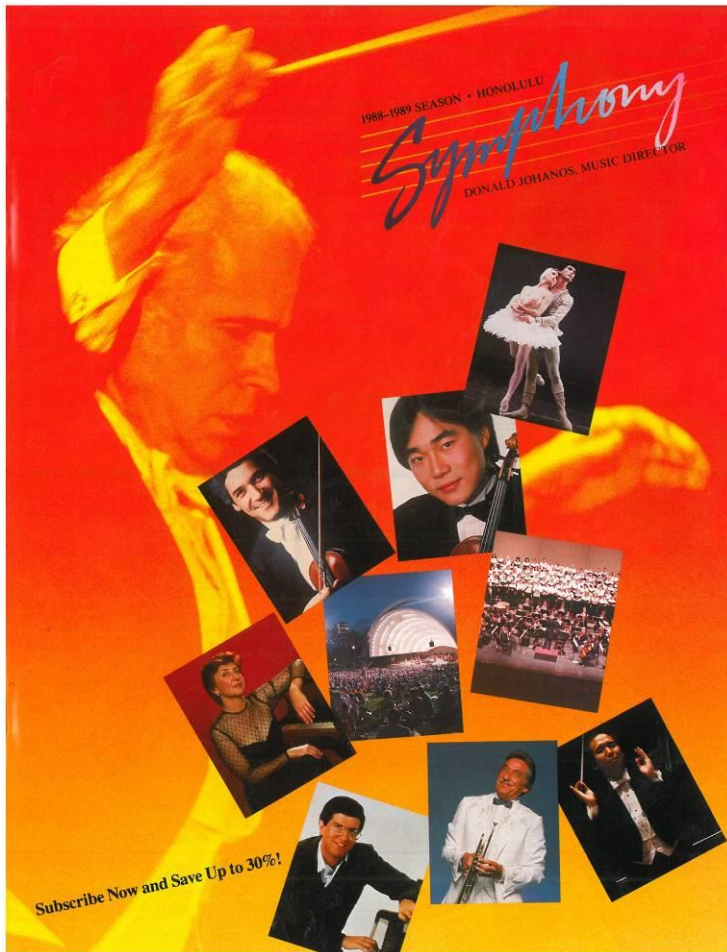


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*Management Portfolio*

**Honolulu Symphony Society**



**Welcome, 1,547  
New Subscribers!**

Dear New Friends,

On behalf of the Honolulu Symphony, I'd like to extend our warmest welcome to you as the newest members of our Symphony family. You have recently chosen to join a group of nearly 6,500 people who are very important to the

Symphony and very close to our hearts — our subscriber family.

"Subscribers" have been special friends of the performing arts since prior to Mozart and Beethoven's time. A composer who lacked royal patronage was forced to rush about town selling advance *subscriptions* for the sheet music of his new work in order to raise enough money to see his opus (and himself!) through to publication.

Subscribers in those days were likely to be quite knowledgeable musically, often enthusiastic amateurs themselves (providing each other with good pre-electronic home entertainment), and frequently they became friends and loyal supporters of the composer over many years.

*You still are.* Here in Honolulu, you are the ones who bring the Symphony's music into being in a very real sense, by your regular concert attendance, your response to our different series, artists and programs and, of course, by your contributions over and above your ticket purchases. As a new subscriber, you may be interested to know that your ticket covers just about one-half of the Symphony's expenses for its season — the rest must be raised through donations. If you're enjoying your new series with us and can afford to help with a contribution, it is most welcome and vital support.

We are listening to you. Please feel free during this season to help us get to know you better, who you are, what concerts you have particularly enjoyed on our roster, how we can make your experience at the Symphony more enjoyable or convenient. We'll do the very best we can to respond to your needs. You are a valued family member, and we look forward to seeing you over many seasons to come!

