit surprising juxtapositions, and you can’t imagine just one person having thought of all those kinds of pieces.”

For Henning, the diversity of contemporary repertoire is a daunting challenge for any single conductor, but in a group of conductors, the composer has a better chance of finding one “who is sympathetic to your idiom, who’s inclined to attune his ear to what you have to say musically.” While one conductor might not have the time to invest in exploring and implementing a truly wide variety of styles and techniques, the unique pairing of collective and individual minds harbors opportunities to develop both breadth and depth. The collective suggests the variety of repertoire, allowing individual conductors to specialize in the idiosyncrasies of each piece or composer. Thus, a diversity of tastes, experiences, knowledge, and opinions widens the range of repertoire that can appear on any given concert without necessarily sacrificing the detailed expertise required to successfully perform each style. As Siadat says, “I like to call it beautiful chaos! The model is constantly changing depending on who is in the group and what they have to offer.”

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294 Siegel, interview by Menehan.
295 Menehan, "Who's in Charge Here?"
296 Sullivan, interview by Menehan.
297 Henning, interview by the author.
298 Menehan, "Who's in Charge Here?"
The Three R’s: Recruiting, Reputation, and Retention

Additionally, successful collectives’ participant-centric focus creates a major advantage in recruiting new members. Harris asserts, “When I talk about the way [Triad] runs, to people outside of the group, they’re often immediately excited by the notion of shared leadership.” Sullivan demonstrated the power of such intrigue. She initially had a conflict with C4 rehearsals, but

as soon as that commitment changed its night, I immediately jumped in with C4, because the mission of writing choral music and performing it as a singer and also as a conductor is very much what I’m all about. Baum “was looking for opportunities to conduct,” but had no access to an ensemble of his own, so C4 provided him an avenue to practice his skills on the podium. Sindel-Keswick has “always been interested in collective or co-most anything, so that type of a group also drew me in by the very nature of it.” Even Ivanov, who admits that she wasn’t initially attracted to the collective model, reflects on her time with Triad positively: “It’s also fun to work with people who are just getting to try [conducting]. ... Working with the different conductors was different from anything I had experienced, and I actually ended up really enjoying it.”

Additionally, as an ensemble becomes more collectively engaged and supportive, its aggregate quality improves, thereby increasing its renown. Moss, now living in Texas, explains that C4 “has a growing reputation of being a good ensemble, and one that performs at a high level. People ... want to be associated with that.” Being unique also helps. “We have a value proposition that is totally different from just about any other ensemble in New York. If that appeals to people, then that draws them in.” For him,

Some of the happiest times of my life have been singing with or being a part of the process with C4—feeling that you’re a part of this community that is all in this with you. ... I’ve been a part of other choruses where there is that sense of comradery, but it’s like you’re passengers on the boat. You’re not all driving the boat. It’s a different kind of experience.

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299 Harris, interview by the author.
300 Sullivan, interview by Menehan.
301 Baum, interview by the author.
302 Sindel-Keswick, interview by the author.
303 Ivanov, interview by the author.
304 Moss, interview by the author.
According to Brown, C4’s collective values and commitment to excellence keep many participants coming back year after year:

*Because of the open nature of the group, probably nobody gets what they want all of the time, but everybody gets what they want and need out of the group in the long run. So we have a large percentage of really long, ongoing members. A few come and go on the edges, or every once in a while, a long-running member has to leave us, but we’ve managed to continually find people that believe in the mission of the group.*

Siadat adds, “Of our 24 members, about 15 have been there for years. Former members have stayed involved by becoming board members or helping us with their professional network or expertise.”

Orpheus has shown similar trends, as “the average tenure in our orchestra is eighteen years and growing.”

**Challenges**

Given the long list of benefits intrinsic to the collective model, one might fear that there are an equal or greater number of burdens, but Harris finds them “to be a lot less than people think they are when they first hear about it.”

**Time, Efficiency, and Effort**

Nevertheless, the challenges are worthy of consideration; those most commonly referenced concern time, efficiency, and effort. However, most who cite these immediately qualify them by reflecting on the rewards of collective engagement. Sullivan notes,

*It does tend to be a bit of a time-suck. If you are interested in being involved, C4 will spend all of the time you want to devote to it. It can be a preoccupation, but I think it’s a really, really rewarding one, ...because everybody gets to be invested.*

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305 Brown, interview by Menehan.

306 Menehan, "Who's in Charge Here?"


308 Harris, interview by the author.

309 Sullivan, interview by Menehan.
Brown cautions any ensemble interested in adopting the collective mindset to be ready for the extra complication that comes along with making every decision by committee. And also brace yourself for the rewards of it because I think, as I’ve said before, it creates a performing experience—and I hope an experience for the audiences—that is like no other.\textsuperscript{310}

Baum recognizes that for the model to work,

\begin{quote}
You sacrifice efficiency to a certain degree until you develop the right critical mass of talent and ability and ambition. You’re going to sacrifice the end product to this idea of having input from all these different people, but what we did produce was exciting, and in some cases, really quite extraordinary. So to me, being a part of that was totally worth it.\textsuperscript{311}
\end{quote}

In every rehearsal, Harris explains, “It takes a lot of personal effort to be respectful of time. Most of the people I work with [even outside of C4 or Triad], I have to remind them, ‘You’re way over the time you said you were going to take, and you’re clearly not done yet.’”\textsuperscript{312}

In fairness, finding the proper balance of creativity and efficiency is one that all artistic organizations confront. According to Khodyakov,

\begin{quote}
Research on creativity shows that successful collaboration is based on trust and willingness to cooperate. Trustworthy relationships, however, make people vulnerable to the behavior of their colleagues, who are expected, but not obliged, to act in the best interest of the organization. Therefore, creative organizations are faced with a dilemma in which they must allow their employees’ creative freedom but also have to control their actions.\textsuperscript{313}
\end{quote}

However, when organizations choose to make trust a higher priority, members must give up such short-term profits as the ability to save on the number of rehearsals for the sake of long-term profits that include artistic freedoms, intensive professional development and opportunities to perform new contemporary music.\textsuperscript{314}

Thus, what some see as a challenge, collectives see as a benefit; they have simply chosen to prioritize collaboration and trust over efficiency.

Still, even successful collectives must sometimes submit to the pressures of time. Reflecting on Triad’s first concert cycle, Ivanov appreciated the “wide range of styles and experience” gained from working with multiple conductors, but noted the limited “time to bond

\textsuperscript{310} Brown, interview by Menehan.
\textsuperscript{311} Baum, interview by the author.
\textsuperscript{312} Harris, interview by the author.
\textsuperscript{313} Khodyakov, “Complexity of Trust-Control Relationships,” 1.
\textsuperscript{314} Ibid., 13-14.
with the group” due to the “rigid rehearsal structure” required to fairly distribute time on the podium. She found this especially noticeable with “less experienced conductors” and felt that having more time would help them to “have that experience ... and develop something.” Ivanov astutely recognizes that the schedule was related to having “a lot of music for the time we had,” thus echoing Baum’s critique of the early days of C4, where the group’s ambition sometimes exceed their abilities. However, Baum suggests that such mistakes are likely not related to the collective nature of C4 or Triad, but instead called them “the mistakes that any group might make at any time—especially when it’s trying to get its feet on the ground.”

**Communication and Consensus**

Though always an issue, effective and efficient communication becomes an especially formidable challenge in situations where the collective is pressed for time. Henning notes that because many “of the organizational preparatory tasks are communal and depend on folks getting together for meetings, sometimes responses aren’t as quick.” He smiles as he adds, “or sometimes there are no responses.”

The ubiquitous delay in responses requires that collective ensembles create lengthy timelines, set clearly communicated deadlines well in advance, and hold members to their commitments. Siadat recalls the example of what happens when deadlines are not enforced. One composition was “way, way, way too hard for the ensemble. ... There could have been more of a vetting process, but the piece came late.” Similarly, Harris remembers a member whose feelings were hurt because, they waited to raise an objection until two days after a deadline had passed. “She and I had to get together and talk through it. Eventually, we did, and we made it work. ... But that kind of stuff is frustrating when you also all have day jobs.”

Seeking consensus can sometimes generate frustrations, especially among a diverse group of artists. Sindel-Keswick highlights the balancing act:

> You have to pay attention to the composer’s need, who doesn’t sing that often, versus the professional singer’s needs and everybody in between. Not everyone needs to be

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315 Ivanov, interview by the author.

316 Baum, interview by the author.

317 Henning, interview by the author.

318 Siadat, interview by the author.

319 Harris, interview by the author.
completely joyful with everything that’s going on every second, but [you have] to make sure they feel heard.\textsuperscript{320}

Baum explains further,

\textit{Something that we were constantly challenging ourselves on was, “What do we all want out of this? ... We have lots of things that are important to us. How do you get from those values to a set of artistic goals and artistic standards and artistic priorities?” And of course, no two people are going to have exactly the same answers to those questions. Trying to find a way to arrive at a consensus on those matters is extremely difficult. That, I think, is certainly one of the biggest challenges.}\textsuperscript{321}

However, while Gouin admits that finding consensus is “a little more time-consuming and challenging, ...it does allow the group to make it balanced, and having the consensus gives the group more ownership.”\textsuperscript{322}

\textbf{Turnover and the Learning Curve}

Though C4 and Orpheus both boast of long tenures among their membership, neither organization is completely devoid of turnover. C4 is a largely avocational ensemble in a city known for its transient population, and sees members leave most frequently when they move for career or family reasons. While welcoming new colleagues is an exciting process, it often proves more challenging in a collective model than in a more traditional choir. Brown notes that though everyone who joins is told about the nature of the group, they are always “surprised almost to the point of being shocked when they actually get in and see how things are working.”\textsuperscript{323} Siadat admits that while many people like the idea of a collective, not all of them enjoy the actual process, and they often need a full concert cycle to realize that.\textsuperscript{324}

As the ensemble’s membership changes, individual and collective abilities will necessarily fluctuate. Over time, such fluctuations can have an impact on the ensemble’s sound, especially when conductors constantly rotate. While diversity and flexibility were noted above

\begin{enumerate}
\item \textsuperscript{320} Sindel-Keswick, interview by the author.
\item \textsuperscript{321} Baum, interview by the author.
\item \textsuperscript{322} Gouin, interview by the author.
\item \textsuperscript{323} Brown, interview by the author.
\item \textsuperscript{324} Siadat, interview by the author. Zimbardo’s description of situational power in novel settings may offer an explanation for this phenomenon. He claims that personality variables can only predict behavior accurately when similar settings are compared. As most musicians have never participated in a collective, their reactions to the new setting are necessarily unpredictable. See Zimbardo, \textit{Lucifer Effect}, chap. 10: "Why Situations Matter."
\end{enumerate}
as a potentially positive aspect of C4’s model, there is always a risk. Siadat points out that rotating conductors “can create a fractured ensemble that has poor technique and there’s no consistency. Over the last five years, I’ve seen C4 go through ebbs and flows.”  

Baum agrees, “You’re going to be limited by the limitations of the people involved. … If you have the wrong make-up of that group, if you’re not equipped to deal with that particular challenge, [it] is going to be a mess.” This is why Siegel stresses that the success of the ensemble rests on the essential pillars of having both singers and conductors of excellent quality.

At the same time, the rotational elements of C4 and Triad offer a buffer for changes in personnel. According to Seifter and Economy, such rotations lead to “the emergence of more leaders from employee ranks, …higher levels of employee commitment resulting from increased feelings of ownership, increased diversity of ideas and approaches to capitalizing on opportunities and dealing with problems, [and] increased employee excitement, energy, and engagement.” While Seifter and Economy were specifically addressing the business community, their findings are based on the experiences of Orpheus and mirror with tremendous fidelity the reports generated from interviews with C4 and Triad members. As one example, Emma Daniels hypothesizes that a children’s chorus could “have a middle level of people who are training to be conductors” between the artistic director(s) and the choristers. These people would gain mutual familiarity with the singers and step in to lead occasionally. The presence of multiple leaders would prepare the ensemble for any single leader’s future absences, changes, or even retirement.

**Developmental Primacy of Hierarchy**

Recent research in psychology reveals that the “developmental primacy of hierarchy” predisposes people to prefer hierarchical situations. Citing evidence from numerous studies, a preponderance of evidence shows preference for hierarchical constructs is biologically prepared

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325 Siadat, interview by the author.
326 Baum, interview by the author.
327 Siegel, interview by the author.
329 Daniels, interview by the author.
and “among the earliest understood facts of social life.” By contrast, “Egalitarianism—the notion that people deserve equal treatment—does not develop until later in childhood, in conjunction with development of theory of mind.” Van Berkel et al. devised and executed six experiments to test whether or not learned egalitarianism replaces or merely suppresses one’s earlier preferences for hierarchy. All six studies returned similar findings:

*When cognitive resources are limited, the initial tendency toward hierarchy is more likely to be accessed and expressed. ... Even within comparatively egalitarian societies, suppression of hierarchy requires constant effort and traditional hierarchies remain in some forms.*

The team also tested values including conformity, hedonism, security, stimulation, self-direction, and tradition, but those “remained mostly unmoved by the manipulation of thought processing.”

This characteristic of human behavior may be the most insidious, subtle, and potentially devastating challenge to collective organizations, and implications of related research is far from theoretical. Zander and Zander write that the human species is “exquisitely suited to thrive in an environment of threat where resources are scarce, but not always ready to reap the benefits of harmony, peace, and plenty.” Seifter and Economy agree:

*Even in a supportive environment like ours, successful teamwork is not a foregone conclusion. Musicians must work especially hard to maintain a spirit of teamwork, given their highly specialized skills and the compartmentalized nature of their training and experience outside our organization.*

This is especially true because, “Talking, the most basic and essential form of expressive communication, does not come naturally to the members of all too many organizations.”

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331 Ibid., 1208.

332 Ibid., 1218-19.

333 Ibid., 1218.


336 Ibid., 140.
Ivanov mentioned that during Triad rehearsals, there were “a few times when I had a question about something, ...but I figured that someone had discussed it before when I wasn’t there.” Gouin also shared his occasional frustration with some who, “when they had an opinion ... they had no hesitation about chiming right in and saying it. I found that a bit intimidating, because that’s not my style.” He went on to say that his hesitation was in part due to his personality, but also reinforced by certain members’ comments to other conductors, which in turn made him more self-conscious when conducting. As Ivanov said, “It was supposed to be more horizontal, but there were clearly people who were in charge and who were much more invested than other people.”

Gouin and Ivanov demonstrate how overly pointed or unfiltered comments to one member of an organization or to the membership at large can create an unnecessary sense of inferiority in other members. In a collective, every individual must contribute to promoting a safe environment in order for each member to feel protected enough to engage in open dialogue.

Seifter and Economy warn, “It’s relatively easy for people who are ambitious or who exude confidence to hijack leadership roles unless your company [pays] close attention.”

Ironically, C4 faced this challenge just after choosing to pursue a more collective path. Brown recalls

the case of a very strong musician, strong conductor, tremendous singer, award-winning composer, [who] seemed to be the perfect fit for C4. But he had very strong feelings about leadership at the podium, and his approach to bringing those ideas to the group was strong-handed.

This member’s departure from Moss’s reply-all email policy helped to expose his aggressive intent. Harris elaborates, “He spent lots of time trying to triangulate people. He would send emails, he would call people aside and talk to them about other people. So he was doing things that were politically unhealthy anyway, especially for a group that works together.” Thankfully, C4 members were paying attention and learned a great deal from the experience.

It was a good challenge for the group, because ... we had to really think through what it was that made us who we were and ask him to conform to that and be a part of that.

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337 Ivanov, interview by the author.
338 Gouin, interview by the author.
339 Ivanov, interview by the author. See also Carter, "Safety First."
340 Seifter and Economy, Leadership Ensemble, 105.
341 Brown, interview by the author.
When he said he couldn’t or wouldn’t, we said, “then we can’t have you as part of the group.” But all of that was very difficult to do. ... [The board] would have in-depth debates on the benefits of having that person in the group, the detriments of having that person in the group, and asking that person to leave was a very difficult choice that we approached only at the very end of deliberations. ... We did say, “Maybe this isn’t the right place for you. Go think about it, and if you’d like to come back after next concert cycle, we’ll talk again.”

Over the course of ten seasons, this was the only case of its kind, which speaks to C4’s commitment to a vision of shared governance. The fact that the organization dealt with the problem within a single concert cycle also shows that a deliberative and collaborative process can effectively resolve even complex problems in a relatively short period of time.

Despite all of the challenges, those interviewed emphatically insisted that the benefits make membership in the collective worthwhile. Siegel laughs as she exclaims,

*I don’t know how many times I’ve thought if only there was someone in charge, it would be so much easier! And it would be, but we wouldn’t have this organic result. I don’t think we’d have as many people excited about it and passionate about it.*

Wis provides one explanation for why collectives can make powerful music in spite of less efficient processes: “it is precisely the struggle—the wrestling with artistic challenges and experimenting with various ways of tackling them—that gives meaning to the experience.”

Both Wis and Jordan point to redefining long-accepted roles among musicians. As legendary choral conductor Swan once wrote,

*In a choral situation the greatest single obstacle to proper communication is that both parties too often are engaged in playing roles instead of attempting to live as real persons. The director has the primary responsibility to “remove his mask.” ... As he reaches the point where his chorus begins to see, hear, and experience reality in his personality and honesty in his life style they will neither fear him nor take him for granted. Rather, they will respect him for what he knows and love him for what he is. Because their loneliness and fear is replaced by assurance they are encouraged to remove their own masks, which allows valid and exciting communication to take place.*

In the shared leadership of a successful collectives, the conductor and the choir are truly one. All masks are off.

