

## Preface

The concept for this volume came from Fred Miller. For many years, during his deanship of the DePaul University School of Music, he and his able staff conducted Management Workshops for Music Executives in Higher Education, which still continue. Over the years many of those recently appointed, those changing responsibilities, and those considering administration participated in these workshops. The topics discussed in the chapters presented here represent a similar set of areas of responsibility that participants found useful as they experienced the challenges of being a music executive.

Since most, if not all, music executives come from the faculty and often have little or no background in administration, these chapters are intended to share the extensive experience of the authors in these areas in order to assist in the successful administration of a music unit. No matter what one's title—dean, director, chair, or head—and regardless of the size of the institution, the same responsibilities must be addressed. The information provided is intended to be straightforward, clear, and practical so as to provide tested guidance for administrators.

When Fred's health made realization of this book more difficult, he approached us to join him as editors. After his untimely passing, this project became dedicated to a friend and colleague in remembrance of his highly respected career as a leader in the profession. In his presentations Fred often quoted George Keller, who said: "Good administrators see that things get done right; good managers see that the right things get done." Knowing how and when to be both truly describes his administrative career, and we hope that this publication will be helpful to those who are pursuing or considering a position of leadership in the field.

We are greatly indebted to the authors represented by these chapters. Each gave freely of their time and expertise to address these topics. Several were colleagues of Fred's and were pleased to take part when he asked them to contribute to this undertaking. All realized that the size and missions of music units throughout the United States vary considerably, and as such they tried to present approaches that can be considered and adopted by music executives in units of all sizes, from two-year colleges to comprehensive universities. We know that there are publications regarding general administration, as well as articles and presentations that discuss the various aspects of being a music executive, but to our knowledge no one source presents this comprehensive an overview for this constituency. Therefore, all were aware of the challenge of writing on such topics so as not to duplicate but rather to reinforce and expand on what is already available.

The intended advantage of this publication is that it brings together these various themes into one volume. Thanks to the flexibility of electronic publishing, the chapters can be accessed in total or individually. Thus, a music executive can seek out specific advice in the areas for which they are responsible.

We appreciate the willingness of the College Music Society to publish this work as one of its many services to its members and the profession. Many among its membership are involved with some aspect of music administration, and others will be called upon in the future. For this reason CMS has had a task force on administration that serves as a resource for the membership in exploring the responsibilities faced by the music executive. This publication aims, then, to further support the mission of this task force.

We are particularly indebted to Lori Seitz Rider for her professional assistance in providing the final editing and formatting of these submissions, bringing them into a

complementary whole. Her patience and dedication to seeing this task to completion was indeed a service to the field and to all who will benefit from this publication.

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