

*Harmony*TM

FORUM OF THE SYMPHONY ORCHESTRA INSTITUTE
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Publisher's Notes

by

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Welcome to *Harmony*: Forum of the Symphony Orchestra Institute!

The basic conception of a research and education program directed to the organizational issues within symphony orchestra organizations took form in late 1993. During the next few months, the original ideas were further developed and the Symphony Orchestra Institute was incorporated in May 1994. During the next 12 months, based on extensive field interviews, the role of *Harmony* emerged: a forum for the exchange of ideas and insights about symphony orchestra organizations. Thus, *Harmony* is born, the first child of a very young mother!

This introductory issue features a statement of the precepts and direction of the Institute which details the framework through which the Institute will be addressing symphony orchestra organization issues; defines our mission; states some of the key tenets and objectives; and outlines plans and programs. We are excited about our future and invite your enthusiasm and support—and your critique of our concepts, definitions, and tenets. Please let us know your impressions.

On page 11, you will find an essay presenting the views of a practitioner as to the uniqueness and commonality of symphony orchestra organizations. We hope this essay will provoke reflection and response, either in the form of letters or manuscripts. Send us your thoughts.

A summary of the literature about symphony orchestra organizations written since 1960 begins on page 37. Participants in symphony orchestra organizations will find this survey of interest, but for scholars wishing to become acquainted with the field, it is a must. We hope that this survey will be an invaluable bibliographical base for future research and writing about symphony orchestra organizational matters.

For the reader with limited time, or for those who seek a briefing in advance of later, more careful reading, a short digest precedes each feature. This will be a regular policy of *Harmony*.

We hope you were intrigued by the score fragment on the front cover! Have you identified it? Its significance? On page 55, these secrets are unlocked. You can expect a similarly amusing and educational challenge on the cover of future issues of *Harmony*.

Harmony is a forum for practitioners and scholars to exchange views about the dynamics of symphony orchestra organizations. So we need your penmanship

as well as your readership. Guidelines for Contributors on page 57 tells you how to submit written material. On page 59, to excite your creativity, is a long list of topics about which you may have thoughtful views. And for scholars who have been or can become observers of these organizations, please let us have your insights, especially if you can bring experience and analysis from the observation of other types of organizations.

And, of course, each future issue of *Harmony* will have a readers' response section, so let's hear from you.

Research is a central component of the mission of the Institute. Our initial plans in this direction are summarized on page 65. If you have an interest in this area, let us know. We will keep our readers regularly informed as to the progress of this program. The Institute expects to publish the findings of sponsored research in separate documents.

Last, but not least, the Institute's Subscription Plan is described on page 66. To be successful in its mission, the Institute should reach a wide audience of Affiliated Subscribers. To do this, we need the support of a large number of symphony orchestra organizations as Supporting Organization Subscribers. In addition, we seek wide readership in the academic, philanthropic, government, professional, and media communities through Individual and Group Subscriptions. We hope you will circulate this complimentary introductory issue to colleagues. At the back of this issue, you will find Subscription Forms for 1996; if you need additional forms, let us know. We invite your interest and support.

Good reading!

A handwritten signature in cursive script that reads "Paul July". The signature is written in black ink and is positioned below the text "Good reading!".