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342 Harris, interview by the author.
343 Siegel, interview by Menehan.
344 Wis, *Conductor as Leader*, 76.
346 Swan, "Importance of the Personal," 7.
CHAPTER 6: APPLYING THE PRINCIPLES OF C4 AND TRIAD TO OTHER AND NEW ENSEMBLES

In addition to the many benefits of collectivity discussed in Chapter 5, there are some convincing tangential and extrinsic considerations that make collective choirs even more attractive. For one, successful businesses are recognizing the value of similar organizational structures and have moved to reduce hierarchy and maximize individual participation in their activities. As such, collective ensembles reflect larger trends in global culture at large and help to condition ensemble members for more successful participation in society at large. Furthermore, collectives like C4 and Triad have also included commitments to member improvement and presenting new music that offer a unique model for music educator training.

**The Collective Trend**

The move toward collective organization and re-organization is gaining steam. Member-led orchestras are “steadily growing in number and popularity” including recent start-ups in Prague, Santa Fe, New York City, Boston, and others.\(^{347}\) Such changes are not limited to the world of music. In 1991, Robinson and Schroeder published an article in *Sloan Management Review* highlighting a discrepancy between American businesses and those in other nations who used “idea systems.” An idea system generates and implements new and better ideas by collecting and acting on information from all the members of an organization, rather than just those in leadership positions.\(^{348}\) More than a decade later, in *Ideas Are Free*, those authors described a quiet “idea revolution” that is underway and “led by managers and supervisors who, in a small but growing number of companies, have learned how to listen systematically to their employees.”\(^{349}\) In 2014, they report, “there are quite a few organizations with mature high-performing idea systems, and they are capable of innovating at extraordinary rates.”\(^{350}\) There is a clear trend toward more collective participation in business organizations, despite the obvious

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\(^{347}\) Lewis, "Tutti."


challenges of implementing such complex systems on a corporate level.\textsuperscript{351} John P. Kotter recognized this shift in his 1996 book, \textit{Leading Change}, citing “Technological change, international economic integration, maturation of markets in developed countries, [and the] fall of communist and socialist regimes” as the impetus for “large-scale change in organizations.”\textsuperscript{352} 
Jerry MacArthur Hultin, former Dean of the Wesley J. Howe School of Technology Management, describes a contrast where traditional 

\textit{American management styles tend to be this sort of cowboy management that says, “I’m in charge. I’m in charge. I’m a loner, and I make other people do things.” Whereas, a more global style might be viewed as one that’s more collegial and collaborative. So we’re trying to pass on to others this view that if you’re going to get the full world to participate in growing your company, participate in your decisions, doing your research, inventing your new products, you’re probably going to have to be more collaborative.}\textsuperscript{353} 
Dr. Patricia J. Holahan of the Stevens Institute of Technology adds, “There’s also a growing body of evidence that shows that organizations that use teams as their basic work structures, and use highly collaborative processes outperform their competitors.”

The Partnership for 21\textsuperscript{st} Century Skills is a non-profit that formed to raise awareness for such processes and integrate them into educational institutions. They gathered input from “teachers, education experts, and business leaders to define and illustrate the skills and knowledge students need to succeed in work, life and citizenship, as well as the support systems necessary for 21st century learning outcomes.” One of the four main skill areas is “Learning and Innovation” which seeks to prepare students “for increasingly complex life and work environments in the 21\textsuperscript{st} century.” Included in this category are “Creativity and Innovation, Critical Thinking and Problem Solving, Communication and Collaboration.”\textsuperscript{354} In a survey conducted by the American Management Association, “768 managers and other executives” said that they need employees who “think critically, solve problems, innovate, collaborate, and communicate more effectively—at every level within the organization.”\textsuperscript{355} Another of the four

\textsuperscript{351} Ibid., 174. Robinson and Schroeder cite five complicating factors that determine the speed at which an adoption pattern unfolds, as identified by Everett M. Rogers, \textit{Diffusion of Innovations} (New York: Free Press of Glencoe, 1962).


\textsuperscript{353} Heller, "Music Meets Business," [00:06:28].

\textsuperscript{354} P21: Partnership for 21st Century Learning, "Framework."

skill areas is “Life and Career Skills” including “Flexibility & Adaptability, Initiative and Self Direction, Social & Cross-Cultural Skills, Productivity & Accountability, Leadership & Responsibility.” The list of 21st Century Skills bears a striking similarity to the list of benefits gained from participating in a collectively organized choir like C4 or Triad, and suggests that choir directors who wish to prepare their singers for life in a more collaborative global environment would do well to facilitate more collectivity in their ensembles.

As an example, conductor Giselle Wyers explains,

Students can find answers to a number of interpretive questions by simply being given permission to explore different ideas. ... This sense of belonging is what brings non-majors into communion with music majors, allowing students in such diverse academic disciplines ... to inspire and push one another to grow.”

Consider the striking contrast between the critical thinking implicit in Wyers’ approach and the kind of experience Fahad Siadat describes as a “typical ensemble setting” where,

We are so used to following. We’re used to having one person in charge, and we’re trained like that when joining a music ensemble, whether it’s a band, orchestra, or choir. You sit there; you shut up; you do it exactly as you’re told and music will happen. The role is accepted.

Seifter and Economy point out that Orpheus has discovered that “people who demonstrate the capacity to absorb intense amounts of knowledge in a specialized administrative sphere are also likely to possess the capacity and interest to participate in the organization as generalists as well.” When a choir operates as a collective, it encourages each member to apply his or her diverse personal knowledge and experience to any number of choral scenarios. Such a confluence of information must flow through creatively engaged minds, thus providing an inexhaustible supply of opportunities for critical thought.

Collectives like Orpheus, C4, and Triad offer a valuable model for learning in an ensemble setting. Even professional musicians report that participation in a collective has improved their musicianship. Bassoonist Frank Morelli explains,

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358 Siadat, interview by the author.

359 Seifter and Economy, Leadership Ensemble, 122.
Orpheus has allowed me—and compelled me as well—to develop my own understanding of music and my knowledge of the repertoire, how it’s put together, how to rehearse it, how to make it sound better from an outside sense instead of just the bassoon line.\footnote{Ibid.}

By purposefully building diverse groups of composers, conductors, and singers, C4 and Triad have pioneered a new way to explore and understand music. Karen Siegel explains,

The roles of composer, conductor, and singer really feed into each other. My experience as a conductor informs what I write, and how I notate. I think, “How will the conductor conduct this? Is it clear? Can it be read?” And then the question, “Is it singable?” It is hard to write good choral music without that singing experience.\footnote{Menehan, "Who's in Charge Here?"}

In this collaborative environment, participants learn from composers how a particular work was envisioned and structured. Composers learn from conductors and singers how to better prepare their scores to be read accurately and effectively. Singers learn techniques from a variety of conductors and explore music that they otherwise might never have heard. Furthermore, singers share techniques from their various lessons and studios, conductors share rehearsal techniques, and composers offer critiques of each other’s works. Normand Gouin reflects on his first season singing with Triad, and notes that the collaborative model has already influenced his teaching and conducting in other settings.\footnote{Gouin, interview by the author.}

**Possible Ensembles**

When asked to consider how the models of C4 and Triad might be adapted to existing ensembles, members demonstrated a mixture of optimism and skepticism.\footnote{Fahad Siadat pointed out that many dance ensembles already function as collectives, and Charles Turner expressed interest in bringing these principles to an experimental ensemble in which he participates. While these examples are outside the scope of this project, they suggest that a more universal application is not only possible, but in some cases already underway. See Siadat, interview by the author; Turner, interview by the author.}

Multiple respondents pointed out that existing groups with a singular artistic director—especially one who is paid—would need that person to accept a very different job description or perhaps even step aside as the ensemble transitioned to a more collective organization. However, Ian David Moss suggests that a “more realistic scenario” might involve an ensemble whose music director has moved or retired. Instead of searching for a replacement, they might elect to explore a
more collective approach to leadership. Alternately, one could also envision an option where an artistic director assumes the role facilitator to help guide the transition, as long as that director understands and supports the eventual goal of organizing collectively. As Timothy Brown explains, the traditional leader must be “willing to take a leadership-mentoring role of other conductors and/or share the podium with equals.”

Changing from a traditional model to something more collective requires the membership to accept the core tenants of collectivism, including increased commitments of time and effort along with new and more diverse ways of participating in the ensemble. Siegel has doubts that an existing choir with a “standard structure of artistic director, executive director, choir members, and some staff” would be willing to invest the requisite amount of time. “Why should they do more than just show up to rehearsal if they enjoy showing up to rehearsal, they like the repertoire, they like the way the concerts go, and everyone’s happy with that? There has to be a drive to get involved from the people who are getting involved.”

However, Amanda Sindel-Keswick sees this as an opportunity:

*Triad is built of so many backgrounds. ... I wonder if groups wouldn’t benefit from looking at people’s backgrounds, other than what they can do musically. Or even looking to foster other backgrounds.*

Charles Turner cited his experience as a software engineer as evidence that choir members can learn to do almost anything:

*I took a few courses in programming and then got a job and learned on the job. Some of the learning was not very pleasant, but I learned, and eventually got paid pretty well. I’m sure you can do the same thing in managing a music organization. Why not?*

This, of course, assumes that choir members are willing to learn, experiment, and take on new responsibilities. They also need the right mindset, as Seifter and Economy point out, “consensus comes more easily among employees who have a shared sense of purpose and view one another as allies rather than threats.”

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364 Moss, interview by the author.
365 Brown, interview by the author.
366 Siegel, interview by the author.
367 Sindel-Keswick, interview by the author.
368 Turner, interview by the author.
Church Choir

Members of C4 and Triad offered different opinions, depending on the type of choir under consideration. Sindel-Keswick and Karl Henning explain that following one concert cycle with Triad, they have already adapted elements to fit the church choirs that they conduct. Sindel-Keswick explains,

I’m always trying to get people’s input, whether they want to give it or not. I try to bring those aspects that I like about a more cooperative approach to things, because I do like having everyone’s voice heard in some respect, whether it’s representational or directly.

I think that the best thing to take is to look at everybody’s different strengths and use them. Not to just have stars in the choir. … Looking at other people’s gifts that they bring: who maybe are not the best sight-readers, but they’re really good at coming up with thematic material, or remembering a song that would be really appropriate for a certain week, or recruiting—just finding out everybody’s talents.370

Henning points out a theme that is true of many non-professional ensembles. He sees his church choir as “not a suitable situation for me to be an autocrat. I certainly have to have my ears open and be open to suggestion.” However, his experience with Triad has inspired him to broaden his leadership style to delegate administrative tasks more often, noting that he probably “would not have come up with that idea spontaneously on my own. The experience of singing with Triad has absolutely been a great benefit to me in that way.”371 Additionally, Brown sees potential for a C4-inspired church choir to train musical leadership through the process of mentoring and to enrich the repertoire by including more of the choir in the selection process.372

Community Choir

C4 and Triad enjoy many connections to more traditional community choruses. Chris Baum reminds us that C4 has always been “to a large degree avocational” and in that sense, it is a type of community chorus.373 Triad, similarly, is made up of volunteers who participate for many of the same reasons that singers populate community choruses across the country. Jossie

370 Sindel-Keswick, interview by the author.
371 Henning, interview by the author.
372 Brown, interview by the author.
373 Baum, interview by the author.
Ivanov highlighted the “once-a-week practice time and the location” along with the high “caliber of singer” she expected to find in the ensemble.\textsuperscript{374}

Many community choruses already employ certain principles of collectivity. Singing members often serve as board and committee chairs or members. Some may lead sectional rehearsals or fill in when the artistic director has to miss a rehearsal. For this reason, Brown explains,

\textit{I can easily imagine the collective approach working in a community chorus setting, wherein membership would mean taking part in management, committee, or the sheer physical work that goes into making things work—things beyond just singing. And I think the title itself—community chorus—implies being part of a group that works this way.}\textsuperscript{375}

However, there are ways in which community choruses could benefit from sharing even more of the artistic and administrative responsibilities. Baum recalls,

\textit{there were times when the professional side of me as a musician was frustrated, and I'm sure that's probably quite common among more experienced people in the group, but at the same time, it was worth all of that, because here was a remarkable situation where we're making music, and every piece has a different conductor on the podium.}\textsuperscript{376}

Based on my personal, and admittedly anecdotal experience, some professional musicians, especially music teachers and conductors, choose not to participate in community choruses. Certainly their reasons are varied, but one might hypothesize that some amount of podium time and/or input into the artistic direction of the ensemble might entice more experienced musicians to participate in groups where they might not wish to be “just a singer.”

David Harris reflects on a community chorus in Colorado that established itself expressly with him as the artistic director. Though he directed the group prior to joining C4, he explains, “I suppose if I had known how to incorporate other people’s skills then, I might have said, ‘As a part of this, let’s include some other people.’” However, when Harris accepted a job in another state, the ensemble chose to keep him as artistic director and conductor, but also hired a member of the ensemble to serve as rehearsal leader on an ongoing basis. They brought Harris back for certain rehearsals and all performances.

\textsuperscript{374} Ivanov, interview by the author.
\textsuperscript{375} Brown, interview by the author.
\textsuperscript{376} Baum, interview by the author.
Every concert, he did half and I did half. He and I negotiated, “Which piece do you want to do? Which piece do I want to do?” It was very much like what we do with Triad. We split rehearsal based on who needed what time."  

Even without knowledge of how C4 would impact him, Harris demonstrated that a community chorus can thrive under more than one leader when the ensemble remains committed to common goals and leaders remain committed to realizing those goals.

**College/University Choir**

Obviously, college and university ensemble directors already recognize the value of student leadership in limited circumstances, but may never have considered that this principle can extend to an even more collective approach. Scholastic choirs often feature various levels of collaboration, both among multiple faculty members and student leaders. Harris remembers that in his first job, he “was one of three conductors at a school.” Other ensembles may involve students as section leaders, occasional warm-up leaders, or even guest conductors.

Non-musical leadership opportunities also exist for choir presidents, secretaries, treasurers, and the like. However, Brown describes what he sees as the greatest hindrance to collectivizing an extant faculty-led collegiate ensemble: “while university professors are in a position to teach and to mentor, I find it hard to envision those people relinquishing much in the way of control or power of their conducting positions.” This is truly unfortunate, as the benefits of collectively-organized ensembles are clearly aligned with improved training for music educators.

Several respondents pointed to student-led ensembles as an ideal place for collective organization to flourish, as they often provide practical opportunities for young conductors. Brown maintains that these ensembles “could certainly run themselves this way and would do themselves a favor to share the burden as well as the benefits of the kind of group they’re trying to run.” Moss adds that collective operation may be most successful for competitive groups with especially high levels of musicianship.

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377 Harris, interview by the author.
378 Ibid.
379 Brown, interview by the author.
380 Ibid.
381 Moss, interview by the author.
Student-run ensembles are often organized on a higher level of the collectivity scale than their faculty-led counterparts. Sindel-Keswick recalls such a choir from her college experience, “where the members or the executive board were encouraged to make most of the decisions, and then the adults would sign off on it. That was a board of six or seven people, so it had similar aspects [to Triad], but [was] not quite as broadly collective.” Ivanov had a similar experience with a collegiate a cappella group featuring a horizontal leadership model:

In that group, we elected a conductor, and we elected a president, but the conductor didn’t have a lot of experience. ... Members of the group did all of the arrangements. Anyone who wanted to arrange something could do it and we would sing it. ... We would usually discuss, “What are we going to sing for this concert?” We would all talk about it and write [the songs] up on the board. ... It was really fun, and we were all invested.

Given the recent surge in popularity for contemporary a cappella ensembles—evidenced by the pop culture prominence of The Sing-Off, Pentatonix, and the Pitch Perfect franchise—this may be an ideal time for colleges and universities to encourage their students to hone their conducting, leadership, and composing/arranging skills by creating and sustaining these kinds of ensembles under the umbrella of the larger choral program. However, Ivanov suggests that her ensemble could have benefited from sharing even more responsibilities:

In that situation, when there wasn’t one person who was clearly qualified above everyone else, it would have been really nice to share the conducting opportunities.

By rotating leadership positions—especially tasks relating to conducting, teaching, and planning—the ensemble allows multiple students to grow and develop and avoids the catastrophic failure that may result from expecting too much of a singular, young leader.

Faculty-led ensembles can also provide opportunities for collective organization. Harris describes his desire to move the choirs of the College of the Holy Cross higher on the scale of collectivity:

I have an assistant conductor. I have section leaders, and we’re constantly working to give them more points of authority, more rehearsal time. Every concert, I have students conducting. We’re constantly asking, “How can you do more of this?” There is a concept of having a lab choir that is like a Triad-model, a collective model, where the students would lead each other. We’re going to do something similar to it in a class I’m going to

382 Sindel-Keswick, interview by the author.
383 Ivanov, interview by the author.
384 Ibid.
teach in the spring, [putting] my role as mentor somewhere in the background so they feel more free to be in charge, but still with me there helping.  

