

*Harmony*TM

FORUM OF THE SYMPHONY ORCHESTRA INSTITUTE
NUMBER 3 • OCTOBER 1996

Publisher's Notes

by

Paul R. Judy



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

Publisher's Notes

The content of this third issue of *Harmony* might, at first blush, appear to be rather eclectic. But beneath this variety, and running through most of the writings, are two common themes relating to symphony orchestra organizations:

- ◆ The fundamental cultural symbiosis between symphony orchestra organizations and the communities in which they are resident.
- ◆ Each organization's dependence on the effort, talent, skill, judgment, and vision of almost every participant to create full institutional potential and maximum community value.

In the opening essay, **Samuel Hope** defines the dynamic relationship which should exist between symphony orchestras and their communities and the contribution which orchestras should make, working within community infrastructures, to the formation of musical culture. Looking ahead to the next decade, Sam has organized his views within five key imperatives addressed to orchestral organization leadership. This is a succinct, tightly reasoned, and pithy essay—one which establishes a nice framework for the material which follows.

Also looking to the future, **Robert Freeman**, well known as Director of the Eastman School of Music, presents his personal suggestions to prospective and established orchestral musicians, conductors, board members, and administrators. His plea is for broader and more flexible vision, more creativity and entrepreneurialism, and better leadership in all the personal roles and institutional tasks associated with symphony orchestras. Don't miss some of Bob's personal experiences hidden away in the essay's endnotes!

Michael J. Schmitz was president of the board of directors of the Milwaukee Symphony Orchestra from 1990 to 1993. This was a tumultuous period in that institution's life. In an organizational catharsis attending the settlement of the 1993 musician's contract, after protracted and acrimonious negotiations—and reversing a long, traditional practice of exclusion—the concerted involvement of musicians in all levels of institutional governance was established as a clear and mutual objective, and promptly implemented. These new practices were then followed by substantial musician participation in the hiring of new Music and Executive Directors. The next collective bargaining process resulted in an agreement satisfactory to all parties three months in advance of the prior contract's expiration. In his essay, Mike reviews these formative developments and some personal philosophy relating to them.

Readers of prior issues of *Harmony* know that one of the Institute's objectives is regularly to extend the bibliography of available materials relating to the dynamics of symphony orchestra organizations. In this ongoing search, we have come across some interesting and not too well known expression, including the somewhat dated but still wonderfully fresh views of **Pierre Boulez** about symphony orchestra organizations. We couldn't resist organizing these marvelously expressed insights into a brief essay for *Harmony* readers and also updating readers on the three musical institutions fathered by Boulez over the last 20 years. And, in the course of preparing this essay, we had occasion to interview Boulez and obtain some current insights. Just at press time, we even obtained a very contemporary view! Indeed, it is useful to ponder Boulez's advice for freer, less rigid, more progressive, and forward-looking institutions and ways we might achieve organizational change.

The final basic work in this issue of *Harmony* is an edited transcript of the speech I recently made at the annual meetings of delegates of the Regional Orchestra Players Association in Tulsa, Oklahoma, and the International Conference of Symphony and Opera Musicians in Vail, Colorado. The main theme of my address was that the economic security of every symphony orchestra organization employee—musician and staff—rests primarily on the financial health of the employer. To this end, every employee improves his or her personal job security by working to enhance overall organizational health and to create community value. It was a special pleasure to be invited to address these assemblies; my thanks to the leadership of ICSOM and ROPA for this opportunity.

The balance of this issue's content follows the structure of previous issues:

- ◆ Letters and comments continue to flow in; "From Our Readers" presents the most interesting selections. We welcome your impressions and suggestions. Write us a letter or fill in and mail the "What Do You Think" insert.
- ◆ Philip Huscher entertains us again with an amusing cover story. Have you identified the score and its relationship to symphony organization development?
- ◆ The status of the Institute's research program is updated on page ix.
- ◆ We recently received a just-published study of the roles of symphony orchestra organizations in community music education programs. This study, funded by the National Endowment for the Arts, relates closely to the content of this issue of *Harmony* and is reviewed by our Editor on page 50.
- ◆ There is a rising tide of dialogue about symphony organization issues and we would like to capture the best of it, in thoughtful, written form for all *Harmony* readers. We would especially like to have more of the perspective of executive directors and others in management—young and old; former, active, and prospective; traditional or free-thinking. See page 52 for how best to contribute something to *Harmony's* pages.

- ◆ Based upon our first year's experience, we have reshaped the Distribution, Support, and Subscription Plan for the Institute's publications for 1997. See page 55 for the details.
- ◆ We have added additional references to our bibliography of thoughtful writing and scholarly research about symphony orchestra organizations on page 54. In 1997, we plan to publish an updated, cumulative, and alphabetized bibliography of these materials.

Enjoy!

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