

*Harmony*TM

FORUM OF THE SYMPHONY ORCHESTRA INSTITUTE
NUMBER 7 • OCTOBER 1998

Many Thanks to Many People



To subscribe to *Harmony* or provide support to the Institute, contact:

Symphony Orchestra Institute

1618 Orrington Avenue, Suite 318

Evanston, IL 60201

Tel: 847.475.5001 Fax: 847.475.2460

e-mail: information@soi.org

www.soi.org

Many Thanks to Many People

The Symphony Orchestra Institute was activated in the fall of 1995 as a catalyst for organizational change within the community of North American symphony orchestra organizations. The Institute was a new resident moving into a long-established and tightly bounded community; we were greeted with caution. As we pursued our mission and initiated early programs, we needed to build the trust of many constituencies. After three years, we believe that trust has been established, and that a groundswell of interest and enthusiasm is building in the direction of change which the Institute has fostered. The momentum of this wave arises from the breadth of involvement of many people who have helped undergird the Institute during the past three years. This is a note of thanks to all those people.

The Institute's acceptance by the leadership of other industry institutions was vital. Special personal thanks go to **Brad Buckley** (Saint Louis Symphony Orchestra), former chair of the International Conference of Symphony and Opera Musicians (ICSOM), his successor **Robert Levine** (Milwaukee Symphony Orchestra), and their colleagues on the ICSOM governing board, for the early recognition of the Institute, its independence, and its unbiased interest in better-functioning symphony organizations. Similar thanks go to **Andrew Brandt** (Shreveport Symphony Orchestra) and his key colleagues in the Regional Orchestra Players Association (ROPA); and to the leadership of the Organization of Canadian Symphony Musicians (OCSM). Equal thanks go to **Neil Williams** (Atlanta Symphony Orchestra), chairman of the American Symphony Orchestra League (ASOL), and to **Catherine French**, its former president, along with the League's board of directors, who accepted the Institute and its prospective programs as being supportive and noncompetitive at a time when faith and trust were the only basis for that judgment. Ongoing thanks to **Charles Olton**, new president of the League, and to its key staff members, for their continuing support, encouragement, and cooperation, and to **Betty Webster** of Orchestras Canada for her early and continuing interest in the Institute.

The decision to establish the Institute was, in good part, based on interviews with more than 100 participants and close observers of symphony organizations. Though nameless, thanks go to these wonderful people who shared thoughtful insights and opinions about the human dynamics of symphony organizations, and their hopes for improvement and change. Stimulated by these interviews, it became a primary task of the Institute, through *Harmony*, to foster and facilitate open expression about symphony organizational dynamics for the benefit of everyone in the community. Thus, our thanks go to the chorus of more than 100

persons listed below (with their current or recent organizational affiliations), whose voices have been heard through essays, reports, interviews, commentary, letters, book reviews, and roundtable discussions printed on more than 500 pages in seven issues of *Harmony*.