*With Aloha,  
Howard W. Grant*

Howard W. Grant  
Executive Director

*Season Ticket Brochure (sample direct mail piece)*

*HSO newsletter announcement of season  
ticket campaign success.*

*We greatly revamped concert programming  
and expanded marketing efforts to reverse a  
long trend of declining symphony  
attendance.*

# QUARTERNOTE

NEWSLETTER FOR SUBSCRIBERS AND FRIENDS OF THE HONOLULU SYMPHONY WINTER 1990

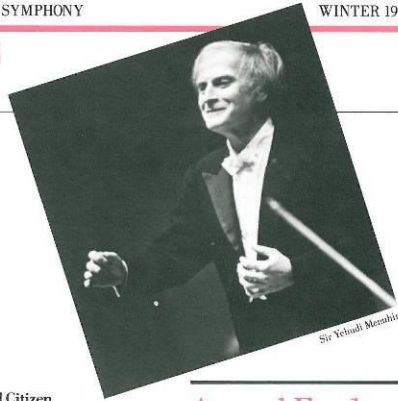
## SIR YEHUDI MENUHIN LEADS SYMPHONY ON MARCH 10, 11

One of the great musicians of the twentieth century, Sir Yehudi Menuhin will make his debut appearance with the Honolulu Symphony on March 10 and 11 as both conductor and soloist in a non-subscription program at the Neal Blaisdell Concert Hall. He will play and conduct Bach's Violin Concerto No. 2 in E Major and will conduct Haydn's Symphony No. 103 ("Drum Roll") and Elgar's *Enigma Variations*. Mr. Menuhin's appearance is sponsored by Duty Free Shoppers.

Born in 1916 in New York of Russian emigre parents, Yehudi received his first violin—a toy—at the age of three. Four years later, as a student of the renowned teacher Louis Persinger in San Francisco, he made his first public appearance in Oakland. A critic wrote, "This is not talent, this is genius." At the age of eight he made his orchestral debut with the San Francisco Symphony, playing Lalo's *Symphonie espagnole*.

tour to England and Germany. In every city where Yehudi's watchful parents allowed him to perform (for a total of only a few weeks out of the year), audiences and critics alike rhapsodized over him as the greatest music prodigy within memory. In Berlin he performed concertos by Bach, Beethoven and Brahms—on the same program—and following this *tour de force*, which by some accounts had a power and conviction approaching direct revelation, Albert Einstein is said to have marveled, "Now I know there is a God in heaven."

More than six decades later, Sir Yehudi (knighted in 1966) will perform the same Bach concerto in his Honolulu Symphony debut. Also on the program is the *Enigma Variations* (1899), Edward Elgar's affectionate and often witty series of musical portraits of a number of his close friends. While not himself depicted (they would not meet until 1932, when Menuhin was fifteen and the com-



Sir Yehudi Menuhin

### World Citizen

There is not space here to detail Sir Yehudi's richly versatile career—as concert artist throughout the world and in recent years as acclaimed conductor (president and associate conductor of the Royal Philharmonic Orchestra; principal conductor of the Warsaw Sinfonia; principal guest conductor of the English String Orchestra); as pedagogue, ambassador

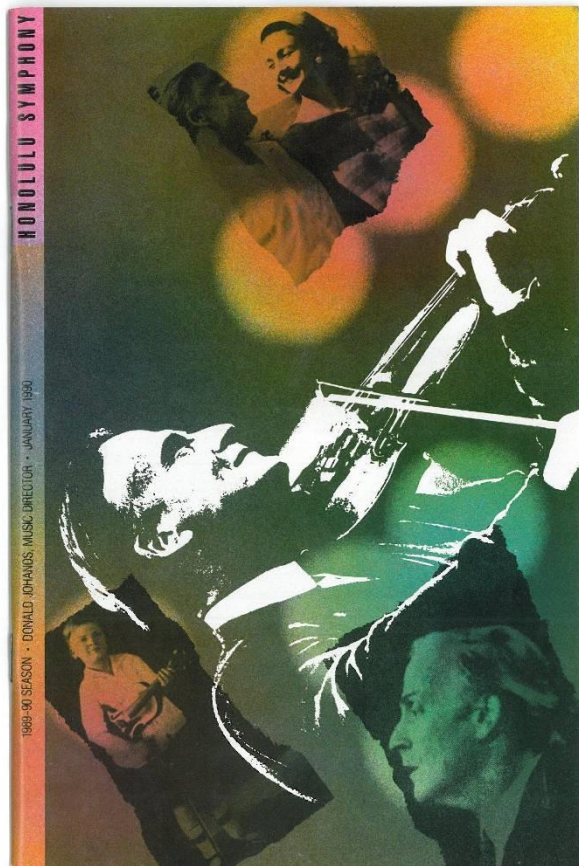
### Annual Fund Drive Goal: \$1.23 Million