Harris alludes to a model for training music educators in a collegiate setting that combines the best benefits of a faculty mentor with the additional benefits of the workshop-based collectivity found in C4 and Triad. In such a model, the faculty member assumes the role of facilitator: the one who ensures collective participation and discussion, follows through on decisions once they are made, and holds members accountable for their choices. As in C4 and Triad, the faculty facilitator may still conduct occasionally, modeling both musicianship and openness to constructive criticism. This role reflects contemporary trends in both music and general education, as outlined by conductor and composer, Rollo Dilworth:

*By today’s educational models and standards, the approaches for instructional delivery are more student-centered in which the teacher is in the role of a facilitator. The teacher’s role is to ask leading questions, encourage student dialogue, and discuss ideas as a means of solving problems and assuming the initiative for student learning.*

In such a faculty-led collective, the facilitator may also provide broader leadership in the role of recruiting and auditioning students who are looking for servant-leadership opportunities and practical experience. Additionally, and most importantly, the faculty facilitator takes responsibility for guiding and training ensemble members in collaboration, teamwork, conducting, logistics, repertoire selection, and any number of other tasks that students may encounter. All of these responsibilities are required of teachers, even in their first year, but may not otherwise be included in more traditional educator-training programs. This ensemble would differ from the more traditional “lab choir,” in that it would perform regularly and publicly, while offering training in important logistics and planning skills beyond conducting and teaching music. Public performances add an important layer of both responsibility and authority, turning what is otherwise an academic exercise into a practical test. Graduate students, when available, could participate in such an ensemble as co-facilitators or additional mentors, and with a large enough number of graduate and/or senior students, could even form their own

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385 Harris, interview by the author.


387 For more information on the importance of pairing responsibility with authority, see Seifter and Economy, *Leadership Ensemble*, 8.
ensemble, critiquing and encouraging one another in a manner very similar to that of C4 and Triad.\textsuperscript{388}

Baum highlights the potentially incomparable value of such ensembles in a music training program: “There are things that you learn because somebody else tells you, and there are things that you learn because you had that experience and gained from it.”\textsuperscript{389} This echoes renowned conductor and voice teacher Frauke Haasemann’s astute observation:

*My years as a teacher have taught me that most people learn best and most quickly by doing the activity at hand. One does not learn only from observation as easily. Sitting through four different conductors in four different choral groups will not produce a conductor from the singing ranks.*\textsuperscript{390}

Apfelstadt suggests that cooperative approaches to teaching conducting are more effective, highlighting a major problem with prescriptive approaches:

*Direct teaching, via modeling, is not enough: when students follow a model, no matter how good, they may focus on the techniques (the “how-tos”) rather than grasping the principles involved. It is then difficult to apply solutions or strategies to any but identical situations. Since teachers cannot model every conducting/rehearsing context for students, they need to teach general principles that can transfer to other situations. In other words, teachers need to develop independent thinkers who will be able to function on their own.*\textsuperscript{391}

Instead, she suggests a scenario where

*students take responsibility not only for their own progress but also for the progress of their peers. … This kind of peer-evaluation enables students to have a broader view of their work. Several ideas may be presented—multiple solutions to a single problem—rather than one or two from the teacher alone. From that variety of choices, students may be able to find what works for them.*\textsuperscript{392}


\textsuperscript{389} Baum, interview by the author.

\textsuperscript{390} Haasemann and Smith, "Thoughts on Choral Music," 26.

\textsuperscript{391} Apfelstadt, "Teaching Tomorrow's Conductors," 10.

\textsuperscript{392} Ibid., 11-12.
She suggests a specific sequence beginning students with self-evaluations before moving to peer-evaluations filtered through the teacher. The next step is to introduce peer-to-peer feedback in small groups, eventually soliciting in-class comments. In her experience,

_The rewards can be many, ranging from the immediate awareness of seeing students interact successfully with each other while improving their conducting skills, to the long-term, perhaps unseen, reward of knowing that students taught to think about conducting in this manner are developing vital professional independence._

C4 and Triad use exactly this kind of feedback and mentoring in their regular operations and have achieved many of the results Apfelstadt envisioned.

Collegiate musician and Triad member, Daniels made a point to describe the mentoring program as “one of my favorite things about the group. I think this will be really great for me as an aspiring professional conductor.”

Gouin explains that “the nature alone of the group and how it’s structured ... has already affected and helped my work with students, my work with other choirs.”

Sindel-Keswick offers the perspective of a musician who trained primarily as a singer, participated in numerous choirs, and now leads one. She writes,

_I conduct a choir, and I don’t have any clue what I’m doing. I’m a singer. I never took a class [in conducting], so the idea of understudying and being mentored is appealing. ... Triad is a performance group, but it’s also really a learning environment where you’re constantly getting information from other people._

Indeed, a collective choir can provide a relatively safe environment in which students may explore, experiment, and implement principles in a practical and increasingly independent fashion. Such opportunities should certainly be available to students of music education and performance as early and frequently as possible.

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393 Ibid., 12-14.
394 Daniels, interview by the author.
395 Gouin, interview by the author.
396 Sindel-Keswick, interview by the author.
397 Ramona M. Wis reminds us that “even young or inexperienced ensembles can conduct basic gestures and when they experience first hand (sic) how tricky or fun or interesting it is they become more connected to us and to the music.” Thus, a sequential introduction to collective organization, including shared conducting responsibilities, can begin very simply, but lead to students better trained for their first teaching position. Chris Baum also provides an example of graduated mentoring, where a novice conductor in C4 might begin by leading one segment of rehearsal on a piece and gradually build up to leading a single piece all the way through a cycle. See Wis, _Conductor as Leader_, 87-88; Baum, interview by the author.
Beyond training in classroom management, conducting, and planning, adapting the models of C4 and Triad to a college choir provides valuable experience in choosing ensemble-appropriate repertoire. Ivanov reflects with joy that the possibility of choosing a single piece for an ensemble she sang in as a high school student, “would have been so much fun!” Imagine the excitement of students who have the opportunity to program an entire concert! With proper guidance, such a project can become a valuable exercise in research, as students track ranges, subject matter, difficulty, and other factors not for a hypothetical future ensemble, but for one in which they participate. The results of their study become immediately tangible and measurable, highlighting the importance of similar decisions in future contexts.

C4 and Triad’s focus on contemporary music is not an essential element of collective organization, but it may offer an additional benefit to university choirs who choose to establish collective ensembles. Any choir with a diverse historical palette necessarily incurs the additional burden of understanding and implementing appropriate performance practices for each period. While providing a grounding in multiple historic styles is an important component of music education, it may offer too many challenges for inexperienced conductors. By contrast, answers to questions regarding performance practice in contemporary music are more readily available, given that many composers of this repertoire will respond to emails, phone calls, and even letters—something that cannot be said for composers of previous style periods. Should an ensemble wish to include historical study among their goals, performing one period per concert, semester, or even ensemble may make such study more manageable given the additional concerns of logistics, planning, and conducting inherent to collective ensembles.

Creating a contemporary, collective choir in a scholastic setting also provides valuable opportunities for student composers who might not otherwise have joined a choir or even written choral music. Opening the door for regular performances of these composers’ music will enlarge the choir’s pool of interested and passionate musicians. Student composers will benefit from direct training in vocal performance, informed and critical feedback, and the exercise of witnessing their compositions developing throughout the rehearsal process. Siadat points out,

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398 Ivanov, interview by the author.

399 The collective model may be similarly well-suited to common period ensembles, such as a Renaissance Ensemble, Madrigal Choir, or Baroque Ensemble.
Singers take lessons their entire life, but composers don’t do this as often. That is silly. At C4, we have been able to offer mutual feedback and the pieces get much better because of that. Every time I write a piece, I give it to a different composer to get feedback on, because we are so diverse in our styles.400

Such collaborations will surely benefit the music department as a whole.

If a school offers more than one choral ensemble, music educator training programs can enhance their students’ experience by designing one choir to demonstrate effective choral leadership in a more traditional model, and another to offer practical, hands-on training in a mentoring/collective situation. This strategy recognizes that some students may be, for a variety of reasons, ill-equipped or unwilling to contribute to a collective, especially during their first year of college. A multi-tiered arrangement provides graduated steps toward the partial independence of student-teaching and the greater independence of professional teaching. Some singers may need to delay participation in a collective until they have matured and developed the characteristics outlined in Chapter 2. Others—especially those not majoring in music—may simply lack the required time to commit to a collective experience at all. Having a multiple ensembles with varying levels of commitment allows more students to involve themselves in the choral program.

Brown describes his experience benefitting from such graduated independence when returning to conducting after a prolonged hiatus:

I must admit that I was feeling much too rusty as a conductor to immediately step up on the podium. I didn’t conduct the first two seasons I was in C4. But once I stepped into that, I have been conducting more than I ever have before and began taking on more challenging pieces. In our conductors’ group we spend the entire session critiquing our conducting, and hopefully taking the feedback well and learning from it. Because of those opportunities, my skills have gotten better and better, and I’m certain I have never been a stronger conductor.401

Siegel agrees:

I am primarily a composer, but have become a confident conductor through my experience on the podium with C4. We have created a very congenial atmosphere where feedback is welcomed. It is common for someone to go up to a conductor at break and say, “Can I offer a suggestion about this section of the piece?”402

What future music educator would fail to benefit from similar experiences?

400 Menehan, "Who's in Charge Here?"
401 Ibid.
402 Ibid.
The Process of Transformation

Getting Started

When asked to envision a successful transition from a more hierarchical model to a more collective model, participants in collectives generally agreed that the best case scenario would include both a groundswell of support from the membership as a whole and similar support from those in leadership positions. Siegel explains, “I think it would be much harder to come from the top down. I think it’s just much more organic if it comes from a group coming together if you want to do things in this way.” Moss agrees, citing a need for “both some energy and interest coming from members of the ensemble, but then an openness to it from people who are in leadership positions presently.” Brown emphasizes the necessity of an artistic director’s “willingness to give up control” as the primary gateway to a successful transition, but suggests that “if they can be convinced that the collective mind will strengthen their overall product, then they’ll realize that it’s a good way to go.”

Whether an artistic director, board of directors, or membership wishes to implement a transition toward collective organization, or an individual or small group wishes to found a new collective, grounding the organization with leadership drawn from collective principles is an important consideration. Wis explains, “True leadership goes beyond managing people to growing them; true leadership recognizes authority as an opportunity to lead, not as a license to rule others.” Kotter characterizes leadership as “a set of processes” that “defines what the future should look like, aligns people with that vision, and inspires them to make it happen despite the obstacles.” He contrasts leadership with management, explaining that we live in an “overmanaged, underled corporate culture.” Perhaps the same could be said of many hierarchically organized choirs. Benjamin Zander offers an example of the kind of leadership

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403 Siegel, interview by the author.
404 Moss, interview by the author.
405 Brown, interview by the author.
406 Wis, Conductor as Leader, 9.
408 Ibid., 28.
that will be most effective in founding or transitioning to a collective. He relates a revelation gained from playing string quartets with Robert Koff as the second violinist:

> I came away convinced that the real leader of the string quartet is the second violin. Not because Koff dominated the rest of us, but because in his part he had all the inner rhythms and harmonies, and he gave them such clarity and authority that we were all tremendously influenced by his playing. He was leading us from the “seconds.” In a truly great string quartet, all four players are doing that simultaneously.⁴⁰⁹

Stephen R. Covey’s contrast of persuasion and coercion provides another important path toward collective organization:

> Persuasion, which includes sharing reasons and rationale, making a strong case for your position or desire while maintaining genuine respect for followers’ ideas and perspective; tell why as well as what; commit to stay in the communication process until mutually beneficial and satisfying outcomes are reached.⁴¹⁰

Kotter agrees, noting that “transformation requires sacrifice, dedication, and creativity, none of which usually comes with coercion.”⁴¹¹ Seifter and Economy apply these principles in contrasting a leader with hierarchical experience to an Orpheus core group: “But unlike a conductor, who in a traditional orchestra has complete decision-making authority over music interpretation and rehearsal management, the core must lead by persuasion.”⁴¹²

Leaders, both official and otherwise, set the tone for an ensemble in transition, but to persuade others to join their cause, they must create and maintain an environment of trust and safety. Zimbardo offers a list of guidelines to create a space where “personal resilience and civic virtue” can flourish. Among them are a willingness to admit mistakes and commitments to be mindful, responsible, and self-aware. He goes on to emphasize respect for “just authority,” balance between seeking acceptance and asserting independence, and attention to both frame and time.⁴¹³ In these suggestions, Zimbardo summarizes many of the characteristics found in C4, Triad, and Orpheus, offering a blueprint of graduated steps toward consistency, respect, and trust. While the hierarchical leader may see this process as needlessly time-consuming, Zander and Zander explain, “Sometimes you can enroll people in the necessity for short-term results, and sometimes your being heedless of the long line of relationship will slow down the overall

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⁴⁰⁹ Zander and Zander, *Art of Possibility*, 41.
⁴¹⁰ Wis, *Conductor as Leader*, 113.
‘tempo’ and run you into time-consuming difficulties.” Experience dictates that collectives take time, but perhaps a slower tempo would also benefit more traditional ensembles.

Additionally, Zimbardo suggests “three simple influence tactics that have been extensively studied and documented by social psychologists: the foot-in-the-door tactic, social modeling, and self-labeling of helpfulness.” The foot-in-the-door tactic

begins by first asking someone to do a small request (which most people readily perform) and then later on to ask them to comply with a related but much bigger request (which was the actual goal all along). In a choir, this might take shape as a group discussion about a single issue that then becomes an ongoing conversation about that or other issues. Another example could be asking members to suggest a single piece of repertoire for an upcoming concert, and then inviting those who respond to form an ongoing committee to discuss repertoire options.

Providing positive social models can “increase the likelihood that those around them will engage in positive, prosocial behavior.” Merely making an ensemble aware that C4, Triad, and Orpheus exist may pique their curiosity and elicit a change in behavior, but often members need to see other members of their own organization acting collectively before they will be willing to try it for themselves. Triad member Sarah Riskind exemplifies this concept:

I knew [C4] existed and actually it had entered my mind before to try to start something like this, but starting a choir is really hard. … I had some conducting experience, and I would have been fine participating in something like this, but there’s so much that was brought here from C4 that I would not have known without having been a part of it.

After attending the initial exploratory meeting for Triad, Riskind was much more able to envision how the ensemble could function and what she could contribute to its operation.

Finally, positive and visionary labels can inspire people to attempt more than they believe is possible. Zimbardo suggests, “When you tell a person that he or she is helpful, altruistic, and kind, that person is more likely to do helpful, altruistic, and kind behaviors for others.” This mirrors the concept of “Giving an A” from The Art of Possibility and creates an

414 Zander and Zander, Art of Possibility, 149.
415 Zimbardo, Lucifer Effect, chap. 16: "Research Supports a Reverse-Milgram Altruism Effect."
416 Ibid.
417 Riskind, interview by the author.
418 Zimbardo, Lucifer Effect, chap. 16: "Research Supports a Reverse-Milgram Altruism Effect."
upward, positive spiral for the ensemble.\footnote{Zander and Zander, \textit{Art of Possibility}, 24-53.} When such thinking becomes systemic, the ensemble ceases to see heroes only as “exceptional people,” but also as “ordinary people who have done something extraordinary.” This new system “may act either as a catalyst, encouraging action, or it may reduce barriers to action, such as the formation of a collective social support network.”\footnote{Zimbardo, \textit{Lucifer Effect}, chap. 16: “Heroic Contrasts: The Extraordinary Versus the Banal.”} Within this new framework, even the most hesitant ensemble members can feel safe enough to explore the world of collectivity.

\textit{Personnel and Auditions}

Along with appropriate leadership and a safe environment, personnel is a crucial consideration. Collectives are, by definition, groups of individuals, and therefore depend on the attitudes, skills, and interests of their members. Moss fears that an organization “selected and constructed with a different model in mind ... might not be the right people” to support a successful collective.\footnote{Moss, interview by the author.} Thus, before undertaking a dramatic change, one should follow Wis’s advice for conductors “to take the time to assess the capabilities of the members of the ensemble—their experience, their ability and their temperaments—and structure the experience accordingly.”\footnote{Wis, \textit{Conductor as Leader}, 94.} Following such an inventory, there are many ways to develop and enhance the roster if the director or ensemble discovers anything less than a full complement of willing collectivists.

Harris suggests the key to introducing collectivity,

\textit{when there is a strictly defined leader, is finding the people who can [take on a task], empowering them in the things they’re interested in, and giving them time and space to fulfill that in accordance with the mission of the group.}\footnote{Harris, interview by the author.}

Thus, a single leader can gradually build a leadership team by adding one willing participant at a time until the team finds critical mass and attracts others who wish to contribute. By contrast, a grassroots team may be able to volunteer for one task at a time until the “strictly defined leader” recognizes the value of shared governance. Seifter and Economy suggest, “[T]he easiest
way to inject passion into a company is to hire people who already have it.” However, Seifter also encourages collectives to “bring players in slowly and carefully,” accepting that a collective environment “is not right for every fine musician.”

As a practical matter, the process of auditioning new members for C4 and Triad is not all that different from those of more traditional ensembles. Moss explains, “Choral singing is inherently fairly collaborative, ... so it wasn’t necessarily a huge issue finding people who had the right temperament for doing what we were doing.” As a result, C4 focuses primarily on singing and conducting in auditions, putting much less effort into vetting potential members’ personality and composition skills. Moss recalls the founding six members and the process of expanding the ensemble from there.

I knew them really well, had worked with them in the past, and had a lot of confidence that they fit the profile—not just artistically, but also personality-wise—for people that the group could build around. I think that once you have that core in place, people who are good at playing well with others tend to also be good at recognizing other people who are good at playing well with others.

Siegel justifies C4’s approach, explaining, “We don’t explore [their personality] specifically, it’s just assumed that anyone auditioning would be someone easy to work with, but if there are warning signs, we will discuss it.”