Marin Alsop (Colorado Symphony Orchestra); **Edward Arian** (Drexel University, retired); **Sara Austin**; **Martha Babcock** (Boston Symphony Orchestra); **Tom Bacchetti** (Colorado Symphony Orchestra); **James Baker** (Spencer Fane Britt Browne); **Victor Bauer** (New Jersey Symphony Orchestra); **William Baumol** (New York University); **Peter Benoliel** (Philadelphia Orchestra); **Bonnie Bewick** (Boston Symphony Orchestra); **Robert Birman** (Santa Barbara Symphony); **Michael Borschel** (Indianapolis Symphony Orchestra); **Pierre Boulez** (Chicago Symphony Orchestra); **Paul Boulian** (Lodestar Associates); **Trish Bryan** (Cincinnati Symphony Orchestra); **Lawrence Butler** (The Cheswick Center); **William Cahn** (NEXUS); **Deborah Card** (Seattle Symphony); **Marietta Cheng** (Colgate University); **Mary Crist** (Kansas City Symphony); **Mary Deissler** (Handel & Haydn Society); **Wynne Delacoma** (Chicago Sun Times); **Sam Denov** (Chicago Symphony Orchestra, retired); **Dianne Dickson** (Fort Wayne Philharmonic); **Ann Drinan** (Hartford Symphony Orchestra); **Alice Eagly** (Northwestern University); **Susan Early** (Fresno Philharmonic Orchestra); **Shannon Finney** (Kansas City Symphony); **Marilyn Fischer** (Dayton Philharmonic Orchestra); **Jack Fishman** (Amarillo Symphony Orchestra); **Ernest Fleischmann** (Los Angeles Philharmonic, retired); **Susan Franano**; **Robert Freeman** (New England Conservatory); **Everette Freeman** (Tennessee State University); **Soong Fu-Yuan**; **Paul Ganson** (Detroit Symphony Orchestra); **G. Michael Gehret** (Chicago Symphony Orchestra); **Karen Grochau** (Case Western Reserve University); **Christopher Guerin** (Fort Wayne Philharmonic); **Richard Hackman** (Harvard University); **Elizabeth Hare** (Chattanooga Symphony & Opera); **Sara Harmelink** (Milwaukee Symphony Orchestra); **Christos Hatzis** (University of Toronto); **Shirley Helzberg** (Kansas City Symphony); **Randy Hicks** (New Jersey Symphony Orchestra); **Kathryn Holm** (The Florida Orchestra); **Samuel Hope** (National Association of Schools of Music); **Jane Hunter** (Portland Symphony Orchestra); **Phillip Huscher** (Chicago Symphony Orchestra); **Isaiah Jackson** (Youngstown Symphony Orchestra); **Mark Jamison** (Kitchener-Waterloo Symphony); **Timothy Jepsen** (Kansas City Symphony); **Dwight Johnson** (Hartford Symphony Orchestra); **Robert Jones** (National Symphony Orchestra); **Robert Kipp** (Kansas City Symphony); **John Koten** (The Wordsworth Group); **Rebekah Lambert** (Eugene Symphony Orchestra); **Marie Langlois** (Rhode Island Philharmonic Orchestra); **Erin Lehman** (Harvard University); **Robert Levine** (Milwaukee Symphony Orchestra); **Seymour Levine** (University of Delaware); **Lucinda Lewis** (New Jersey Symphony Orchestra); **Jay Lichtmann** (Hartford Symphony Orchestra); **Sally Maitlis** (University of Sheffield); **Clara Markham** (Louisville Symphony Orchestra); **Susan Martin** (Martin & Bonnett); **Jacqueline Michell** (Kansas City Symphony); **Thomas Morris** (The Cleveland Orchestra); **Richard Neu** (Rand Corporation); **James Orleans** (Boston Symphony Orchestra); **Lynn Osmond** (Chicago Architectural Foundation); **Barbara Owens** (Pro Arte Chamber Orchestra); **Margareth Owens**;

Victor Parsonnet (New Jersey Symphony Orchestra); **Anita Plotinsky** (ARNOVA); **Barbara Pollack** (Pollack Communication Associates); **Meg Posey** (Symphony Orchestra Institute); **Nicholas Rabkin** (The John D. and Catherine T. MacArthur Foundation); **Marna Ramnath** (Toledo Symphony Orchestra); **Christopher Rex** (Atlanta Symphony Orchestra); **Ruth Rhodes** (Northwest Indiana Symphony Orchestra); **Barbara Richman** (Symphony Nova Scotia); **Allen Rieselbach** (Milwaukee Symphony Orchestra); **Jean Riley** (National Arts Centre); **Brian Rood** (Kansas City Symphony); **Pauline Sardo** (Hartford Symphony Orchestra); **Michael Schmitz** (Milwaukee Symphony Orchestra); **John Schneider** (Grand Rapids Symphony); **Ronald Schneider** (Pittsburgh Symphony Orchestra); **Marilyn Scholl** (Scholl Communications); **Eric Schultz** (WKAR-TV, Michigan State University); **Marsha Schweitzer** (Honolulu Symphony Orchestra); **Greg Shearer** (Hartford Symphony Orchestra); **Robert Spich** (UCLA); **Fred Starr** (Johns Hopkins University); **Robert Stearns** (Medrad); **John Steinmetz**; **Katherine Kahn Stept** (Pittsburgh Symphony Orchestra); **Karen Swanson** (New Jersey Symphony Orchestra); **Robert Sylvester** (Portland State University); **Lawrence Tamburri** (New Jersey Symphony Orchestra); **Gideon Toeplitz** (Pittsburgh Symphony Orchestra); **Roland Valliere** (Kansas City Symphony); **Taavo Virkhaus** (Huntsville Symphony Orchestra); **Robert Vos** (New World Symphony); **Robert Wagner** (New Jersey Symphony Orchestra); **Albert “Nick” Webster**; **Patricia Werne** (Hartford Symphony Orchestra); **Robert Werner** (University of Cincinnati); **Christopher Wilkins** (San Antonio Symphony); **James Wilkinson** (Pittsburgh Symphony Orchestra); **Diane Wittry** (Symphony of Southeast Texas); **Simon Woods** (Philadelphia Orchestra); **Paula Wright** (Austin Symphony Orchestra); **Lee Yeingst** (Colorado Symphony Orchestra); and **Fred Zenone** (National Symphony Orchestra).