Over half of the Honolulu Symphony's annual fund drive goal of \$1.23 million has been raised as of February 1, according to Shubei

### Guest Artists Included:

- Yehudi Menuhin
- Seiji Ozawa
- Vladimir Ashkenazy
- Yo-Yo Ma
- Cho-Liang Lin
- San Francisco Ballet

Increased HSO "star" power and upgraded communication tools were used to change the perception that the symphony was a nice local endeavor to an important performing arts institution.



## A Honolulu Symphony Special Concert

The Honolulu Symphony 1989-90 Season  
 Donald Johanos, Music Director  
 Saturday, March 10, 1990 at 8:00 pm  
 Sunday, March 11, 1990 at 4:00 pm  
 Neal Blaisdell Concert Hall

Sponsored by



## Yehudi Menuhin

Conductor and violin

### Program

Bach	Concerto No. 2 for Violin in E Major Allegro Adagio Allegro assai Yehudi Menuhin, soloist
Haydn	Symphony No. 103 in E <sup>b</sup> Major, "Drum Roll" Adagio, Allegro con spirito Andante Menuetto Allegro con spirito

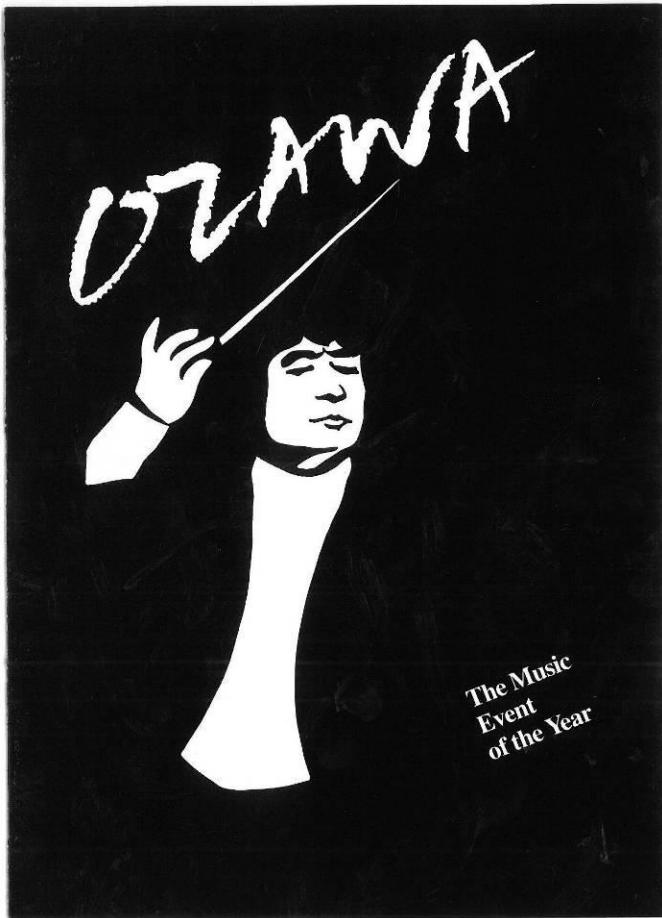
### Intermission

Elgar	Variations on an Original Theme, Op. 36 ("Enigma")
I. (C.A.E.)	VIII. (W.N.)
II. (H.D.S.-P)	IX. (Nimrod)
III. (R.B.T)	X. Intermezzo (Dorabella)
IV. (W.M.B.)	XI. (G.R.S.)
V. (R.P.A.)	XII. (B.G.N.)
VI. (Ysobel)	XIII. (***)
VII. (Troyte)	XIV. Finale (E.D.U.)