Furthermore, C4 initially asked composers to submit examples of their work, but no longer does so. Siegel calls it unnecessary, “In terms of day-to-day operations of the group and the success of the ensemble, you need good singers; you need good conductors. You can find good works to perform.” She further highlights an important problem with auditioning composers that the ensemble discovered early on:

There were people who showed us things that we weren’t excited about, and [after they became members] they wrote things that we were excited about, because they had never written for a group that could do the kinds of stuff that we could do. Instead, they have implemented “an official review process before things are officially programmed” which encourages composers to seek feedback from other members and submit

424 Seifter and Economy, Leadership Ensemble, 201.
425 Lewis, "Tutti."
426 Moss, interview by the author.
427 Siegel, interview by the author.
finished works to the composer committee. As a result, “Nothing is guaranteed. It has to be reviewed.”

Triad’s audition process initially consisted of informal referrals and recommendation, but has grown into something more comprehensive. Minutes from an early organizational meeting describe the ensemble’s approach:

We felt the need to have an audition process which involves 3 or 4 of us singing with the auditionee. However, some of us felt that there would be people that we could invite without subjecting them to an audition. We need to know people’s skill level (vocal quality and reading ability) and their “diva-factor.”

Triad eventually chose not to hold auditions prior to the first concert cycle, but have since established a formal process for screening new members, including a desire to assess collaborative skills as well as musical ones. According to Sindel-Keswick, chair of Triad’s personnel committee, the process includes impromptu coaching those who audition “to see if they’re adaptable.” Triad’s secretary, Turner emphasizes that every audition for a spot in a collective must include a discussion of the jobs that various participants are expected to hold in addition to singing, conducting, and composing.

Plan Carefully

While assembling appropriate leadership, environment, and personnel, the ensemble should also craft a careful and graduated plan for the transition. Zander and Zander use historical examples to emphasize “that transformation happens less by arguing cogently for something new than by generating active, ongoing practices that shift a culture’s experience of the basis for reality.” In other words, changing an organization is most often successful when accomplished through a gradual process of small actions rather than quick and comprehensive changes. Seifter and Economy advocate for “assigning projects and tasks that allow workers to

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428 Ibid.

429 By contrast, Orpheus continues to use referrals, recommendations, and interviews rather than a more formal audition process. See Seifter and Economy, Leadership Ensemble, 146-47; Khodyakov, "Complexity of Trust-Control Relationships," 9.


431 Sindel-Keswick, interview by the author.

432 Turner, interview by the author.

433 Zander and Zander, Art of Possibility, 4.
over time, small and successful projects prove that “leadership skills can be taught and learned, and that as talented individuals practice being leaders within an organization, they get better at it.” Kotter outlines a process for “creating major change” that includes the following steps:

1. Establishing a sense of urgency
2. Creating the guiding coalition
3. Developing a vision and strategy
4. Communicating the change vision
5. Empowering broad-based action
6. Generating short-term wins
7. Consolidating gains and producing more change
8. Anchoring new approaches in the culture

Robinson and Schroeder adapt these guidelines to implementing an idea system. Businesses that utilize idea systems rank higher on the scale of collectivity than more traditional companies and in this light bear a striking resemblance to collectives. Thus, Robinson and Schroeder’s process offers important insight for those wishing to move a choir to a higher level of collectivity. Their steps are as follows:

1. Ensure the leadership’s long-term commitment to the new idea system.
2. Form and train the team that will design and implement the system.
3. Assess the organization from an idea management perspective.
4. Design the idea system.
5. Start correcting misalignments.
6. Conduct a pilot test.
7. Assess the pilot results, make adjustments, and prepare for the launch.
8. Roll out the system organization-wide.
9. Continue to improve the system.

Robinson and Schroeder also emphasize the need for clear and thoughtful communication throughout the transition process explaining, “Leaders are accustomed to thinking about their organizational goals in broad terms. When passing these goals down, it is easy for them to miss the importance of translating them into terms that are meaningful to the people whose actions are necessary to achieve them.” Seifter and Economy phrase the same

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435 Ibid., 97.
438 Ibid., 54.
concept more succinctly: “Expect the best from your employees but don’t expect the impossible, and don’t expect them to read your mind.”

Lessons Learned

Triad serves as an example of an ensemble for new or existing ensembles who wish to employ the C4 model. From their first season, members gained valuable understanding and offered several lessons learned from the experience. Sindel-Keswick recommends that new collectives define clear roles and responsibilities for each member, clarifying what should be handled by “middle-management” rather than the entire ensemble. She also explains that tempo is key. Groups that are “all about productivity” and expect to perform multiple shows every season may find the deliberative process of a complete collective to be too confining. Ivanov echoes the call for patience, urging choirs to “let things unfold.” Having moved from San Francisco to Boston, she describes Triad as “The Start-Up Choir,” referencing her many friends in start-up companies on the west coast. “There’s this very earnest excitement, which I think is really wonderful to be a part of, but in our first concert, that came with a lot of really high expectations for what could actually be accomplished.” Given the variety of skill levels among both singers and conductors and the requisite unfamiliarity of the repertoire, she says, “I think it was pretty aggressive in its dreams.”

In fact, when reflecting on the inaugural season, several members requested that the ensemble add more rehearsal time in the future for a variety of purposes, including more security with the repertoire, allowing for greater “enjoyment of singing” during the process, and building community. Gouin reflected on the latter element:

*We focused so much on figuring out our sound and learning the music and trying to get this first performance together, I don’t feel like we had a lot of time to [help] people to get to know each other a little bit better in our differences and similarities. ... I believe that community-growing actually helps strengthen our music-making as an ensemble.*

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440 Sindel-Keswick, interview by the author.
441 Ivanov, interview by the author.
443 Gouin, interview by the author.
However, if an ensemble sets a goal of moving somewhat higher on the scale of collectivity rather than all the way to the fifth level, it may reap some of the benefits without encountering all of the challenges. Moss describes a hypothetical ensemble with “a central artistic presence, but it’s opened up a little bit to the rest of the ensemble.”

Conductor Craig Arnold demonstrates just such a hybrid approach in his conducting philosophy:

Conductor concern for individual participants yields a heightened sense of commitment. Yet, conductors must find appropriate avenues for input after having first established foundational principles of musicianship amongst ensemble members. Effective leadership can include democracy without being dependent upon it.

Harris has regularly sought opportunities to collectively engage singers as a way of raising the ensemble’s long-term trajectory:

In just about every group I’ve worked with, I’ve tried to find places to have the musical leaders in the group be able to lead. If I had an accompanist, I would always find ways to let them lead the group—covering rehearsals or taking sectionals. If there’s a voice teacher or someone who has taught music in the past, give them lots of authority and moments to share their expertise. Creating leadership roles for the people who have the leadership capacity takes you a step further, even if you are defined as the artistic director.

Harris goes on to explain that such an approach is capable of “unlocking the potential of the individual [by helping them to recognize] that they are individually responsible on an equal level to everybody else.” Asking them questions about their sound, seeking opinions on musical interpretations, and requiring them to make artistic choices during sectional rehearsals “are also uniquely empowering and help people step up to feel more equal. And that’s just a regular kind of seeking out opportunities to say, ‘You’re responsible for this,’ without making it seem like a punishment.”

Siadat encourages choirs to adopt a “corporate model toward things that are often dictatorships. Corporations are organized into departments. They have managers. They have specialists. They have a whole infrastructure of leadership built into it.”

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444 Moss, interview by the author.
446 Harris, interview by the author.
447 Siadat, interview by the author.
suggests that collectivity may increase efficiency in some areas by encouraging more people to contribute to tasks that would be especially challenging for any single individual to complete.\textsuperscript{448}

Harris has seen this kind of hybrid approach work in two different ensembles. Referencing the group that he conducted in Colorado, he explains,

\begin{quote}
\textit{Everybody in the group contributed some amount of money to the group. The board was very active. The group got voting decisions over the budget. We’d have an annual meeting and there were several things they got to weigh-in on. They got to vote a board member in each year, and many people in the group had been on the board. There were five board members and eleven committee heads, so sixteen out of the fifty people were always in an administrative role. There was a lot of ownership in that way. Musically, I gave them a lot of feedback authority. There were times when I would propose a concert and they’d say, “We just don’t want to do that right now, because it will take all this effort away from this thing that we want to do.” They had some veto power over major initiatives. … The more you encourage and include those people, the more you find the group fulfilling its identity, helping to re-envision itself.}
\end{quote}

Additionally, he describes working for a choir in New York where he attempted to give the choir more decision-making authority. Though others in leadership resisted his attempts, “Ultimately every time [the ensemble] had a chance to say, ‘Yes, we approve that budget,’ or ‘Here’s my favorite piece; what do you think about it?’ they felt more involved.”\textsuperscript{449}

Siadat echoes Harris’s claim, “Any organization can solicit help from their singers or from the members of that organization. The group input is a form of collectivity.”\textsuperscript{450} These ideas could stem from any of several categories. Several respondents cited repertoire suggestion and selection as an easy way to move a choir toward greater collective engagement. Daniels suggests, “Even offering a bunch of different examples and having people vote on their favorites” could provide a solid step in the collective direction.\textsuperscript{451} Similarly, crafting ensemble policies, guidelines, and consequences through “a democratic and collaborative process” is an effective way of building commitment among a choir’s membership.\textsuperscript{452} Musical interpretation provides another avenue, as Wyers explains,

\begin{quote}
\textit{I make an effort to actively engage students in the rehearsal by asking them to conduct with me, to move to the music, and to formulate their own interpretations of the text. As a conductor, I ask my students many more questions than I was asked in my own}
\end{quote}

\textsuperscript{448} Sindel-Keswick, interview by the author.
\textsuperscript{449} Harris, interview by the author.
\textsuperscript{450} Siadat, interview by the author.
\textsuperscript{451} Daniels, interview by the author.
\textsuperscript{452} Carter, "Safety First," 9.
student days. I want my singers to see themselves as collaborators, and not simply as recipients of a musical interpretation.\footnote{Ulrich, "Engaging the iPod Generation," 38.}

Wis also suggests self-evaluation, claiming, “One of the best things we can do is to take time at the end of each piece or each rehearsal and talk as a group about our progress.”\footnote{Wis, Conductor as Leader, 89.}

Moss summarizes the concept of a hybrid approach to C4’s model by explaining, C4’s approach is very utopian in a way, and has both the benefits and the downsides of that, but there's a wide distance between what C4 is and what the typical choir is. There’s a lot of room in between to make innovations around devolving more authority, giving ensemble members more of a voice in some of those decisions, spreading conducting opportunities more widely across the group, or making more of a place for programming music by members of the ensemble. These are all intermediate steps that could be taken that would make a group more C4-like without it becoming a C4 clone.\footnote{Moss, interview by the author.}

Whether an ensemble aims for the highest possible level of collectivity, or simply becoming more collaborative, Seifter and Economy advise to not forget “that old habits die hard, and that it is far more difficult to undo years of hierarchy than you think.”\footnote{Seifter and Economy, Leadership Ensemble, 39.}

**Transitional Challenges**

Change rarely occurs without challenge, and moving toward collective principles is no exception. Reflecting on the “infrastructure changes” that developed during his tenure with C4, Harris admits, “We went through some significant growing pains with members—there was a lot of shifting going on that I feel will always happen in a collaborative group.”\footnote{Harris, interview by the author.} The most daunting hurdle may be simply finding a sufficient number of people willing to dedicate themselves to the process of transitioning. Moss cites existing leadership as a potential hindrance, as any existing director would have “to give up a lot of power in their job essentially to go to this new model.” He also points out that even if the leader is willing to step down from power, whomever assumes the mantle of leadership—whether an individual or group—must methodically guide the transition to ensure the membership’s full participation, because “You
have to give people meaningful opportunities to engage if you want their buy-in, especially when it appears there’s no money involved.”

However, Robinson and Schroeder warn that meaningful opportunities can sometimes create conflict by setting up horizontal misalignments, where various members or factions find incentives to align their own preferences with the overall goal at the expense of other members’ or factions’ preferences. “And when the symptoms of horizontal misalignment emerge, they are usually attributed to other causes, such as personality conflicts between managers, territoriality, excessive personal ambition, or some other human failing. So it goes undiagnosed.”

Harris provides an example of just such a manifestation:

*As soon as you ask them their opinion, they’ll give it to you. And if they’ve given their opinion once or twice, they feel like that’s a mandate, and they have the right to give their opinion whenever they want. That can be a handful if you have opinionated people—which choirs usually do—and people who say they don’t like something. That can be a real managing nightmare.*

Choirs in transition must pay close attention to contrary alignments and identify their deepest possible root-causes as early as possible in order to treat and heal the breech.

At the same time, choirs who choose to become more collaborative without becoming truly collective must be sure to pair new responsibilities with true authority. As Robert C. Culver’s research revealed, “Team members, who were repeatedly told by their bosses that they were being empowered to be leaders, were left with relatively trivial decisions.”

Lacking authority to make meaningful changes only magnifies the natural stress that accompanies responsibility. By contrast, true empowerment allows individuals to make decisions while holding them accountable for their choices. Pressley discovered the power of such opportunities during a collaborative composition exercise her students undertook. Based on her experience, she encourages other educators to “invite and encourage student input” into musical decisions. Though they need guidance, the “end decisions must be their own. It is this step in musical exploration that helps students to understand the aesthetic quality of all music,

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458 Moss, interview by the author.
460 Harris, interview by the author.
462 Ibid., 40, 62.
including music other than the piece that they have written." True collaboration requires free choices made with authority; hierarchy disguised as collaboration will only produce frustration.

Perhaps the biggest danger of navigating a collective transformation is assuming that change will come easily. Brown reminds us that “nothing about the collective process makes anything easier.” Kotter clarifies that complex changes require complex plans.

Because we are talking about multiple steps and multiple projects, the end result is often complex, dynamic, messy, and scary. At the beginning, those who attempt to create major change with simple, linear, analytical processes almost always fail. Similarly, Robinson and Schroeder offer the example of a vice president who wrongly assumed “that setting up an idea system was relatively straightforward, simply a matter of layering a collection and evaluation process on top of the existing organization.” Though a common mistake, “launching an idea system without properly preparing both the organization and its people usually dooms the initiative to failure.” Finally, Kotter offers a list of common pitfalls that impede significant transformational efforts. These include tolerating complacency, not establishing “a sufficiently powerful guiding coalition,” failing to clearly communicate the vision especially in spite of obstacles that will inevitably emerge, neglecting the importance of acknowledging short-term wins, and “declaring victory too soon” without fully integrating changes into the organization’s culture.

[References]

464 Brown, interview by Menehan.
466 Robinson and Schroeder, Idea-Driven Organization, 110.
467 Kotter, Leading Change, 3-16.
EPILOGUE

Following his experiences with the Stanford Prison Experiments and many years of research into the power of systems to evoke change, Zimbardo writes,

_The imperative becomes discovering how to limit, constrain, and prevent the situational and systemic forces that propel some of us toward social pathology. But equally important is the injunction for every society to foster a “heroic imagination” in its citizenry. It is achieved by conveying the message that every person is a hero in waiting who will be counted upon to do the right thing when the moment of decision comes._

Collective choirs like C4 and Triad present an ongoing opportunity for each member to be the hero. Through egalitarian thinking and consensus-building, they join a long line of musicians and artists on the vanguard of societal change, providing models for other organizations, communities, governments, and perhaps even society at large.

On January 18, 2016, a group of singers, conductors, and composers—many of them C4 alumni—gathered to discuss the formation of a C4-inspired ensemble in Los Angeles. Meeting in the living room of former facilitator, Fahad Siadat, they took the first steps toward bringing collective governance to west coast musicians. Though many may see the potential challenges of transitioning to or operating as a collective organization as insurmountable, Siadat’s zeal for the model should serve as a stinging rebuke. Having overseen some of the most tumultuous events in C4’s history, he has first-hand knowledge of both the trials and rewards inherent in leading by consensus. Yet the world’s newest collective choral ensemble presses forward, undaunted and excited for the potential this latest collective contains.

468 Zimbardo, _Lucifer Effect_, chap. 16: "On the Banality of Heroism."
APPENDIX I: UNPUBLISHED DOCUMENTS

C4 Initial Meeting Agenda

C4 Agenda 11/14/05

I. Name
II. Immediate Plans/Recruiting singers
III. Rehearsal schedules
IV. Jobs, and who’s going to do what
V. What is the procedure for people who want to join the collective?
VI. Organizational structure/How the money is going to work
VII. Open discussion
C4 Info

C4, the world’s first Choral Composer/Conductor Collective, is a unique new vocal ensemble in New York City dedicated to performing music by living composers. Operated collectively by its singing members, it functions not only as a presenting ensemble in its own right, with concerts at least twice yearly, but also as an ongoing workshop and recital chorus for the emerging composers and conductors who form the core of the group. It is, so far as we know, the first ensemble of its kind, and one of the few choral groups in the nation to focus entirely on the music of our time.

C4’s repertoire is primarily drawn from composer members of the chorus, with music by other living composers as a secondary area of interest. Conductor members of the group divide up the repertoire among themselves and work in close collaboration with each composer to achieve the ideal interpretative result. Because of this, there’s a lot of room for experimentation and a diverse and exciting musical experience.

C4 actually comes in several different shapes and sizes. The innermost group, the C4 Collective, consists of the composers, conductors, and singers who share responsibility for running the group and serve as the organization’s Board of Directors. This group chooses all of the repertoire sung at each concert and composes and/or conducts most of it. The C4 Chamber Chorus includes all of the core members plus several other singers to form a group of 17 singers in 2008-09. This group rehearses every week and sings all of the repertoire on each concert. Finally, the C4 Symphonic Chorus is a larger group that is called in specifically for works that require additional singers in order to be effective. Singing in the Symphonic Chorus is the lowest-commitment option, as its members can decide on a concert-by-concert basis whether to participate.