Since its beginning, the Institute has made a major effort to gain the public support of a wide range of North American symphony orchestra organizations. We have requested a modest financial contribution, as determined by each organization, to symbolize its commitment to the Institute’s aims. In our first year, 17 organizations indicated such support, increasing to 55 during 1997. For 1998, our goal has been to obtain the public encouragement of at least 100 organizations. As of press time, 104 organizations have committed their support, thus carrying us over our goal!

Warmest thanks to the executive directors of these supporting organizations listed below (in alphabetical order of the short name of the orchestra.) And added thanks to their executive assistants and other key staff associates, board chairs and key members, other volunteer leaders, music directors and conducting staff, and to the many orchestra players in these organizations who have indicated their enthusiasm for the Institute’s mission and programs. This overall group of supporters exceeds 1,500 people. Your continued encouragement and interest are vital to the Institute’s future!

Jack Fishman (Amarillo); **Michael Geller** (American Composers); **Mary Blaske** (Ann Arbor); **Jane Schorsch** (Annapolis); **Allison Vulgamore** (Atlanta); **Sharon**

White Gruber (Augusta); **John Gidwitz** (Baltimore); **Lana Rouff** (Binghamton); **Mark Volpe** (Boston/Detroit); **Catherine Barker** (Boston Philharmonic); **Larry Ribits/Joe Goodell** (Buffalo); **Christine Wells** (Cape); **Richard Early** (Charlotte); **Elizabeth Hare** (Chattanooga); **Henry Fogel** (Chicago); **Bill Griffin** (Chicago Sinfonietta); **Tom Morris** (Cleveland); **Tom Bacchetti** (Colorado); **Terri Parodi** (Columbus, GA); **Curtis Long** (Dayton); **Lou Spisto** (Detroit/Pacific); **Susan Bunce** (Duluth-Superior); **Bob McPhee** (Edmonton); **Michael Pastreich** (Elgin); **Rebekah Lambert** (Eugene); **Jeffrey Berger** (Evansville); **Kathryn Holm** (Florida); **Christopher Guerin** (Fort Wayne); **Robert Lippert** (Fresno); **Peter Smith** (Grand Rapids); **Jim Palermo** (Grant Park); **Ed Cordick** (Greensboro); **Olin Sansbury** (Greenville); **Mary Deissler** (Handel & Haydn); **Shirley Furry** (Hartford); **David Wax** (Houston); **Maureen Earley** (Illinois); **Tom Ramsey** (Indianapolis); **Steve Osmond** (Jackson, MI); **Gary Good** (Jacksonville/Omaha); **Roland Valliere** (Kansas City); **Mark Jamison** (Kitchener-Waterloo); **Ruth Eliel** (Los Angeles Chamber); **Fran Spears** (Long Beach); **Willem Wijnbergen** (Los Angeles); **Gregg Gustafson** (Louisville); **Judith O'Brien** (Lubbock); **Sandra Madden** (Madison); **Louis Weiner** (Marin); **Steve Ovitsky** (Milwaukee); **Joseph Truskot** (Monterey); **Rhonda Kess** (Music of the Baroque); **Tom Illgen** (Napa Valley); **Myra Daniels** (Naples); **Alan Valentine** (Nashville/Oklahoma City); **Bob Jones** (National); **Christopher Deacon** (National Arts Centre); **John Macukas** (Northeastern Pennsylvania); **Larry Tamburri** (New Jersey); **Kevin Hagen** (New Mexico); **Chris Dunworth** (New World); **Deborah Borda** (New York); **Carol MacDonald** (North Arkansas); **Richard Hoffert** (North Carolina); **Helen Trgovich** (Northwest Indiana); **Barbara Richman** (Nova Scotia); **Tom Phillion** (Oklahoma City/Vermont); **John Sterne** (Orchestra London); **Julian Fifer** (Orpheus); **John Forsyte** (Pacific/Kalamazoo); **Geoffrey Fontaine** (Pasadena); **Joe Kluger** (Philadelphia); **Joan Squires** (Phoenix); **Gideon Toeplitz** (Pittsburgh); **Jane Hunter** (Portland); **Gilles Moisan** (Quebec); **Peter Kucirko** (Reading); **Pat Middleton** (Regina); **Alan Hopper** (Rhode Island); **Michele Walter** (Richmond); **Richard Nowlin** (Rochester); **Bruce Coppock** (St. Louis); **Don Roth** (St. Louis/Oregon); **Peter Pastreich** (San Francisco); **Rob Birman** (Santa Barbara); **Catherine McKeenan** (Saskatoon); **Deborah Card** (Seattle); **Mack Richardson** (South Bend); **Ottie Lockey** (Tafelmusik); **Chad Miller** (Terre Haute); **Bob Bell** (Toledo); **Stan Shortt** (Toronto); **Clyde Kunz** (Tucson); **Don Andrews** (Utah); **Barry McArton** (Vancouver); **Dan Hart** (Virginia); **Rhonda Halverson** (Washington Chamber); **Gretchen Rhoades** (West Shore); **Paul Helfrich** (West Virginia); **Alexander Morr** (Wheeling); and **Pat Syak** (Youngstown).