The Chile Foundation is gratefully acknowledged for a generous grant to underwrite the Symphony's broadcast expenses. Other production costs are contributed by Hawaii Public Radio, which will air this performance on KHRN (88.1 FM) on Sunday, April 1, 1990 at 8:00 pm.

Program and order subject to change. The use of cameras and tape recorders at performances in the Neal Blaisdell Concert Hall is strictly prohibited.

Latecomers will be seated at the first appropriate break in the program.



Living

# Symphony stardust

*Seiji Ozawa highlights a season of high notes*

By Wayne Harada  
Advertiser Entertainment Editor

CALL it a perk in the season, call it a plum — the appearance of internationally known conductor Seiji Ozawa, in a Honolulu Symphony Orchestra concert Saturday at the Neal Blaisdell Center Concert Hall, is, indeed, a jewel.

And the chap who pulled it off — Howard Grant, executive director of the Honolulu Symphony — says that kind of stardust is precisely what helps the orchestra generate excitement among its subscribers.

And it's a natural magnet to lure prospective supporters.

"It's such a thrill to be able to present someone at the top of his profession — whether it's a conductor or a guest artist," Grant says of Ozawa, who will be lifting the baton for the first time in Honolulu.

"The symphony had been trying for years to get maestro Ozawa. It finally all came together in December — when he learned that he had a break in his schedule. I had been communicating with Marshall Turkin, former managing director of the Pittsburgh Symphony, who was executive director of the Honolulu Symphony in 1960. I had known Marshall for years —

wa might be interested in coming here to conduct the orchestra.

"Normally, an event like this would be a year-round project. But when you can get someone of this caliber, you have to act quickly."

Landing a major attraction like Ozawa often is a matter of timing — and some luck.

"The principal deterrent is concert schedules," says Grant. "A top name in the field, a household name like Mr. Ozawa, is booked years in advance. Not only in this country, but in Eu-

Who: Seiji Ozawa, conductor.  
What: Benefit concert with the Honolulu Symphony.  
When: At 8 p.m. Saturday.  
Where: Neal Blaisdell Center Concert Hall.  
Tickets: \$150, \$50, \$35, and \$25; seats are nearly sold out.  
Information: 537-6191.  
Other information: Program includes Bartok's "Concerto for Orchestra" and Beethoven's "Symphony No. 7 in A."  
● \$150 tickets include pre-concert reception at the concert hall and post-concert champagne reception and supper at the Pacific Club.  
● \$50 tickets include pre-concert reception.

Advertiser photo by David Yamada

Call: "When you get someone of this caliber, you

Honolulu Advertiser, February 24, 1988

## Ozawa concert leads a promising symphony season

From Page B-1

ropes, Asia, North America — and often, there are teaching commitments, too.

Ozawa, music director of the Boston Symphony Orchestra, is a Manchuria-born, but Tokyo-educated musician, who has studied both Western and Asian music from childhood. He is a graduate of the Toho School of Music in Japan, and since his arrival in the U.S. in the early 1960s, has created a sensation in the concert field. Prior to his Boston appointment, Ozawa also served as music director of the San Francisco Symphony.

In his first season since last year's musicians' strike, the symphony — both from the ranks and the management level — appears to have emerged on a harmonious note.

Grant is encouraged by a number of trends at the box office:

- Season ticket sales have "broken all records — we're 10 percent over the best year the orchestra ever had," he says.
- Single ticket sales are "very strong."
- Since the season started last fall, "12 concerts have been sold out."

GRANT admits, "the symphonic art form is not profitable. With the inflation rates higher in the performing arts (than in other areas), it's rough just to break even, much less show a handsome profit," he says of the money management aspects of running an orchestra.

"It's also a labor-intensive business. Profits are just not abundant."

He maintains that the Honolulu

### Grant's goals

AMONG the immediate and long-range goals of the Honolulu Symphony, as outlined by Howard Grant, executive director.

- Season ticket sales — "We're now at a 50 percent level; our goal is to go for 80 percent. The orchestra I came from had 91 percent. Season ticket holders have a deep emotional attachment to the orchestra — and serve as a vital donor base. In short, we need to get a strong subscriber base."