For more information on C4 and its performances, please see www.c4ensemble.org.
C4 Inaugural Concert Poster

C4
Choral Composer/Conductor Collective

C4 is proud to present its inaugural concert:

8 PM on Friday, June 9
Norwegian Seamen’s Church
317 East 52nd Street
(btwn 1st/2nd Ave)

Eric Whitacre, Paul Carey, John Christian Rommereim, Joan Panetti, Alexander Dmitriev,
and C4 resident composers Jonathan David, Frances Geller, Ian Moss, Eddie Rubeiz, and Karen Siegel

www.c4ensemble.org
C4 Inaugural Concert Cycle Press Release

For Immediate Release
May 18, 2006
Contact: Monika Heidemann
(508) 269-0020
info@c4ensemble.org

New Concept in Choral Music to Debut at
Norwegian Seamen's Church

Program to Include Four World Premieres by Emerging Composers

Friday, June 9th
Norwegian Seamen's Church
317 East 52nd Street, NYC
8PM
$10

C4, the world’s first Choral Composer/Conductor Collective, will perform ten pieces, all by living composers, at the ensemble’s inaugural concert on Friday, June 9th. Anchored by Eric Whitacre’s stunning setting of “When David Heard,” which features the chorus singing in 18-part harmony at several points, the program also marks the world premiere performances of four brand-new works by Paul Carey, Frances Geller, Eddie Rubeiz, and Karen Siegel.

Additional highlights include Alexander Dmitriev’s setting of two poems by Russian Nobel Laureate Joseph Brodsky; “We Kindle This Fire This Day,” Ian Moss's interpretation of an ancient Summer Solstice prayer; Joan Panetti’s setting of Rainer Maria Rilke’s “Herbst”; Jonathan David’s “Vidi Aquam”; and “Amid the Scent of Absinthe and Moringa,” from John Christian Rammereim’s six-movement choral cycle Convivencia based on ancient love poetry from Jewish, Islamic, and Christian traditions.

C4 is a unique new chorus that is directed and operated collectively by its singing members, functioning not only as a presenting ensemble in its own right but also as an ongoing workshop and recital chorus for the emerging composers and conductors who form the core of the group. Consisting largely of veterans of New York City’s rich and varied choral scene, C4’s singers possess an enormous wealth of experience performing, programming, and organizing musical events. The ensemble exists in both 14-voice chamber choir and larger symphonic
chorus formats, allowing for flexibility in presentation depending on the needs of each work. It is the first organization of its kind and one of the few choral groups in the nation to focus exclusively on the music of our time.

For booking, interviews and complimentary tickets for reviews, please contact:

Monika Heidemann 508.269.6020
info@c4ensemble.org
www.c4ensemble.org
xxxxxxxxxxxxxxxxxxxxxxxxx
PROPOSED NEW STRUCTURE

Under the proposed new structure, C4 members will have several non-mutually-exclusive potential roles to fill. Following is a description of each, along with suggested guidelines governing movement between categories.

Symphonic Chorus. The C4 Symphonic Chorus would exist much as it does under the current structure. As before, members commit on a concert-by-concert basis, and enjoy a reduced schedule load so as to allow more people to participate. One can be a “member” of the symphonic chorus even if one has never sung with the group. In the context of a particular concert, the term “Symphonic Chorus” refers to all singers who are participating in the concert regardless of other roles.

Voting members. A member gains voting status through participation in at least three consecutive regular-season concerts as a member of the Symphonic Chorus, or two consecutive regular-season concerts as a member of the Chamber Chorus. “Regular-season concert” is defined as an event featuring all or mostly new repertoire with a full-length rehearsal cycle (i.e., not a run-out or a church service). Voting members help choose the C4 Artists-in-Residence and vote on any other major topics deemed appropriate by the Board. Once he/she meets the eligibility requirements, a member retains voting privileges as long as he/she continues to sing in the Symphonic Chorus unless he/she misses an entire season’s worth of concerts. In the event voting privileges should be lost, the member can earn back voting status via the process described above. (See additional note about voting members in the paragraph about C4 Artists-in-Residence.)

Chamber Chorus. The Chamber Chorus is C4’s “all-star” ensemble of singers who represent the group’s finest vocal artists. The C4 Chamber Chorus is auditioned and chosen by the Board of Directors. It has a flexible size from 8-24 singers depending on availability and the Board’s judgment of the group’s needs. At the Board’s discretion, several singers may be selected as alternates who may perform in the Chamber Chorus on an occasional basis when a regular member may be unavailable, or if the group is temporarily expanded for one concert. The Chamber Chorus is intended to comprise C4’s best singers and it is hoped that its members can be paid on a professional basis within a few years.

Board of Directors. The Board directs all administrative functions of C4 and its members serve as co-Artistic Directors of the group. All Board members are expected to sing in the Symphonic Chorus, and may serve other functions within the group as appropriate. The Board may elect new members or remove current ones by a 75% vote of the current Board. The Board ideally should include at least one member of the Chamber Chorus and at least one Artist-in-Residence in each category. Board terms are understood to be renewable each year unless the Board member resigns, is voted out by the other Board members, or can no longer sing in the Symphonic Chorus.
C4 Artists-in-Residence. The Artist-in-Residence designation is intended for C4’s resident emerging composers and conductors who are on track for a professional career in their field. The C4 Artists-in-Residence, along with the Chamber Chorus, serve as the public face of C4 more than any other group. Artists-in-Residence are given first priority for conducting opportunities and/or performances of their music. Artists-in-Residence are generally understood to be either Composers-in-Residence or Conductors-in-Residence, even if the artist has experience in both fields; only in very exceptional cases would someone wear both titles. Becoming a C4 Artist-in-Residence is a multi-step process. First, candidates must meet the following eligibility requirements: 1) the candidate must be a member of the Symphonic Chorus; 2) in the case of a potential Composer-in-Residence, a piece written by the candidate must have been performed by the Symphonic Chorus in the past two years; 3) in the case of a potential Conductor-in-Residence, the candidate must have conducted a piece with the Symphonic Chorus in the past two years. Second, the candidate must be nominated by 75% vote of the Board of Directors. Finally, the voting members of C4 may confer Artist-in-Residence status by a 75% supermajority. Important: Irregardless of voting member status, only voting members who have sung a piece written or conducted (as appropriate) by the candidate may vote to confirm that candidate as an Artist-in-Residence. Artist-in-Residence status is understood to be renewable each year unless the Artist-in-Residence resigns, has the status stripped by the Board, or can no longer sing in the Symphonic Chorus.

*Guest Artists-in-Residence. Guest Artists-in-Residence are brought to C4 by the Board of Directors on a temporary basis (no more than one concert season). Guest Artists-in-Residence sing in the Symphonic Chorus (as well as other ensembles, if appropriate) during their period of residence. This honor is intended for well-established composers and conductors, and generally will not be extended to more than one composer and one conductor per concert.

Other related matters include decision-making processes, auditions and re-auditions for Chamber and Symphonic Chorus members, leaving and re-joining the group, composing and conducting opportunities for non-Artists-in-Residence, selection of repertoire, dues and music fees, and division of labor.

Decision-making. While all members (particularly voting members) of C4 are encouraged and given opportunities to take an active role in the group and participate beyond just singing, final decision-making authority on both artistic and administrative matters rests with the Board of Directors. The Board will endeavor to make as many decisions as possible by unanimous consensus, with the remainder decided by majority vote (unless a supermajority is specified for the subject at hand). In the rare event that an important decision must be made and the Board is not capable of making it as a group (due to time constraints or lack of consensus), the Facilitator will provide the final judgment.

Auditions and re-auditions. When a new singer auditions for C4, it is assumed to be an audition for the Symphonic Chorus unless specified otherwise. Chamber Chorus
auditions are a separate process and current Chamber Chorus members are invited to hear them along with the Board. Symphonic Chorus auditions will be kept fairly informal and non-threatening, with no more than a quartet of Board members plus a leader present.

It is recommended that singers be re-auditioned periodically to provide an opportunity for feedback and alert singers to areas that may need improvement. Suggested frequencies are every two years for Chamber Chorus members, and every five years for Symphonic Chorus members.

**Grandfather clause.** At such time as this transition takes place, current members of the Board of Directors and Chamber Chorus will have the opportunity to continue their service in these roles without interruption. However, should a member leave either group for any length of time and wish to re-join later, he/she will have to go through the normal process. This last rule will apply to future situations as well. All candidates for Artist-in-Residence will need to go through the full confirmation process regardless of history with the group, though concerts preceding the transition may count toward the eligibility requirements.

**Composing and conducting opportunities for non-Artists-in-Residence.** It’s very important for members of the group to continue to have opportunities to explore composing and conducting even if it is not their primary focus. Composers can submit their music to the repertoire “Pods” where it will go through the process described below. The repertoire selection process is not “blind” and composers in C4 will be given preference for performances whenever possible. Conductors will have an opportunity to choose pieces to conduct after the Conductors-in-Residence have selected pieces. Aspiring conductors who have not conducted extensively before are encouraged to sign up for an apprenticeship with a current Conductor-in-Residence. Apprentices will act as assistant conductor and understudy for the piece(s) that the Conductor-in-Residence is directing. Activities, the specifics of which are to be worked out between the two individuals, could include leading sectionals, podium time during rehearsal, and emergency conductor in the case of illness or other last-minute complications.

Order of precedence for conductors will be as follows: 1. Conductors-in-Residence; 2. other conductors who have previously conducted a piece with C4; 3. conductors who have not previously conducted a piece with C4. (Within categories 1 and 2, the order will proceed by fewest number of pieces conducted on the previous concert.) The order will cycle back to #1 until all pieces have been assigned. Except in special circumstances, the group will try to avoid assigning any conductor more than two pieces in general and more than one piece with the Symphonic Chorus.

**Repertoire selection.** Repertoire is chosen in a three-step process. First, the repertoire “pods” will select pieces to share with the larger group out of the pool of unsolicited repertoire, as outlined in previous guidelines. (NB: not all “pod” members need to be Board members.) Second, the Board will call a general reading session after each concert to try out pieces that the pods have identified. Board members and Artists-in-Residence have the opportunity to bring a piece directly to the reading session if they wish. All
voting members are invited to participate in the reading sessions and share feedback with
the Board, and Chamber Chorus members are expected to come. Finally, the Board and
Artists-in-Residence (and pod members?) meet to finalize the repertoire for the next
concert. (Eventually, it would be helpful to move this process up so that concerts are
being programmed a year or more in advance.)

**Dues and music fees.** Symphonic Chorus and Chamber Chorus members should not be
charged dues or music fees as a price for their participation (they may be given the option
to purchase the music for themselves if they wish). Board members will pay dues in an
amount to be agreed upon yearly by the Board. Board and Chamber Chorus members will
keep their music free of charge as a courtesy for their hard work.

**Division of labor.** There is much work to be done to keep C4 running smoothly.
Although the primary responsibility for this work falls to the Board, Board members
should feel free to call upon volunteers from the larger C4 community to help with all
manner of tasks. In addition, subcommittees focused on particular tasks (e.g., fundraising,
concert production, repertoire pods) should be led by Board members but can include
people who are not on the Board.
David’s Notes from Summer 2010 Retreat

7 core values for new mission statement:

- current and lively
- highest quality performances
- reaching audiences
- working closely with composers
- showing what choral music is capable of / expanding possibilities
- workshop environment for emerging composers/conductors

Brainstorming notes from Martha’s first exercise which asked us to describe C4 as we would like to see it in the future.

Categories loosely labeled by DH with input from Board members below them

New pieces/Workshop element

Commission once per concert at least

commission

commission new music

be an education outreach group -- appearances and discussions

composer’s haven/heaven

composers wanting to write for us

be a reading ensemble for ourselves and outside composers

composer feedback

conductor feedback

workshop for composers inexperienced and experienced

workshop

C4 hosting a workshop with composers conductors (outside)

continue commissioning competition

a high level workshop/an exciting presenter
Repertoire

As many new pieces from outside the group as from inside
sing more non-English texts
trade new works with choruses like Volti, for perpetuation of East/West coast premiers
trendsetters
find greater resources for new rep

Quality/market viability

Recognized forum for new music
exciting group/a group to watch
never love a piece but dismiss it because it's too difficult
C4 able to do all the rep we want
singers wanting to join
become a known entity to modern music masses / appear at known venues
a culture of excellence
GOOD music
national recognition
the most coveted event in town
"that was an excellent concert"
sing on pitch on a regular basis
high-quality performances
belief in our product
national footprint
viable to a wide market
tailored sound=intentional
Recordings

quality recording
ability to make good recordings of new music
recording quickee demo
CDs for sale
make a professional studio recording
recording in studio to be sold

Professionalism

professional=paid
be a (paid) professional ensemble (with greater control of member time/commitment)

Touring

host a mini-festival like MATA does
concerts in the tunnels at Fort Tryon
performing somewhere outside of NY
perform at ACDA or chorus America conventions
touring/performance focus
external sound
C4 invited to perform at convert series/festivals

Business

Connection with outside support
relationship with foundations/granting orgs
no more "can we afford this?" emails b/c it's all in our budget
business minded
C4 in the press

Consistent and diversified financial model
resources for any extra-choral element we need

group photo asap
consistent and diversified financial model
clarified process/organization
grants for operating
lunch with Frank on publicity
mentors, e.g. Frank O. or Jim Bassi

Venues

Venues: LPR
Venues: Galapagos
performing in places that people find interesting/exciting

Collaboration

work with instrumentalists
exchange program with international chorus w/similar mission
collaboration with Englewinds
all getting along
true collaboration
clarify process for collaboration
multimedia collaborations
subset concerts: chamber music as well as choral
collaborating with instrumental ensembles
a film project
program a holiday concert

collaborative

get involved with performances produced by other people (viz, theater, dance, film, as we recently did)

friendly, collegial atmosphere

challenge each other (respectfully) to always improve

engaged means collaborative

multimedia collaborations

Categories loosely labeled by DH with input from Board members below them.

New space/Workshop element

Conservation/restoration/conservation at least

continues

participation new music

be an education outreach group (performances and demonstrations)

composer's haven/avenue

composers willing to write for us

be a reading audience for music and choral preparation

composer feedback

conductor feedback

workshops for composers for experienced and experienced workshop

Latin (including a workshop with composer conductors inc.)

contest recommendation competition

a high level workshop existing presence
C4 Committee Responsibilities

Board of Directors
- Budget finalization
- Five year plan
- leadership accountability
- financial security checks and balances

Leadership Responsibilities
- performance schedule
- special gigs
- collaboration approval
- budget approval (pre-board)
- personal approval

Committee Responsibilities
Fundraising - annual appeal, grant applications, one fundraising event a year, donor cultivation

Marketing - print/ e-pub materials and distribution, press releases, social media (Facebook, newsletters), maintaining mailing lists, audience surveys, website updates

Production - venue touch point, box-office, concert programs, receptions, concert logistics, rehearsal venues, rehearsal accompanist, audio tech., collaboration logistics, hiring instrumentalists

Repertoire - concert themes with composers, music for special events, program orders, 3rd party pieces, determining feature works

Composer - organizing c4 composer works, internal development for members, concert themes

Conductor - rehearsal schedules, music preparation, musical excellence

Membership - Coordinates auditions, new member on boarding, accountability, attendance, section leaders

Panel Responsibilities
Administrative
- budget proposal
- extra/unexpected purchases
- earned income
- external relations

Artistic
- finalizing repertoire
- member inclusion/exclusion
- artistic vision
- artistic collaborations

Sub-Committees
Tech
- live recordings
- live streaming
- internet distribution
- studio recordings
- video

Composition Competition
- Outreach
- Call for scores
- Coordinating Judges

Current Chairs
Composer - Bettina Shepard
Conductor - Colin Britt
Facilitator - Fahad Siyat
Fundraising - Melissa Bybee
Marketing - Tim Brown
Membership - Perry Townsend
Production - Brian Mountford
Repertoire - Martha Sullivan

Composition contest - Karen Siegel
Studio Recordings - Jim Bilodeau

Board of Directors
David Hurd, Gregory Eaton, Jonathan David, Karen Siegel, Melissa Wozniak, Hayes Biggs
C4 Manager/Facilitator Proposal

C4 manager/facilitator proposal

Summary: To hire an external administrative as a business manager the of the group and facilitator of C4’s artistic collectivity.

Need: While C4 membership comprises a wide skill set, management is not often among them. It is required that each person serve on a committee, but because we lack managerial skills, committee chairs are often very behind deadlines, fail to organize meetings, or successfully facilitate conversation and decision making among their committees. Trying to keep committee chairs accountable has led to interpersonal conflict and little forward momentum on neglected work. We fall into an old trap of a small group of people doing all the work and making nearly all the decisions for the ensemble. This arrangement has left members feeling excluded from the collective process and upset when decisions are made and not well communicated. On the other hand, decisions made by the entire group tend to be very time consuming, messy, and the end result confusing.

Solution: C4 hires an external manager to replace the management responsibility of all committee chairs (though not committees!). This would free C4 members to put their energies into being an artistic collective. In addition, all C4 members would exist on a more even hierarchical field, and those with interest and additional abilities can still contribute as volunteers (for granting writing, marketing, etc) managed by a facilitator, and without the stress of over-arching responsibility for an entire facet of the organization (like fiscal health, or audience development).

