

*Harmony*TM

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Publisher's Notes

by

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Publisher's Notes

This issue of *Harmony* marks the beginning of the fourth year of active development of the Symphony Orchestra Institute. The Institute's existence, growth, and acceptance have depended on a large number of participants in symphony organizations, and many close observers, who believe that symphony organizations can function more effectively and create more constituent satisfaction and community value. We start off this issue, in the pages which immediately follow, with warmest thanks to all those people who have, since our inception, given early and strong support to our ideals and programs. We follow with a listing of symphony organizations providing open encouragement to the Institute for 1998.

Through *Harmony*, the Institute is committed to reporting innovations and other organizational developments which represent and illustrate positive organizational change. We are especially interested in illuminating the actual, interpersonal, group processes which characterize these transforming developments in real symphony organizations with which we can all identify. These processes often involve many "voices"; our goal is to reflect them in authentic form. Quite often, these "stories" highlight the investment of extra hours, hard work, and emotional stress which is required to achieve distinctly higher levels of interpersonal trust and communication within a working group, trust and communication which then ripple out over concentric groups, and, over time, permeate an entire symphony organization. With ongoing investment, these trusting interactions can lead to wide and deep organizational improvement and capability. This issue presents two such stories:

- ◆ The utilization of the Hoshin planning process by the **Pittsburgh Symphony Orchestra** organization. **Gideon Toeplitz** describes the genesis and implementation of this process, and **Jim Wilkinson**, **Ron Schneider**, and **Kathy Kahn Stept** add their thoughts. A close observer and professional facilitator of the process, **Robert Stearns**, then adds his perspective.
- ◆ The completion of a unique and very long-view musicians' collective bargaining agreement by parties within the **Kansas City Symphony** organization. This story emerges through a roundtable discussion involving **Jim Baker**, **Mary Crist**, **Shannon Finney**, **Shirley Helzberg**, **Tim Jepson**, **Gordon Kingsley**, **Bob Kipp**, **Jacqueline Michell**, **Brian Rood**, and **Roland Valliere**, with supplemental comments by **Susan Martin**.

Interspersed between these reports is an essay I prepared, drawn from a presentation I gave at the Orchestras Canada conference in May of this year. The content pertains, in different ways, to each of the above reports.

Later in this issue, we present two essays and a report which relate to the topic of artistic vision, and to the possibilities of flexibility and creativity in artistic programming. These pieces will provide readers with much to think about in terms of the strategic choices which symphony organizations face.

- ◆ **William Cahn**, a participant in the long established and widely recognized percussion ensemble NEXUS, notes the diffusion of musical cultures on a global basis, the intermingling of sound and visual materials, the revolutionary effect of computerization, and the actual and semantic confusion between “classical” versus “popular” music. Bill goes on to suggest what this means to symphony organizations, volunteers and employees.
- ◆ **Christos Hatzis**, a well-known Canadian composer and professor of music, addresses the topic of art patronage, and moves on to a somewhat iconoclastic overview of the stages of development of symphonic and operatic music in the Western world, from the Renaissance to modern times. Christos speculates that the transmission of the sound and spirit of music will increasingly become a direct and interactive experience between composer and listener/participant. Think, for a moment, what this might mean to the symphony organization of the 21st century.

Between these two essays, as another example of innovation and nontraditional thinking, **Sara Austin** reports on an international symphonic composition competition—the Masterprize. This competition incorporated many of the same objectives presented in an essay that appeared in the sixth issue of *Harmony*. We thought our readers would be interested in learning about the main features of this new music competition in which audiences had actual opportunities to vote. The competition is intended to be held biennially.

We regret that we are not publishing at this time the essay by professors **Robert Spich** and **Robert Sylvester** which was intended to be a follow-on to their much-discussed presentation in the sixth issue of *Harmony*. Unexpected academic, administrative, and travel requirements prevented the full completion of this sequential essay. We hope to publish it in a future issue.

We thank **Mark Jamison** for providing us the highlights of a recently published book, *Insights on Leadership*. The symphony organization of the future will require leadership in all organizational constituencies. This book will be of interest, therefore, to many readers of *Harmony*.

The score fragment on the front cover relates to a major composer and affiliated institution of great significance in the historical development of the symphony orchestra. Has **Phillip Huscher** stumped us again? The answer is on page 91.

The Institute's organization study, organization consultation, and research programs are progressing steadily, as reported on page xvi.

Members of the Institute's initial Board of Advisors completed their terms on June 30, 1998. We extend them our great appreciation. As noted on page xiii, the Board of Advisors has been expanded to 16 members, including 4 carryovers and 12 new members. Biographical sketches of members of the Board of Advisors and the Institute's Board of Directors begin on page 93.

Lastly, trust is a central issue in symphony organizations. At the Institute Web site, www.soi.org, we present thoughts on this topic drawn from two recent publications. A preview of that presentation appears on the inside back cover.

If you have any suggestions or views about the Institute or *Harmony*, please let us know.

A handwritten signature in cursive script that reads "Paul Judy".