In the spring of 1996, we were pleased to participate in the videotaping of a conductor mentoring workshop and related activities under the direction of **Pierre Boulez** (Chicago Symphony Orchestra) and his associates at the Cité de la Musique, Ensemble Intercontemporain, and the Institute for the Research and Coordination of Acoustics and Music (IRCAM), in conjunction with The Cleveland Orchestra. This resulted in an exclusive limited-edition videotape which continues to be shared widely with supporting North American symphony organizations.

Special thanks to Maestro Boulez; his many colleagues in Paris, especially **Andrew Gerzso** and **David Robertson**; **John Mack**, **Felix Kraus**, **David Zauder**, and **Thomas Morris** (The Cleveland Orchestra); **Joyce Idema** and **Marilyn Scholl** for their editing suggestions; and **Eric Schultz** (WKAR-TV, Michigan State University), producer of the video.

Special thanks also go to all those who participated in an Institute strategy forum held in Chicago in the summer of 1996. In lively discussions, that group explored central issues within symphony organizations, and a range of alternative research programs and new initiatives the Institute might consider. As an outcome of that meeting, and in subsequent reviews with advisors, the Institute began to create a heightened awareness of the discipline and potentials of organization change, and initiated a program of academic/consultant residencies in symphony organizations. These efforts have led to Institute-sponsored, practitioner-led, consultant-advised, action-oriented change programs within selected symphony organizations, toward the objective of achieving real improvement in their functioning and, at the same time, building a methodology for change within symphony organizations in general. Those involved in this catalytic meeting (with their recent organizational affiliations shown in parentheses) were: **Martha Babcock** (Boston Symphony Orchestra); **Bernie Dobroski** (Northwestern University); **Henry Fogel** (Chicago Symphony Orchestra); **Bill Foster** (National Symphony Orchestra); **Paul Ganson** (Detroit Symphony Orchestra); **Richard Hackman** (Harvard University); **Llew Humphreys** (Utah Symphony Orchestra); **Bob Jones** (National Symphony Orchestra); **Kirk Muspratt**; **Lynn Osmond** (Chicago Architectural Foundation); **Ron Purser** (San Francisco State University); **Mike Schmitz** (Milwaukee Symphony Orchestra); **Ward Smith** (The Cleveland Orchestra); **Fred Starr** (Johns Hopkins University); **Richard Thomas** (Chicago Symphony Orchestra); **Allison Vulgamore** (Atlanta Symphony Orchestra); **Roland Valliere** (Kansas City Symphony); **Margaret Wyszomirski** (The Ohio State University); and **Fred Zenone** (National Symphony Orchestra).