Proposed Structure / Responsibilities: This position would be part-time and salaried at 15-20 hours a week, and would answer directly to the Board of Directors, who would also be in charge of hiring and accountability. To be clear, this person would not need to perform all these duties, but will energize volunteers from the ensemble to make sure they get done. Here are a list of duties:

General
- Attend rehearsals and board meeting. schedule/attend member committee meetings.
- Liaison between the ensemble and outside organizations about potential gigs, etc.
- Work with the members of the ensemble and the board to create a budget
- Answer emails to the organization and organizing repertoire submissions
- Maintain our artful.ly database

Marketing
- Managing social media, print / epub materials and distribution, creating monthly newsletters, maintaining mailing lists, audience surveys and web updates.

Production
- Venue touchpoint, managing the box office, concert programs, rehearsal venues, audio tech, and hiring accompanists.
Membership
- Coordinate auditions, keep track of attendance, be a go to of information for members, hold singers accountable for our attendance/performance policies.

Fundraising
- Coordinate the annual appeal, oversee a group of volunteer grant writers from within the ensemble, organize one annual fundraising event per year.

Artistic Facilitation
- Schedule and attend regular meetings of different artistic committees within the group to facilitate decision making among members for:
  - Repertoire, program orders, and concert themes
  - Which composer members will be represented on concerts/CD’s/Etc
  - Rehearsal schedules for the year, and plans for music preparation
  - Internal artistic development opportunities

Funding: This position will likely pay between $12k-20k per year, depending on the number of hours required, and as that is a significant portion of C4’s budget, funding will prove the largest hurdle. There are, however, few proposed solutions for funding this position.

1. REDC has a new workforce investment grant for which I think we would be a perfect funding choice, the parameters are:
   - It must be a totally new position
   - The organization cannot have a budget that exceeds $500,000
   - The grant - $12,500-49,000 - covers a 2-year period
   - Org must be able to match 25% in cash or in-kind support

2. C4 currently budget’s nearly $12k to pay ensemble honorariums and an administrative assistant (position currently vacant). Many members already donate their honorariums back to the ensemble. If the members were on board to do so, we could divert all that funding to immediately hire a part time manager at 12 hours a week.

Option 2 obviously has some issues and would need member approval. I’m sure there are other opportunities for funding as well. Having an external administrative manager holds obvious opportunity for us to more successfully focus on our marketing/audience development/fundraising efforts and will lead to greater earned and donated revenue. In addition, certain grant opportunities are only available to groups with a hired facilitator.

Summary: This is the next step C4 needs to continue growing. Our more active season is meaning more work for those who care deeply about the ensemble and is leading to burnout and missed opportunities. In addition, as we continue to evolve the collective, it will help us to have an external rallying force to aid in collective decision making and free our members to do what they do best, make great music.
APPENDIX II: INAUGURAL CONCERT PROGRAMS (EXcerpts)

C4: Debut

CHORAL COMPOSER/CONDUCTOR COLLECTIVE
DEBUT CONCERT

June 9, 2006, Norwegian Seamen’s Church, NYC, NY
Triad: Horizons

HORIZONS
NEW CHORAL MUSIC FROM BOSTON

MAY 11, 2015
8 PM
MEMORIAL CHURCH OF HARVARD UNIVERSITY
CAMBRIDGE, MASSACHUSETTS

Featuring music by Carson Cooman, Kevin Siegfried and Jonathan David, with Triad composers Riskind, Bryson, Henning, Stumpf and Turner
Horizons

Hariyu
Sarah Riskind
(b. 1987 - )

Agnus Dei
Karl Henning
(b. 1960 - )

Each and All
Thomas Stumpf
(b. 1950 - )

Suzanne Lis, soprano solo

O miei dolci animali
Charles Turner
(b. 1951 - )

Three Horizons
Kevin Siegfried
(b. 1969 - )

I. Strange Land
II. Club Icarus
III. Surfer’s Eulogy

David Harris, baritone
Amanda Sindel-Keswick, mezzo-soprano

Lacrimas
Julian Bryson
(b. 1980 - )

Sudie Marcuse, soprano

Alleluia
Jonathan David
(b. 1960 - )

Veni Sancte Spiritus
Carson Cooman
(b. 1982 - )