- A musically mixed season — "Variety is something that is very important to an orchestra. We'll continue to seek out the very best in guest artists and conductors."

- A regional, if not a national reputation — "One of our long-range goals is to become a leading regional orchestra — being regionally significant helps your reputation nationally."

- A national radio broadcast — "I think the orchestra is ready for a radio broadcast throughout the U.S. — perhaps on public radio."

- Establishment of a recording project — "It's important for the orchestra to start recording some of the (significant) works in the repertoire."

- Pursuing a role in convention centers — "We need to adjust the ways we fund our orchestra — to build revenues. One area that could become a significant market is the convention business shows — we've done just a few, for Digital Corp., Robert Morris, Pepsi Cola, the Young Presidents Organization — but in line with the rapid growth of tourism, this is an area we need to take advantage of, because of the numerous opportunities."

— Wayne Harada

Symphony is every bit as good, perhaps better, than its Mainland counterparts. It is possibly the most unique orchestra of its kind — not only offering traditional classical and pop fare, but periodic music reflecting the ethnicity of the Islands, not only Hawaiian but the Asian-Pacific heritage that is Hawaii.

This season, the symphony is presenting 140 concerts in 36 weeks. In actuality, the season runs 39 weeks — but includes

three weeks of vacation for the musicians.

"We are the major ballet presenter in this community," Grant says of the arrangement with the San Francisco Ballet for annual appearances here.

"We are also the orchestra for the opera (the final of three Hawaii Opera Theatre presentations is Friday, Sunday, and Tuesday at the Concert Hall — with the Ozawa event in the middle of the run).

"Our musicians also are a total of 250,000 will have seen source for instruction — in and heard the orchestra — of more Saturday specials in schools and colleges."

Additionally, the season embraces 170 in-school ensembles — with the orchestra living up to a growing reputation of being a statewide

our youth program," he says.

"The Ozawa performance is on a Saturday night — part of the first series of Saturday concerts offered by the symphony this year. "Saturdays have been proven popular with our sup-

porters," Grant says, suggesting more Saturday specials in seasons to come.

Next year's season already is on the works — but with some contract not yet signed, Grant is reluctant to name names.

But with a twinkle in his eyes, he says: "We will have a few nice surprises."

### Honolulu Symphony in the Press

**Announcement of Seiji Ozawa's appearance with HSO was used to highlight upgraded and more relevant concert presentations, annual fund drive activities and to illustrate to opinion makers and potential donors that HSO management was very much improved.**

# QUARTERNOTE

NEWSLETTER FOR SUBSCRIBERS AND FRIENDS OF THE HONOLULU SYMPHONY

NOVEMBER 1987

1987-88 Let's Make Music!

## VLADIMIR ASHKENAZY: NO BOUNDARIES

When Vladimir Ashkenazy was allowed to leave the Soviet Union in 1963, accompanied by his wife and young son, it was ostensibly to fulfill concert engagements which awaited him in London, and he had in his possession a unique Soviet visa permitting him to exit and return "freely." But he was not to return, having made arrangements to move into his in-laws' London flat with them and begin seeking the artistic freedom necessary for an international career.

At the time of his departure he was the Soviets' acclaimed young superstar and answer to America's Van Cliburn, having won the second international Tchaikovsky competition four years after Cliburn's



Examples of HSO's upbeat newsletter, **Quarternote**

# HONOLULU SYMPHONY

Q U A R T E R N O T E

NEWSLETTER OF THE HONOLULU SYMPHONY ORCHESTRA SPRING 1986

## 'Great Performances' Dazzle In 1986-87

Yo-Yo Ma, Cho-Liang Lin, Beethoven #9 and S.F. Ballet Head All-Star Season

Yo-Yo Ma, called by Isaac Stern "the greatest cellist alive" and violinist Cho-Liang Lin, described by *People* magazine as the "hottest new name in classical music," head up an exciting list of guest soloists from around the world who will appear with the Symphony in 1986-87.