The Institute also thanks **Arthur Brooks** (Georgia State University) for his research and findings relating to the economics of symphony organizations, and **John Breda** and Professor **Leonard Doerfler** for their continuing analysis of the comparative workplace stress of orchestral musicians. Also, we thank **Thomas Wilhelm** and **Donna Alexander** (Wayne State University), and **Patrick Kulesa** (Northwestern University), for their ongoing analysis of the ICSOM Conductor Evaluation Data, along with the project's advisory group: **Martha Babcock** (Boston Symphony Orchestra); **Bradford Buckley** (Saint Louis Symphony Orchestra); **Catherine Compton** (Detroit Symphony Orchestra); **William Buchman** (Chicago Symphony Orchestra); and **Thomas Hall** (Chicago Symphony Orchestra); and **Andrew Berryhill** (Chicago Symphony Orchestra) for his assistance in collecting supplemental project information. Special thanks also to **Dileep Gangolli** for making his working paper on Internet marketing available to the Institute.

Particular thanks to the ODs-in-Residence, professors **Saul Eisen** (Sonoma State University) and **Karen Grochau** and her doctoral-candidate assistant **Margaret Hopkins** (Case Western Reserve University), and to the many participants in the **Oregon Symphony** and **Toledo Symphony** organizations who have engaged in mutual learning with these academic observers-listeners. Ongoing thanks to the those involved in the continuing organization change processes within the **Hartford Symphony** organization. And finally, advance thanks to the employees and volunteers of the **Philadelphia Orchestra** organization who are beginning to work toward organizational improvement with the process consultation of the Institute.

Although the Institute has not actively solicited individual or organizational general support, gifts have nonetheless been forthcoming, are deeply appreciated, and have been carefully used. As in the case of supporting symphony organizations, the encouragement given by the following people and institutions is as important as their financial support: **Roger O. Brown**, **Sidney Epstein**, **Henry Fogel**, **Vicki Fox**, **Soong Fu-Yuan**, **Jack Kamerman**, **Harvey Kapnick**, **Robert J. Kavanaugh**, **Koss Corporation**, **Joseph H. Kluger**, **R. Willis Leith**, **James Mabie**, **Anita Plotnisky**, **Cynthia Sargent**, and **Richard Thomas**.

Since the Institute's inception, and continuing to this day, there has been a clear need for an informal group of advisors to contribute to the direction and support of the Institute, and to provide wise guidance to entrepreneurial action. **Richard Hackman** (Harvard University), a pioneer in orchestra organization research, was instrumental in first providing this encouragement, and in the conceptual development of the Institute. **Paul DiMaggio** (Princeton University) lent ideas and a considerable reputation to a fledgling entity. **William Moyer** (Boston Symphony Orchestra, retired) has been tremendously inspiring and a font of wisdom and insights since the Institute's beginning days. **Stephen Stamas** (New York Philharmonic) joined the movement as a formal advisor following many informal exchanges about symphony organization dynamics. Lastly, **Ward Smith** (The Cleveland Orchestra), an exemplary volunteer in the community of symphony organizations, has been an important source of personal encouragement, industry knowledge, and missionary support.

Early in 1997, the Institute centralized and broadened its advisory group to include board, management, and orchestra leaders participating in organizations of diverse sizes and locations throughout North America, along with some people who closely observe but do not directly participate in an orchestra organization. When initiated, the Board of Advisors consisted of 13 members with terms running to mid-1998. Recently, nine of this original group have been succeeded by newly appointed members, who along with four continuing members and three new additional members, now comprise a sixteen-member advisory group. A brief biographical sketch of each member is given starting on page 93. The role of this group is developing, including the exciting possibility, with advances in user-friendly technology, of conducting an electronic discussion of Institute and symphony community issues on an ongoing basis. The 25 persons whose names

follow have been or are now involved in the Board of Advisors; we thank them for their concern for, thoughts about, and missionary work on behalf of the Institute:

Carter Buller (Montgomery, McCracken, Walker, & Rhoads); **Jon Deak** (New York Philharmonic); **Ann Drinan** (Hartford Symphony Orchestra); **Karen Faaborg** (University of Cincinnati); **Paul Ganson** (Detroit Symphony Orchestra); **Joseph Goodell** (Buffalo Philharmonic Orchestra); **Julie Haight** (Minnesota Orchestra); **Sara Harmelink** (Milwaukee Symphony Orchestra); **Shirley Helzberg** (Kansas City Symphony); **Joan Horan** (Kansas City Symphony); **Mark Jamison** (Kitchener-Waterloo Symphony); **Rebekah Lambert** (Eugene Symphony); **Libby Larsen** (Minnesota Orchestra); **Justine LeBaron** (Florida Orchestra); **Bob McPhee** (Edmonton Symphony); **David Alan Miller** (Albany Symphony Orchestra); **William Moyer** (Boston Symphony Orchestra, retired); **Victor Parsonnet** (New Jersey Symphony Orchestra); **Ronald Schneider** (Pittsburgh Symphony Orchestra); **Ward Smith** (The Cleveland Orchestra); **Stephen Stamas** (New York Philharmonic); **Fred Starr** (Johns Hopkins University); **Gideon Toeplitz** (Pittsburgh Symphony Orchestra); **Mark Volpe** (Boston Symphony Orchestra); and **Hugh Wolff** (The Saint Paul Chamber Orchestra).

The Board of Directors includes five persons on whom the Institute especially depends for strategic advice and longer-range development. Thanks go to **Debra Levin** (D’Ancona & Pflaum) for her legal advice and general counsel in forming and shaping the Institute since its inception, and for thinking about its future. **Henry Fogel** (Chicago Symphony Orchestra), a leader among symphony organization managers and confidant of many years, has been a mainstay of personal encouragement since the Institute’s origin. **Paul Boulian** (Lodestar Associates), an organizational consultant with a breadth of industrial experience, has taken a special and caring interest in the symphonic institution, and has provided intellectual and practical energy to the Institute’s strategy for and involvement in organization change programs. For many years, **Richard Thomas** (Chicago Symphony Orchestra) and I have exchanged views about unlocking the human potential within symphony organizations. As a founding member of the Institute’s Board of Directors, Dick has provided reliable advice with steady intellectual and moral support. And finally, warmest thanks to **Fred Zenone** (National Symphony Orchestra), also an early member of the Board of Directors, and someone with whom I have shared a kindred spirit since our first meeting. Fred’s breadth of insight into symphony organizations, his national leadership among musicians, and his enthusiasm for the Institute’s mission, are unsurpassed. Biographical sketches of directors begin on page 98.

A small group of people provide direct support to the Institute’s operation. Because they share our vision, these parties deliver “extra oomph” with their compensated services. At the head of this list are **Eileen Shaughnessy**, who helped establish the early administrative systems of the Institute and who continues to provide excellent personal assistance, and **Marilyn Scholl** and her husband **David Scholl** of **Scholl Communications**, who have helped shape the

content and form of *Harmony* since its conception. Warmest thanks to **Meg (Sash) Posey** for her excellent administrative and operational assistance since the early days, and to her successor, **Cathy Brandstetter**, for her intensive learning and support in recent months. Thanks also go to **Beth Montana**, **Margareth Owens**, and **Sara Austin**, for their subeditorial support and enthusiasm, and to **Phillip Huscher**, for serving up tasty slices of orchestral history in each issue of *Harmony*. The people at **Hi-Liter Graphics** earn our thanks for their timely and reliable production of *Harmony*, and we thank the people at **Hyperdesign** for their pro bono assistance in developing and maintaining the Institute's computer and Internet systems.

And now, at last, thanks to **you, the readers of *Harmony***. Most of you are participants in symphony orchestra organizations. By reading *Harmony* in lieu of all the other things you could be doing, you show the importance you place on understanding how symphony organizations function and how they might become more effective. You are building a knowledge base for influence and action. You are just a few steps away from "walking the talk." We hope each of you will become a provocateur of positive change and improvement in your own organization!

For all readers who are not active participants, but are close observers of symphony orchestras, let's have a cheer for the improvements these unique and complex organizations are beginning to show, and the potentials they are beginning to realize.

A handwritten signature in black ink that reads "Paul Judy". The signature is written in a cursive, flowing style with a large initial "P".