For our inaugural concert, Triad wanted to celebrate the city that gave us life, the home of the Muddy Water herself, Boston. Each of tonight’s composers have called Boston home for a significant
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<tr>
<th>Title</th>
<th>Composer</th>
<th>Birth (Death)</th>
<th>Date of Comp.</th>
<th>Lyricist/Source</th>
<th>Conductor</th>
<th>Season-Concert</th>
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<td>DADA N°15</td>
<td>Andor-Ardó, Daniel*</td>
<td>1974</td>
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<td>Aró, Zsuzsanna</td>
<td>carr, Hannah</td>
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<td>Pitter patter, pitter patter; and then</td>
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<td>1975</td>
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<td>Aró, Zsuzsanna</td>
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<td>1970</td>
<td>1999</td>
<td>Book of Common Prayer, The</td>
<td>Rentz, David</td>
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<td>Psalm I</td>
<td>Bah, Jason</td>
<td>1972</td>
<td>1999</td>
<td>Psalm 1 (Edition française de Louis Segond, 1910)</td>
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<td>Sarasvati: A Hymn to the Goddess</td>
<td>Banks, Eric</td>
<td>1969</td>
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<td>Big Veda, Mandala 1, 3:10-12</td>
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<td>1992</td>
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<td>1974-1978</td>
<td>2008</td>
<td>Disputed, Traditional Irish; O’Neill, Charles or Kearney, Feader</td>
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<td>1995</td>
<td>Blake, William</td>
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<td>Biggs, Hayes*</td>
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<td>Hopkins, Gerard Manley</td>
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<td>1957</td>
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<td>O Sappientia</td>
<td>Biggs, Hayes*</td>
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<td>1995</td>
<td>Anonymous, Latin antiphon, 5th century or older</td>
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<td>Wedding Motet: Tota pulchra es/let me</td>
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<td>Bird is Singing, A</td>
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<td>Brit, Colin*</td>
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<td>Millay, Edna St. Vincent; Wemke, Melissa</td>
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<td>Drip Dream</td>
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<td>In So Many Words</td>
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<td>Gorham, George</td>
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<td>My Kiss Is a Journey...</td>
<td>Carey, Christian</td>
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<td>Kalinch, Stephen John</td>
<td>Conley, Michael</td>
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<td>Briefly It Enters, and Briefly Speaks</td>
<td>Carey, Paul</td>
<td>1954</td>
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<td>Kalinch, Stephen John</td>
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<td>Shar Ki Ri</td>
<td>Clearfield, Andrea</td>
<td>1960</td>
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<td>Sullivan, Martha</td>
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APPENDIX III: DATABASE OF WORKS PERFORMED BY C4
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<tr>
<th>Title</th>
<th>Composer</th>
<th>Birth (Death)</th>
<th>Date of Comp.</th>
<th>Lyricist/Source</th>
<th>Conductor</th>
<th>Season-Concert</th>
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<tr>
<td>Agnus Dei (12.)</td>
<td>Coughlin, Brian</td>
<td>1973</td>
<td>Anonymous; Traditional Requiem Text</td>
<td>Samet, Rachel</td>
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<td>Confutatis (8.)</td>
<td>Coughlin, Brian</td>
<td>1973</td>
<td>Anonymous; Traditional Requiem Text</td>
<td>Samet, Rachel</td>
<td>07-3(Sparks)</td>
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<td>Des Iesae (2.)</td>
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<td>Anonymous; Traditional Requiem Text</td>
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<td>Inessimus (7.)</td>
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<td>1973</td>
<td>Anonymous; Traditional Requiem Text</td>
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<td>Lacrimosa (9.)</td>
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<td>Uber Scriptum (4.)</td>
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<td>1973</td>
<td>Anonymous; Traditional Requiem Text</td>
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<td>Lux Aeterna (13.)</td>
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<td>Anonymous; Traditional Requiem Text</td>
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<td>Offertorio (10.)</td>
<td>Coughlin, Brian</td>
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<td>Anonymous; Traditional Requiem Text</td>
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<td>Recordare (6.)</td>
<td>Coughlin, Brian</td>
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<td>Anonymous; Traditional Requiem Text</td>
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<td>Requiem Aeternam (1.)</td>
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<td>Anonymous; Traditional Requiem Text</td>
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<td>Requiem Aeternam (14.)</td>
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<td>Tuba Mirum (3.)</td>
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<td>Daglaryn/My Mountains</td>
<td>Crockett, Donald</td>
<td>1951-2008</td>
<td>Vincent, Katherine; Tuvan Folk Songs</td>
<td>Harris, David</td>
<td>06-1 (Separation)</td>
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<td>Hana/Blossom</td>
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<td>Issa</td>
<td>Siegel, Karen</td>
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<td>Issa</td>
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<td>Heaven (5.)</td>
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<td>Brooke, Rupert</td>
<td>Baum, Christopher</td>
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<td>Hounds of Spring, The</td>
<td>David, Jonathan*</td>
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<td>Swinburne, Algernon Charles (Atalanta in Calydon)</td>
<td>Harris, David</td>
<td>07-3(Sparks)</td>
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<td>How Sweet I Roamed</td>
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<td>Blake, William</td>
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<td>Lindsay, Vachel</td>
<td>Niemczyk, Benjamin</td>
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<td>Konnyek, Almak és Kovék (Tears, Apples and Stones), Vocalise for Somorja</td>
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<td>Alfred, Lord Tennyson</td>
<td>Rentz, David</td>
<td>04-2 (Water)</td>
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<td>Miserere Mysterium</td>
<td>David, Jonathan*</td>
<td>1965-2007</td>
<td>Anonymous; Medieval hymn</td>
<td>Cheah, Phillip</td>
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<td>Alfred, Lord Tennyson</td>
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<td>Frater Jacopone da Todi</td>
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<td>Omsby, Eric</td>
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<td>Anonymous</td>
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<td>Anonymous; Faber, Frederick W. (revised)</td>
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<td>Des Passos, John</td>
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<td>Song of Songs 2:1-3</td>
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<td>Dyrud, Torbjørn</td>
<td>1974-2004</td>
<td>Song of Songs 4:102-16</td>
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<td>Dyrud, Torbjørn</td>
<td>1974-2004</td>
<td>Song of Songs 8:6</td>
<td>Baum, Christopher</td>
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<td>Birth (Death)</td>
<td>Date of Comp</td>
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<td>Seven Line Supplication to Guru Rinpoche</td>
<td>Einhorn, Harry*</td>
<td>1986</td>
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<td>Drop, Drop, Slow Tears</td>
<td>Farrell, Neil</td>
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<td>1941</td>
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<td>O verbum Patris</td>
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<td>Last night’s rain (l.)</td>
<td>Frizzo, Carlo Vincetti</td>
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<td>I shall forget you presently, my dear (lll.)</td>
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<td>New by this moon, before this moon shall</td>
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<td>Money Is Your VuVuZela</td>
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<td>casino (2.)</td>
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<td>Anonymous; Roman Catholic Mass</td>
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<td>Gloria</td>
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<td>1924</td>
<td>1973</td>
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<td>Kyrie</td>
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<td>Trabant Mater</td>
<td>Hui, Jerry</td>
<td>1981</td>
<td>2006</td>
<td>Anonymous</td>
<td>Rentz, David</td>
<td>03-2 (Rainbows)</td>
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<td>They That Wait Upon the Lord</td>
<td>Hund, David*</td>
<td>1950</td>
<td></td>
<td>Isaiah 40:31</td>
<td>Sullivan, Martha</td>
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<td>Poro-Hechiri</td>
<td>Arab, Shin-ichiro</td>
<td>1943</td>
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<td>Anonymous; Traditional Sakhalin Anu (North Pacific, Japan, Russia)</td>
<td>Che, Jo</td>
<td>03-1 (Dead)</td>
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<td>Trista seda pricra (No. 2)</td>
<td>Joubert, John</td>
<td>1927</td>
<td>1958</td>
<td>Vulgarius, Eugenius</td>
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<td>Waiting for the Rain</td>
<td>Kay, Judith</td>
<td>1952</td>
<td>2002</td>
<td>Machtild of Magdeburg, translated by Hirshfield, Jane</td>
<td>Cheah, Phillip</td>
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<td>Effortlessly Love Flows (1.)</td>
<td>Kernis, Aaron Jay</td>
<td>1960</td>
<td>1999</td>
<td>Machtild of Magdeburg, translated by Hirshfield, Jane</td>
<td>Harris, David</td>
<td>7-1 (Ecstatic)</td>
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<td>How the Soul Speaks to God (2.)</td>
<td>Kernis, Aaron Jay</td>
<td>1960</td>
<td>1999</td>
<td>Machtild of Magdeburg, translated by Hirshfield, Jane</td>
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<td>I Cannot Dance, O Lord (3.)</td>
<td>Kernis, Aaron Jay</td>
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<td>Ever-Fixed Mark, An</td>
<td>Klenetsky, Jamie*</td>
<td>1984</td>
<td>2009</td>
<td>Shakespeare, William (Sonnet 116)</td>
<td>Lowe, Erica</td>
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<td>Title</td>
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<td>Birth (Death)</td>
<td>Date of Comp</td>
<td>Lyricist/Source</td>
<td>Conductor</td>
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<td>Woman Turns Herself into a Fish, The</td>
<td>McClelland, Robinson*</td>
<td>1976</td>
<td>2004</td>
<td>Roland, Eavan</td>
<td>Sullivan, Martha</td>
<td>7:1 (Epic)</td>
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<td>Dark Clouds Bring Waters</td>
<td>McClelland, William</td>
<td>1950</td>
<td>2000</td>
<td>Bunyan, John</td>
<td>Baum, Christopher</td>
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<td>Incantations</td>
<td>McGlynn, Michael, arr.</td>
<td>1964</td>
<td>1991</td>
<td>Donati, Bindo d’Alessio; Can brachi assai, 14th-century</td>
<td>Carr, Hannah</td>
<td>08:1 (Future)</td>
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<td>Dúlamán</td>
<td>McGlynn, Michael, arr.</td>
<td>1964</td>
<td>1995</td>
<td>Anonymous; Irish Folk Song</td>
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<td>Non avrà ma’ pieta/Quando con gran tempesta/Non vivam ultra</td>
<td>Mcloskey, Lassong D.</td>
<td>1964</td>
<td>1991</td>
<td>Dacca; Drezep, Josquin</td>
<td>Cheahl, Phillip</td>
<td>05:1 (Greatest)</td>
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<td>El Maleh Rachamim</td>
<td>Mei, Asia*</td>
<td>1983</td>
<td>2007</td>
<td>Anonymous; Hebrew prayers</td>
<td>Niemczyk, Benjamin</td>
<td>03:2 (Rainbows)</td>
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<td>Remember Eternity</td>
<td>Mei, Asia*</td>
<td>1983</td>
<td>2008</td>
<td>Wilson, Andrus D. S.</td>
<td>David, Jonathan</td>
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<td>New Year’s Day</td>
<td>Menton, Allen W.</td>
<td>1964</td>
<td>2009</td>
<td>Quinn, Justin (The Months)</td>
<td>Sullivan, Martha</td>
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<td>Ave Maria – Pater Noster</td>
<td>Michán, Carlos</td>
<td>1950</td>
<td>2010</td>
<td>Anonymous, Medieval Roman Catholic antiphon; Matthew 6:09-13</td>
<td>Baum, Christopher</td>
<td>06:2 (Unveiling)</td>
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<td>Jewish Storyteller/Dance/Dream</td>
<td>Monk, Meredith</td>
<td>1942</td>
<td>1988</td>
<td>None</td>
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<td>Panda Chant II</td>
<td>Monk, Meredith</td>
<td>1942</td>
<td>1991</td>
<td>Monk, Meredith; Ping Chong Rubinstein, Joseph</td>
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<td>Narciso</td>
<td>Moss, Ian*</td>
<td>1980</td>
<td>2003</td>
<td>Lorca, Federico Garcia</td>
<td>Baum, Christopher</td>
<td>02:1 (Confessions)</td>
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<td>She Didn’t Mean to Do It</td>
<td>Moss, Ian*</td>
<td>1980</td>
<td>2008</td>
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<td>Siegel, Karen</td>
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<td>This Living Hand</td>
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<td>2000</td>
<td>Keats, John</td>
<td>Rentz, David</td>
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<td>We Kindle This Fire This Day</td>
<td>Moss, Ian*</td>
<td>1980</td>
<td>2000</td>
<td>Rentz, David</td>
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<td>Moss, Ian David*</td>
<td>1980</td>
<td>2003</td>
<td>Lorca, Federico Garcia</td>
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<td>We Kindle This Fire This Day</td>
<td>Moss, Ian David*</td>
<td>1980</td>
<td>2003</td>
<td>Anonymous; Solstice Prayers</td>
<td>Siddat, Fahad</td>
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<td>Reichke Fragment</td>
<td>Mountford, Brian*</td>
<td>1964</td>
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<td>Townsend, Perry</td>
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<td>Lorem Ipsum</td>
<td>Nobles, Jordan</td>
<td>1969</td>
<td>2010</td>
<td>Cicero, De finibus bonorum et malorum</td>
<td>Siegel, Karen</td>
<td>06:2 (Unveiling)</td>
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<td>Ecstasies Above, The</td>
<td>O’Regan, Tarik</td>
<td>1978</td>
<td>2000</td>
<td>Koran; Poe, Edgar Allen (Israel)</td>
<td>Brown, Timothy</td>
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<td>Gratias tibi</td>
<td>O’Regan, Tarik</td>
<td>1978</td>
<td>2000</td>
<td>Augustine of Hippo</td>
<td>Baum, Christopher</td>
<td>06:1 (Separation)</td>
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<td>O vera digna hostia</td>
<td>O’Regan, Tarik</td>
<td>1978</td>
<td>2003</td>
<td>Anonymous</td>
<td>Brown, Timothy</td>
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<td>Herbst</td>
<td>Panetti, Ioan</td>
<td>1941</td>
<td>2009</td>
<td>Siegel, Karen</td>
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<td>Three Haiku</td>
<td>Park, Bora</td>
<td>1992</td>
<td>2008</td>
<td>Wright, Richard</td>
<td>Weismel, Melissa</td>
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<td>Odyssey and the Sirens</td>
<td>Phillip, H. Garrett</td>
<td>1941</td>
<td>1981</td>
<td>None</td>
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<td>Ave verum Corpus</td>
<td>Raminsh, Ian</td>
<td>1943</td>
<td>1973</td>
<td>Anonymous, 13th-century hymn</td>
<td>Moss, Ian</td>
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<td>All day I hear the noise of waters (XV.)</td>
<td>Randi, Bernard</td>
<td>1934</td>
<td>1991</td>
<td>Joyce, James</td>
<td>Baum, Christopher</td>
<td>05:1 (Greatest)</td>
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<td>Lean out of the window (XIX)</td>
<td>Randi, Bernard</td>
<td>1934</td>
<td>1991</td>
<td>Joyce, James</td>
<td>Baum, Christopher</td>
<td>05:1 (Greatest)</td>
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<td>My dove, my beautiful one (VII)</td>
<td>Randi, Bernard</td>
<td>1934</td>
<td>1991</td>
<td>Joyce, James</td>
<td>Baum, Christopher</td>
<td>05:1 (Greatest)</td>
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<td>O cool is the valley now (VII.)</td>
<td>Randi, Bernard</td>
<td>1934</td>
<td>1991</td>
<td>Joyce, James</td>
<td>Baum, Christopher</td>
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<td>Selections from Canti d’Amor (I, V, VI)</td>
<td>Randi, Bernard</td>
<td>1934</td>
<td>1991</td>
<td>James Joyce</td>
<td>McCoy, Sam</td>
<td>02:2 (Love)</td>
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<td>Silently she’s comin’ (IX)</td>
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<td>1934</td>
<td>1991</td>
<td>Joyce, James</td>
<td>Baum, Christopher</td>
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<td>Sleep now, O sleep now (XV)</td>
<td>Randi, Bernard</td>
<td>1934</td>
<td>1991</td>
<td>Joyce, James</td>
<td>Baum, Christopher</td>
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<td>This heart that flutters near my heart (X)</td>
<td>Randi, Bernard</td>
<td>1934</td>
<td>1991</td>
<td>Joyce, James</td>
<td>Baum, Christopher</td>
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<td>twilight turns from amethyst, The (III.)</td>
<td>Randi, Bernard</td>
<td>1934</td>
<td>1991</td>
<td>Joyce, James</td>
<td>Baum, Christopher</td>
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<td>Welladay! Welladay! (VII.)</td>
<td>Randi, Bernard</td>
<td>1934</td>
<td>1991</td>
<td>Joyce, James</td>
<td>Baum, Christopher</td>
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<td>Balada interior</td>
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<td>1978</td>
<td>1999</td>
<td>Lorca, Federico Garcia</td>
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<td>Devastation</td>
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<td>2000</td>
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<td>Displaced</td>
<td>Rauschenfels, Malina*</td>
<td>1978</td>
<td>2010</td>
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<td>Andor, Daniel</td>
<td>05:3 (Dreams)</td>
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<td>Eine Kleine Morning Music</td>
<td>Rauschenfels, Malina*</td>
<td>1978</td>
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<td>Elevation (III.)</td>
<td>Rauschenfels, Malina*</td>
<td>1978</td>
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<td>Baudelaire, Charles</td>
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<td>Le Muse malade (III.)</td>
<td>Rauschenfels, Malina*</td>
<td>1978</td>
<td>2007</td>
<td>Baudelaire, Charles</td>
<td>None</td>
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<td>Raindrop Diaries</td>
<td>Rauschenfels, Malina*</td>
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<td>Rents, David</td>
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<td>Sea Shanty</td>
<td>Rauschenfels, Malina*</td>
<td>1978</td>
<td>2007</td>
<td>Anonymous; Brei Yvane (Bulgarian Women’s Choir)</td>
<td>Niemczyk, Benjamin</td>
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<td>Die erste Elfe</td>
<td>Rautavaara, Einojouhani</td>
<td>1928</td>
<td>1993</td>
<td>Kilde, Rainer Maria</td>
<td>Harris, David</td>
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<td>Die erste Elfe</td>
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<td>Kilde, Rainer Maria</td>
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<td>Bars du gør over markema</td>
<td>Reheqvist, Karen</td>
<td>1957</td>
<td>1995</td>
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<td>Brown, Timothy</td>
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<td>As long as I Live</td>
<td>Rentz, David*</td>
<td>1977</td>
<td>2009</td>
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<td>Baum, Christopher</td>
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<td>be of love(a little)</td>
<td>Rentz, David*</td>
<td>1977</td>
<td>2007</td>
<td>Cummings, E. E.</td>
<td>Baum, Christopher</td>
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<td>Cheahl, Phillip</td>
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<td>Rentz, David*</td>
<td>1977</td>
<td>2009</td>
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<td>04:3 (American)</td>
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<td>I shall keep singing!</td>
<td>Rentz, David*</td>
<td>1977</td>
<td>2009</td>
<td>Dickinson, Emily</td>
<td>Brown, Timothy</td>
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<td>if I love You</td>
<td>Rentz, David*</td>
<td>1977</td>
<td>2007</td>
<td>Cummings, E. E.</td>
<td>Baum, Christopher</td>
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<td>if I love You</td>
<td>Rentz, David*</td>
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<td>2007</td>
<td>Cummings, E. E.</td>
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<td>Tomorrow</td>
<td>Rentz, David*</td>
<td>1977</td>
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<td>Mackay, John Henry; Rentz, David, trans.</td>
<td>Baum, Christopher</td>
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<td>Title</td>
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<td>Birth (Death)</td>
<td>Date of Comp.</td>
<td>Lyricist/Source</td>
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<td>Amid the Scent of Absinthe and Moringa</td>
<td>Rommereim, John</td>
<td>1959</td>
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<td>Neumczyk, Benjamin</td>
<td>01-1 (Debut)</td>
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<td>Ca' the Yowes</td>
<td>Rubize, Eddie*</td>
<td>1975</td>
<td></td>
<td>Moss, Ian</td>
<td>01-1 (Debut)</td>
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<td>Instrumental</td>
<td>Rubize, Eddie*</td>
<td>1975</td>
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<td>None</td>
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<td>Psalm 8</td>
<td>Rubize, Eddie*</td>
<td>1975</td>
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<td>Psalm 8</td>
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<td>How She Went to Ireland</td>
<td>Rubinstein, Joseph*</td>
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<td>Hardy, Thomas</td>
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<td>05-1 (Greatest)</td>
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<td>Autumn Day (I)</td>
<td>Rubinstein, Joseph N.*</td>
<td>1986</td>
<td>2011</td>
<td>Elke, Rainer Maria; Kninnell, Galway and Liebmann, Hannah, trans.</td>
<td>Baum, Christopher</td>
<td>06-3 (Eden)</td>
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<td>How She Went to Ireland</td>
<td>Rubinstein, Joseph N.*</td>
<td>1986</td>
<td>2011</td>
<td>Dickinson, Emily</td>
<td>Baum, Christopher</td>
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<td>Prologue: A Man Said to the Universe</td>
<td>Rubinstein, Joseph N.*</td>
<td>1986</td>
<td>2010</td>
<td>Crane, Stephen</td>
<td>Siegel, Karen</td>
<td>05-3 (Dreams)</td>
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<td>Summer Love Song, A (IV.)</td>
<td>Rubinstein, Joseph N.*</td>
<td>1986</td>
<td>2011</td>
<td>Giovanni, Nikki</td>
<td>Baum, Christopher</td>
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<td>Wash of Cold River (III.)</td>
<td>Rubinstein, Joseph N.*</td>
<td>1986</td>
<td>2011</td>
<td>H. D.</td>
<td>Baum, Christopher</td>
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<td>Without Words</td>
<td>Ruo, Huang</td>
<td>1976</td>
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<td>Li Hou Zhu</td>
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<td>1976</td>
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<td>in rainbows</td>
<td>Rusterholz, Tim*</td>
<td>1982</td>
<td>2007</td>
<td>None</td>
<td>McCoy, Sam</td>
<td>03-2 (Rainbows)</td>
</tr>
<tr>
<td>What's wrong with capitalism these days</td>
<td>Rusterholz, Tim*</td>
<td>1982</td>
<td>2008</td>
<td>None</td>
<td>None</td>
<td>03-3 (MKS)</td>
</tr>
<tr>
<td>in time of</td>
<td>Sametz, Steven</td>
<td>1954</td>
<td>1995</td>
<td>Cummings, E. E.</td>
<td>McCoy, Sam</td>
<td>02-2 (Love)</td>
</tr>
<tr>
<td>Byzter Hill</td>
<td>Sander, Mitchell, arr.; O'Connor, Todd, adapt.</td>
<td></td>
<td></td>
<td>Anonymous; English Folk Song</td>
<td>Cheah, Phillip</td>
<td>03-1 (Dead)</td>
</tr>
<tr>
<td>Es ist ein Ros entsprungen</td>
<td>Sandström, Jan</td>
<td>1954</td>
<td>1995</td>
<td>Anonymous; Traditional German; Baker, Theodore, trans.</td>
<td>David, Jonathan</td>
<td>03-1 (Dead)</td>
</tr>
<tr>
<td>To see a World</td>
<td>Sandström, Sven-David</td>
<td>1942</td>
<td></td>
<td>Blake, William</td>
<td>Wozniak, Melissa</td>
<td>08-1 (Future)</td>
</tr>
<tr>
<td>Musicians Wreste Everywhere (3.)</td>
<td>Saylor, Bruce</td>
<td>1946</td>
<td></td>
<td>Dickinson, Emily</td>
<td>Conley, Michael</td>
<td>09-3 (Upward)</td>
</tr>
<tr>
<td>Put Up My Lute (2.)</td>
<td>Saylor, Bruce</td>
<td>1946</td>
<td></td>
<td>Dickinson, Emily</td>
<td>Conley, Michael</td>
<td>09-3 (Upward)</td>
</tr>
<tr>
<td>There Came a Wind Like a Bugle (1.)</td>
<td>Saylor, Bruce</td>
<td>1946</td>
<td></td>
<td>Dickinson, Emily</td>
<td>Conley, Michael</td>
<td>09-3 (Upward)</td>
</tr>
<tr>
<td>Caerphilly</td>
<td>Sheppard, Bettina*</td>
<td>1962</td>
<td></td>
<td>Anonymous; Traditional Welsh Folksongs</td>
<td>Sullivan, Martha</td>
<td>09-1 (Heritage)</td>
</tr>
<tr>
<td>Day the Sauers Came, The</td>
<td>Sheppard, Bettina*</td>
<td>1961</td>
<td></td>
<td>Gaiman, Neil</td>
<td>Siegel, Karen</td>
<td>10-1 (5 on 1)</td>
</tr>
<tr>
<td>Love is Anterior to Life</td>
<td>Sheppard, Bettina*</td>
<td>1964</td>
<td></td>
<td>Dickinson, Emily</td>
<td>Wozniak, Melissa</td>
<td>08-2 (Uncaged)</td>
</tr>
<tr>
<td>Hymn to Aethon, The Bird-Headed, the Many Taloned</td>
<td>Siadat, Fahad*</td>
<td>1982</td>
<td></td>
<td>Psutis, High Priest of the Aethonarians, excerpts</td>
<td>Janiszewski, Billy</td>
<td>10-3 (10)</td>
</tr>
<tr>
<td>Nő soû náda (1.)</td>
<td>Siadat, Fahad*</td>
<td>1982</td>
<td></td>
<td>Pessoa, Fernando</td>
<td>Brown, Timothy</td>
<td>08-2 (Uncaged)</td>
</tr>
<tr>
<td>Nő soû náda (1.)</td>
<td>Siadat, Fahad*</td>
<td>1982</td>
<td></td>
<td>Pessoa, Fernando</td>
<td>Brown, Timothy</td>
<td>08-3 (released)</td>
</tr>
<tr>
<td>Nasare Para O Conquistar (2.)</td>
<td>Siadat, Fahad*</td>
<td>1982</td>
<td></td>
<td>Pessoa, Fernando</td>
<td>Brown, Timothy</td>
<td>08-2 (Uncaged)</td>
</tr>
<tr>
<td>Nasare Para O Conquistar (2.)</td>
<td>Siadat, Fahad*</td>
<td>1982</td>
<td></td>
<td>Pessoa, Fernando</td>
<td>Brown, Timothy</td>
<td>08-3 (Released)</td>
</tr>
<tr>
<td>O Magnificat Mysterium</td>
<td>Siadat, Fahad*</td>
<td>1982</td>
<td></td>
<td>Anonymous</td>
<td>Britt, Colin</td>
<td>09-3 (Upward)</td>
</tr>
<tr>
<td>Confessions from the Blogosphere</td>
<td>Siegel, Karen*</td>
<td>1980</td>
<td>2006</td>
<td>Various</td>
<td>Cheah, Phillip</td>
<td>02-1 (Confessions)</td>
</tr>
<tr>
<td>Hellgate Beach</td>
<td>Siegel, Karen*</td>
<td>1980</td>
<td>2008</td>
<td>Siegel, Karen</td>
<td>Rentz, David</td>
<td>03-3 (HKS)</td>
</tr>
<tr>
<td>How She Could Not Drive</td>
<td>Siegel, Karen*</td>
<td>1980</td>
<td></td>
<td>Davis, Lydia (How She Could Not Drive from Varieties of Disturbance)</td>
<td>Brown, Timothy</td>
<td>10-3 (10)</td>
</tr>
<tr>
<td>Impermanence</td>
<td>Siegel, Karen*</td>
<td>1980</td>
<td></td>
<td>Shapiro, Rochelle Jewett (The fireflies have barely winked their neon green); Jonah 2:04-10, Siegel, Karen, trans., adapt.</td>
<td>Carr, Hannah</td>
<td>07-3(sparks)</td>
</tr>
<tr>
<td>Lullaby (No 2)</td>
<td>Siegel, Karen*</td>
<td>1980</td>
<td></td>
<td>Siegel, Karen</td>
<td>Andor, Daniel</td>
<td>07-2(Words)</td>
</tr>
<tr>
<td>Nomenclator Zoologicus</td>
<td>Siegel, Karen*</td>
<td>1980</td>
<td>2007</td>
<td></td>
<td>McCoy, Sam</td>
<td>03-1 (Dead)</td>
</tr>
<tr>
<td>Obsessions from the Blogosphere</td>
<td>Siegel, Karen*</td>
<td>1980</td>
<td>2006</td>
<td>Various</td>
<td>Rentz, David</td>
<td>05-1 (Greatest)</td>
</tr>
<tr>
<td>Obsessions from the Twittersphere</td>
<td>Siegel, Karen*</td>
<td>1980</td>
<td>2009</td>
<td>Various</td>
<td>Rentz, David</td>
<td>05-1 (Greatest)</td>
</tr>
<tr>
<td>Perfect Gift, The</td>
<td>Siegel, Karen*</td>
<td>1980</td>
<td>2007</td>
<td>Siegel, Karen</td>
<td>Baum, Christopher</td>
<td>02-3 (Love)</td>
</tr>
<tr>
<td>Play (No 1)</td>
<td>Siegel, Karen*</td>
<td>1980</td>
<td></td>
<td>Siegel, Karen</td>
<td>Andor, Daniel</td>
<td>07-2(Words)</td>
</tr>
<tr>
<td>Saguaro</td>
<td>Siegel, Karen*</td>
<td>1980</td>
<td></td>
<td>Siegel, Karen</td>
<td>Harris, David</td>
<td>08-1 (Future)</td>
</tr>
<tr>
<td>Saguaro</td>
<td>Siegel, Karen*</td>
<td>1980</td>
<td></td>
<td>Siegel, Karen</td>
<td>Harris, David</td>
<td>08-3 (Released)</td>
</tr>
<tr>
<td>Shirine Shira</td>
<td>Siegel, Karen*</td>
<td>1980</td>
<td></td>
<td>Kekhah Dodi; Sabbath prayer book; Isaiah 62:5; Psalm 96:11; Daily liturgy (prayerbook)</td>
<td>Andor-Ardó, Daniel</td>
<td>09-1 (Heritage)</td>
</tr>
<tr>
<td>Signifying Nothing</td>
<td>Siegel, Karen*</td>
<td>1980</td>
<td>2009</td>
<td>Shakespeare, William</td>
<td>Rentz, David</td>
<td>05-2 (Shakespeare)</td>
</tr>
<tr>
<td>Sleip (No 1)</td>
<td>Siegel, Karen*</td>
<td>1980</td>
<td></td>
<td>Siegel, Karen</td>
<td>Andor, Daniel</td>
<td>07-2(Words)</td>
</tr>
<tr>
<td>Sponge Squeezed Dry</td>
<td>Siegel, Karen*</td>
<td>1980</td>
<td>2007</td>
<td>Siegel, Karen</td>
<td>Baum, Christopher</td>
<td>02-3 (Rainbows)</td>
</tr>
<tr>
<td>Vit ancora la mousse, quel plaisir!</td>
<td>Siegel, Karen*</td>
<td>1980</td>
<td>2010</td>
<td>Anonymous; 15th-century chansons</td>
<td>Sullivan, Martha</td>
<td>06-1 (Separation)</td>
</tr>
<tr>
<td>Wildlife Spotting</td>
<td>Siegel, Karen*</td>
<td>1980</td>
<td>2009</td>
<td>Siegel, Karen</td>
<td>None</td>
<td>04-3 (American)</td>
</tr>
<tr>
<td>Yellow is the Color of Ribbons</td>
<td>Siegel, Karen*</td>
<td>1980</td>
<td>2008</td>
<td>Siegel, Karen</td>
<td>Cheah, Phillip</td>
<td>04-1 (Guns)</td>
</tr>
<tr>
<td>Title</td>
<td>Composer</td>
<td>Birth (Death)</td>
<td>Date of Comp.</td>
<td>Lyricist/Source</td>
<td>Conductor</td>
<td>Season-Concert</td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>-----------------------------------</td>
<td>---------------</td>
<td>---------------</td>
<td>-----------------</td>
<td>-----------</td>
<td>----------------</td>
</tr>
<tr>
<td>Spring Dreams</td>
<td>Yi, Chen</td>
<td>1951</td>
<td></td>
<td></td>
<td>Brown, Timothy</td>
<td>08-1 (Future)</td>
</tr>
<tr>
<td>Wild Grass (III)</td>
<td>Yi, Chen</td>
<td>1953</td>
<td>1995</td>
<td>Bai Ju-yi</td>
<td>Cheah, Phillip</td>
<td>03-2 (Rainbows)</td>
</tr>
<tr>
<td>Written on a Rainy Night (II)</td>
<td>Yi, Chen</td>
<td>1953</td>
<td>1995</td>
<td>Li Shang-Yin</td>
<td>Cheah, Phillip</td>
<td>03-2 (Rainbows)</td>
</tr>
<tr>
<td>No program was available for the opening concert of Season 7.</td>
<td>* denotes C4 Composer/Member</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## APPENDIX IV: DATABASE OF WORKS PERFORMED IN TRIAD’S INAUGURAL CONCERT