Lin will open the fourteen "Great Performances" in the classics series (Sunday afternoons and Tuesday evenings) on September 14 and 16, performing Sibelius' Violin Concerto with Maestro Johanos and the orchestra. This virtuoso work was elevated to its present status in the violin repertory only in recent decades, mainly through the efforts of Jascha Heifetz. All the components of this Opening Night—which includes the Tchaikovsky Symphony No. 6 ('Pathétique') and Wagner's *Die Meistersinger* overture—combine in the promise of a brilliant

commencement for the Honolulu Symphony's 86th season.

Everyone (it seems) knows a lot about *Amadeus* as the award-winning play and movie. But very few of us are actually familiar with the music written by Mozart's arch-rival Antonio Salieri, the protagonist of Peter Schaffer's drama. On September 21 and 23 the Symphony, led by Donald Johanos, will perform Antonio Salieri's *Sinfonia Veneziana*, also known, ironically, as 'School for Jealousy.' To complete the musical tableau of Salieri and Mozart's dramatic confrontation, Maestro Johanos has selected Rimsky-Korsakov's brief opera, *Mozart and Salieri*, for two male soloists and orchestra, as the centerpiece of this program. This concert is climaxed by Mozart's monumental *Requiem*, featuring the Honolulu Symphony

Chorus and guest soloists.



Subscribe or Renew by June 30 for new benefits and bonus tickets!

see page 3



San Francisco Ballet

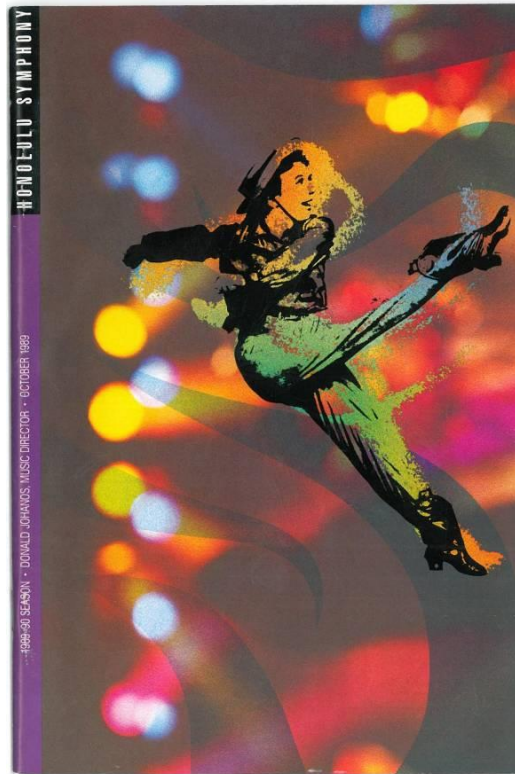
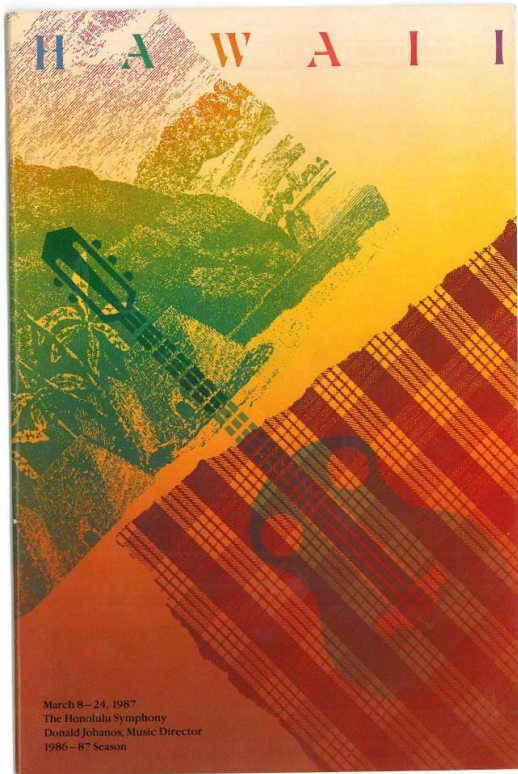
### Symphony Soloists

Clarinetist David Shifrin, formerly principal clarinet of our Symphony

and now holding the same position in the Los Angeles Chamber Orchestra, will return here in October (5 and 7) to perform Nielsen's Clarinet Concerto. Current Symphony members who will be featured in the 1986-87 Great Performances series are concertmaster Kathryn Lucktenberg, principal cello Steven Pologe and principal viola Robert Karol. Lucktenberg will play Brahms' Violin Concerto (November 23 and 25) under the baton of guest conductor James DePreist, music director of the Oregon Symphony. Pologe and Karol will solo in Strauss' *Don Quixote* (January 11 and 13).

