

*Harmony*TM

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Publisher's Notes

by

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From its inception, *Harmony* has been a forum for the exchange of thoughtful views about the dynamics of symphony orchestra organizations. This issue highlights that function. Some readers have suggested that the content of *Harmony* is so thoughtful that it warrants separate sessions of contemplative reading and reflection. Such an approach may well be suitable for this issue!

We are pleased that this fifth issue of *Harmony* marks the beginning of the third year of Institute operation, an anniversary which is celebrated in the pages which immediately follow.

Earlier this year, we invited some 60 participants in and observers of North American symphony orchestra organizations to contribute their views on the topic of “musician involvement” in the affairs of their employers—other than through orchestra performance and preparation. More than 20 contributors submitted their thoughts. We have woven these interesting and diverse views into a fabric of insight and opinion, and present the result as the lead article in this issue. We think every reader will identify with many of the people, roles, and views which were forthcoming in this survey.

We then report on an organizational story of some significance. For many years, the Hartford Symphony Orchestra organization experienced ongoing financial and organizational dysfunction. But in 1994, a small group of board, orchestra, and staff members, with professional assistance, agreed upon—and over many months pursued—an intense transformation process. The outcome shifted the organization’s future development to a new and promising path. This transformation process is described in the words of the key participants—**Ann Drinan, Dwight Johnson, Jay Lichtmann, Pauline Sardo, Greig Shearer, and Pat Werne**—supplemented by the thoughts of the organizational consultant, **Paul Boulian**.

For presentation at the American Symphony Orchestra League conference in June, I was pleased to assemble a panel of three participants in symphony institutions undergoing significant “organization change.” We have extracted key comments of these participants—**Dwight Johnson, Sara Harmelink, and Larry Tamburri**—and publish them along with my introductory and closing remarks. We believe the presentations are excellent contributions to the discussion of positive change leading to greater organizational effectiveness, constituency satisfaction, and community value.

The next essay is by **Thomas Bacchetti**, who combines a review of specific organizational experience with general reflections and recommendations. For

those organizations whose leadership is not ready for the commitments of transformative change, there usually is ample room for improvement in orchestra-employer relations. Based on personal experience, and supported by advanced industrial practice and academic theory, Tom outlines his observations on these matters, and reviews and recommends a book he has found quite useful in framing and analyzing orchestra-employer relations and negotiations.

Each article in this and past issues of *Harmony* emphasizes the significance of the human element in orchestral organizations. This issue's last essay highlights this perspective and discusses it within a historical context. In the view of **S. Frederick Starr**, organizations in the symphony "industry" have developed, since the 1960s, along "corporate-philanthropic" lines, with related emphases. Fred sees the need to build a new model, incorporating much greater emphasis on artistic, personal, social, and psychological considerations. He feels symphony organizations should be less concerned with money, structure, and power, and more concerned about people—in our organizations and in our audiences—and about shared musical experience.

The fostering of symphony organizational research is a primary objective of the Institute. Summarized on page 53 are some research efforts the Institute is sponsoring or following with keen interest. We are also pleased to publish the first volume in a Research Studies Series. There is some hint that the symphony organization genre, with all its complexities and uniqueness, is attracting more scholarly interest. As noted, the Institute welcomes inquiries from scholars and practitioners interested in pursuing symphony orchestra organization research.

Every institution which disseminates information is pursuing some form of participation in the Internet. During the past year, while maintaining a simple, one-page Web site, we have been thinking through how we might expand that presence. As noted on the inside of the back cover, we have completed some first-phase construction at the Web site (which you will find at www.soi.org), and will include general information about the Institute, its support, and its programs, along with some content from early issues of *Harmony*.

In addition, we are making available at the Web site the cumulative bibliography of literature relating to symphony organizations. We have maintained this reference list since it was first compiled for the Institute in 1995. This complete bibliography will be available through the Institute's home page. The listing will be updated continuously, with new entries earmarked for 90 days. Researchers, libraries, and other centers of learning are encouraged to access and download this bibliography, giving due credit to the Institute as the compiler.

Many readers will likely identify the score from which **Phillip Huscher** has selected the fragment appearing on the front cover. But how many readers will correctly link this music with an event of some consequence in the history of North American symphony orchestras?

As of our press date, some 54 orchestra organizations had formally committed to support the Institute for 1997, as listed on page 91. We are grateful for this support, with each institution voluntarily determining its monetary contribution, but more importantly, providing moral encouragement to the aims and efforts of the Institute. We hope that 1998 will evidence even broader support.

After a completed performance, widespread applause of growing intensity warms the heart of any orchestra and its support group. Such applause also gives great stimulus to future performance. And thus it is for the Institute. As we enter our third year, we thank all those who have given applause and who join the Institute in its dedication to positive change and greater effectiveness in symphonic institutions. We thank our personal subscribers and contributors, the leadership of our supporting organizations and industry groups, and all readers of *Harmony*. We especially thank the members of the Institute's current and former Boards of Advisors and Directors, and the employees, volunteers, and service contractors who have helped the Institute through its early years.

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 a long, sweeping underline.