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Birth (Death)</th>
<th>Date of Comp.</th>
<th>Lyricist/Source</th>
<th>Conductor</th>
<th>Season-Concert</th>
<th>From…</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hariyu</td>
<td>Riskind, Sarah*</td>
<td>1987</td>
<td>2010</td>
<td>Psalm 100:1-5</td>
<td>Henning, Karl</td>
<td>1-1 (Horizons)</td>
<td></td>
</tr>
<tr>
<td>Agnus Dei</td>
<td>Henning, Karl*</td>
<td>1960</td>
<td>2014</td>
<td>Traditional Mass</td>
<td>Harris, David</td>
<td>1-1 (Horizons)</td>
<td></td>
</tr>
<tr>
<td>Each and All</td>
<td>Stumpf, Thomas*</td>
<td>1950</td>
<td>2012</td>
<td>Emerson, Ralph Waldo</td>
<td>Harris, David</td>
<td>1-1 (Horizons)</td>
<td></td>
</tr>
<tr>
<td>O miei dolci animali</td>
<td>Turner, Charles*</td>
<td>1951</td>
<td>2013</td>
<td>Quasimodo, Salvatore</td>
<td>Stumpf, Thomas</td>
<td>1-1 (Horizons)</td>
<td></td>
</tr>
<tr>
<td>Strange Land (I.)</td>
<td>Siegfried, Kevin</td>
<td>1969</td>
<td>2010</td>
<td>Hearon, Todd</td>
<td>Harris, David</td>
<td>1-1 (Horizons)</td>
<td>Three Horizons</td>
</tr>
<tr>
<td>Club Icarus (II.)</td>
<td>Siegfried, Kevin</td>
<td>1969</td>
<td>2010</td>
<td>Miller, Matt</td>
<td>Harris, David</td>
<td>1-1 (Horizons)</td>
<td>Three Horizons</td>
</tr>
<tr>
<td>Surfer’s Eulogy (III.)</td>
<td>Siegfried, Kevin</td>
<td>1969</td>
<td>2010</td>
<td>Sneeden, Ralph</td>
<td>Bryson, Julian</td>
<td>1-1 (Horizons)</td>
<td>Three Horizons</td>
</tr>
<tr>
<td>Lacrimas</td>
<td>Bryson, Julian*</td>
<td>1980</td>
<td>2004</td>
<td>St. Augustine of Hippo; Psalm 126:5</td>
<td>Gouin, Normand</td>
<td>1-1 (Horizons)</td>
<td></td>
</tr>
<tr>
<td>Alleluia</td>
<td>David, Jonathan</td>
<td>1960</td>
<td>2003</td>
<td></td>
<td>Stumpf, Thomas</td>
<td>1-1 (Horizons)</td>
<td></td>
</tr>
<tr>
<td>Veni Sancte Spiritus</td>
<td>Cooman, Carson</td>
<td>1982</td>
<td>2011</td>
<td>Traditional Sequence</td>
<td>Riskind, Sarah</td>
<td>1-1 (Horizons)</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX V: CONCERT CYCLE TITLES, LOCATIONS, AND DATES

(1-1) Debut
  • Friday, June 9, 2006
    o Norwegian Seamen's Church, 317 East 52nd Street, New York, NY

(2-1) Confessions
  • 8:00 PM, Friday, January 26, 2007
    o Norwegian Seamen's Church

(2-2) a concert about Love
  • 8:00 PM, Friday, June 15, 2007
    o Norwegian Seamen's Church

(3-1) Not Dead Yet
  • Saturday, November 17, 2007
    o St. Joseph's Church, New York, NY

(3-2) Under Rainbows
  • 8:00 PM, Saturday, February 23, 2008
    o Norwegian Seamen's Church

(3-3) “Hit It”
  • 8:00 PM, Saturday, June 7, 2008
    o St. Joseph's Church

(4-1) Brazen Guns and Gentle Doves
  • 8:00 PM, Saturday, November 22, 2008
    o St. Joseph's Church

(4-2) Water Music
  • 8:00 PM, Thursday, February 26, 2009
    o St. Mary's Episcopal Church, 521 W. 126th St., New York, NY
  • 8:00 PM, Saturday, February 28, 2009
    o The Church of Saint Luke in the Fields, 487 Hudson Street, New York, NY
(4-3) American Voices

- 8:00 PM, Thursday, June 4, 2009
  - Church for All Nations, Midtown, 417 W. 57th Street, New York, NY
- 8:00 PM, Saturday, June 6, 2009
  - St. Mary's Episcopal Church

(5-1) Greatest and Latest

- 8:00 PM, Thursday, November 19, 2009
  - Holy Trinity Lutheran Church, 3 W 65th Street, New York, NY
- 8:00 PM, Saturday, November 21, 2009
  - The Church of Saint Luke in the Fields

(5-2) Sound and Fury: New Shakespeare Settings

- 8:00 PM, Thursday, February 25, 2010
  - Church for All Nations
- 8:00 PM, Saturday, February 27, 2010
  - St. Ignatius of Antioch Episcopal Church; 552 West End Avenue, New York, NY

(5-3) Savage Dreams: music for chorus and electronic media

- 4:00 PM, Saturday, May 14, 2010
  - The Rockefeller University, Caspary Auditorium, 1230 York Avenue at East 66th Street, New York, NY

(6-1) Separation Anxiety

- 8:00 PM, Thursday, November 18, 2010
  - St. Ignatius of Antioch Episcopal Church
- 8:00 PM, Saturday, November 20, 2010
  - The Church of Saint Luke in the Fields

(6-2) Unveiling: the C4 commissioning competition winners

(First Commissioning Competition Performance)

- Thursday, March 3, 2011
  - St. Ignatius of Antioch Episcopal Church
- Saturday, March 5, 2011
  - The Church of Saint Luke in the Fields
(6-3) one foot in eden: music of nature and the seasons

- Thursday, June 2, 2011
  o Church for All Nations
- Saturday, June 4, 2011
  o Norwegian Seamen's Church

(7-1) Ecstatic

- 8:00 PM, Thursday, November 17, 2011
  o Holy Trinity Lutheran Church
- 8:00 PM, Saturday, November 19, 2011
  o Church of Saint Luke in the Fields

(7-2) a loss for words: An Evening of New Choral Music on Alternative Texts

- 8:00 PM, Thursday, March 1, 2012
  o The Church of Saint Luke in the Fields
- 8:00 PM, Saturday, March 3, 2012
  o Tenri Cultural Institute, 43 West 13th Street, New York, NY

(7-3) sparks fly: Fireworks Ensemble and C4: an evening of world premieres for voices and amplified chamber band

(Collaboration with The Fireworks Ensemble)

- 7:30 PM, Wednesday, May 30, 2012
  o (Le) Poisson Rouge, 158 Bleecker Street, New York, NY
- 8:00 PM, Saturday, June 2, 2012
  o The Theater at MMAC, 248 West 60th Street, New York, NY

(8-1) Music for People Who Like the Future

- 8:00 PM, Friday, November 16, 2012
  o The Church of Saint Luke in the Fields
- 8:00 PM, Saturday, November 17, 2012
  o Mary Flagler Cary Hall at The DiMenna Center for Classical Music, 450 West 37th Street, New York, NY
(8-2) **LIVE in Concert and... UnCaged**

- 8:00 PM, Thursday, February 28, 2013
  - The Church of Saint Luke in the Fields
- 8:00 PM, Saturday, March 2, 2013
  - Engelman Recital Hall, Baruch College, East 25th Street between Lexington and 3rd Avenues, New York, NY

(8-3) **Released**

- 8:00 PM, Thursday, May 16, 2013
  - Special guest, Mata and Contemporaneous
  - Galapagos Art Space, 16 Main Street (Dumbo), Brooklyn, NY
- 4:00 PM, Sunday, June 9, 2013
  - Special Guest, Sigma Alpha Iota-NYAC
  - Church for All Nations
- 8:00 PM, Tuesday, June 11, 2013
  - CD Release Concert
  - Saint Peter’s Church, 619 Lexington Avenue, New York, NY

(9-1) **Heritage: Exploring Folk Traditions and Influences: An Evening of Contemporary Choral Music**

(Collaboration with Ensemble Dance, Pilar Castro-Kiltz, Director)

- 8:00 PM, Thursday, November 21, 2013
  - Church of the Transfiguration
- 8:00 PM, Saturday, November 23, 2013
  - Duffy Performance Space at Mark Morris Dance Center

(9-2) **C4x4: New Music for Chorus with String Quartet**

(Collaboration with The Canite Quartet)

- 8:00 PM, Thursday, March 6, 2014
  - The Meeting Room at Judson Memorial Church, 55 Washington Square South, Manhattan, New York, NY
- 8:00 PM, Saturday, March 8, 2014
  - Issue Project Room, 22 Boerum Place (at Livingston Street), Brooklyn, New York, NY
(9-3) Upward: An Evening of New Choral Music Exploring the Spiritual

- 8:00 PM, Thursday, May 29, 2014
  - Engelman Recital Hall
- 8:00 PM, Saturday, May 31, 2014
  - The Church of Saint Luke in the Fields

(10-1) 1 on 1: Music for Solo Instruments and Choir

- 8:00 PM, Thursday, November 13, 2014
  - Galapagos Art Space
- 8:00 PM, Saturday, November 15, 2014
  - The Church of Saint Luke in the Fields

(10-2) 4 C4: Works Written for C4: Featuring New Works from the C4 Composer

Commissioning Competition

(Second Commissioning Competition Performance)

- Thursday, March 5, 2015
  - Church of the Transfiguration
- Saturday, March 7, 2015
  - Leonard Nimoy Thalia, Symphony Space; 2537 Broadway, New York, NY

(10-3) 10: The Final Concerts of Our "By the Numbers" Season: Works that Resonate with Themes from C4’s First 10 Years Presenting Outstanding New Choral Music

- 8:00 PM, Thursday, June 4, 2015
  - The Church of Saint Luke in the Fields
- 8:00 PM, Saturday, June 6, 2015
  - Engelman Recital Hall
APPENDIX VI: COMPLETE LIST OF C4 MEMBERS

Amy Jisun Ahn
Daniel Andor-Ardó
Charlotte Barnett
Amy Bartram
Christopher Baum*
Timothy Beck
Maya Ben-Meir
Judith Berkson
Hayes Biggs
James Bilodeau
Colin Britt
Johanna Bronk
Timothy Brown
Danielle Buonaiuto
Kris Burke
Melissa Bybee
Hannah Carr
Jonas Cartano
Manuel Castellano Muñoz
Patrick Castillo
Natalie Chamat
Phillip Cheah*
Joy Chia*
Shinok Chung
Steve Cohen
Brooke Collins
Michael Conley
Kelly Crandall
Abbe Dalton
Jonathan David*
Elizabeth Derham
Karen Devine
Jeffrey DiLucca
Juliane Dowell
Rachel Dowell
Harry Einhorn
Reena Esmail
Joshua Feltman
Sally Fenley
Eloise Flood
Franny Geller*
Karen Goldfeder
Tina Goldstein
Mimi Goodman
Nate Graham
Chantelle Grant
Katherine Gressel
Mario Gullo
Liz Hannah
Mary Harder
David Harris
JoAnne Harris
Monika Heidemann*
Bill Heigen
Billy Janiszewski
Karl Michael Johnson
Kelly Jordan
Magdalen Kadel
Marisa Karchin
Amanda Keil
Jamie Klenetsky Fay
Tatiana Kochkareva
Erica Lamp
Rachel Langsang
Steve Lanser
Margaret Lasczczak
Adria LeBoeuf
Anna Levenstein
Leslie Lopez
Erica Lowe
Jessica Luck
Edwina Lui
Jeremy Lydic
Andrew Maggio
Elizabeth Marker
Naoko Masui
Robinson McClellan
Sam McCoy*
Asia Meirovich
Ian David Moss*
Shira Moss
Brian Mountford
Benjamin Niemczyk*
Andrew Ormsmon
Taeko Ota
Mavis Pan
Christine Papania
Azella Perryman
Alexandra Porter
Brittany Prelogar
Emily Quant
Katie Rasmussen
Malina Rauschenfels
Joe Redd
David Rentz*
Ellen K. Rentz
Jason Rosenberg
Eddie Rubeiz*
Joseph Rubinstein
Lorena Ruiz
Tim Rusterholz
Rachel Samet
Suzanne Schwing
Jonathan Scott
Cecilia Seiter
June Severino Feldman
Bettina Sheppard
Tyler Shubert
Fahad Siadat
Karen Siegel*
Laura Siegel
Deborah Skydell
Christian Smythe
Anders Steinwall
Eileen Stevens
Kristina Sturk Steinwall
Meg Collins Stoop
Susanna Su
Martha Sullivan
Joy Tamayo
Christopher Thompson
Perry Townsend
Dan Whitener
Lisa Whitson-Burns
Nate Widelitz
Melissa Wozniak
George Wright
Jieun Yang

* Denotes founding member of the collective
APPENDIX VII: LIST OF TRIAD’S FOUNDING MEMBERS

Julian Bryson
Emma Daniels
Benjamin Feldman
Normand Gouin
David Harris
Karl Henning
Robert Henry
Jossie Ivanov
Suzanne Lis
Sudie Marcuse
Shayda Naficy
Sarah Riskind
Jake Robertson
Amanda Sindel-Keswick
Thomas Stumpf
Charles Turner
Ashley Winning
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VITA

Place of Birth
Knoxville, TN

Education
University of Tennessee, Knoxville, TN (2003-2004)
Master of Music, Concentration in Choral Conducting
Hamilton Scholar

University of Tennessee, Knoxville, TN (1998-2002)
Bachelor of Music Composition
Bicentennial, National Merit, and Presser Scholar

Professional Experience
Curry College, Milton, MA (2014-Current)
Assistant Professor of Fine Arts

University of Kentucky (2011-2014)
Teaching Assistant and Accompanist for the Choral Department
Assistant Director of the Chorale, Men’s Chorus, and Choristers
Private Conducting Instructor

Randolph School, Huntsville, AL (2005-2011)
Music Teacher and Choir Director

Carlisle School, Martinsville, VA (2004-2005)
Music Teacher and Choir Director

Freelance Musician
Founding Member, Triad: Boston’s Choral Collective (2014-Current)
Accompanist, Alabama and Kentucky All-State Choirs, multiple choirs (2008-2012)
Lead Accompanist, Huntsville Community Chorus Association, Huntsville, AL (2006-2011)

Significant Scholastic and Professional Honors
Selected Commissions

- *Clarion Call*, Florida Vocal Association All-State Men’s Choir and Concert Band, Tampa, FL (2015)
- *Minstrel Boy*, University of Kentucky Men’s Chorus, Spring Concert, Lexington, KY (2014)
- *Scene from the Student Prince*, University of Kentucky Men’s Chorus, National Collegiate Choral Organization, Charleston, SC (2013)
Winner, American Choral Directors Association Raymond F. Brock Student Composition Contest, *Redemption Mass* for choir, winds, and percussion, premiered ACDA National Convention, Dallas, TX

University Fellow and Daniel R. Reedy Quality Achievement Fellowship Winner, University of Kentucky (2011)

Composer, *Lacrimas*, chosen to be premiered, University of Alabama in Huntsville New Music Festival (2011)

Winner, multiple first place awards for the composition, *pressing instincts for three mallet percussionists* from the College Music Society Southern Regional Chapter, the Southeastern Composers’ League, and the Christian Fellowship of Art Music Composers (2001)

Julian David Bryson

Student Signature