### San Francisco Ballet

A highlight of the Symphony's fall season for many years has been the week-long visit of the San Francisco Ballet, and this year is no exception. *La Sylphide*, the dreamy allegory of a

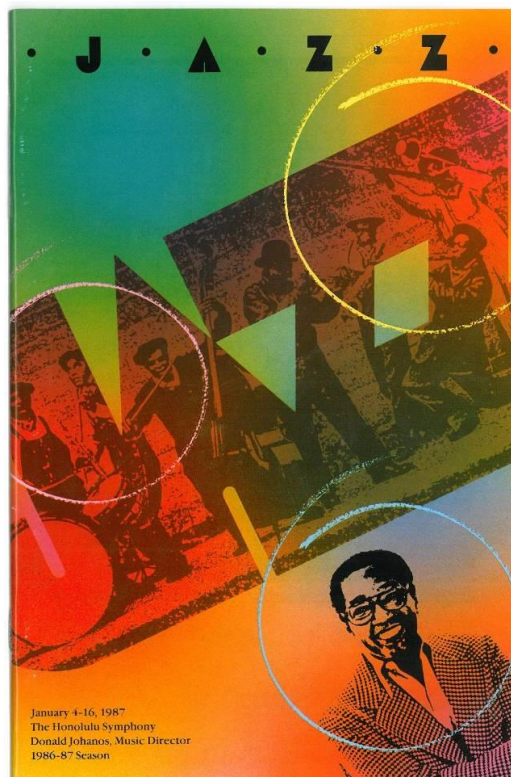
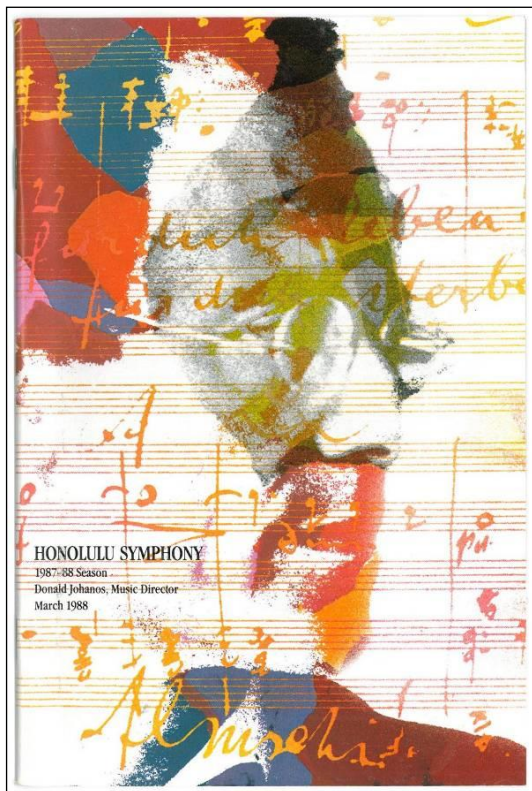


**Program Books**

*Our goal for the HSO program books was to illustrate the diversity of programming – Hawaiian, Classical, Jazz, and Dance.*

*It was also a way to engage the local visual arts community.*

*All HSO program covers were inspired and created by local artists and designers.*



The following article was from **Hawaii Business** magazine. Our intention was to continually put "faces" with the orchestra and to communicate with potential funders that the HSO was a very well-run organization worthy of support (especially for future endowment campaigns).

**M**AKING BEAUTIFUL MUSIC TOGETHER

By Nancy Griffin

In the late 1970s and early '80s, the Honolulu Symphony was in a constant state of discord. When there weren't enough funds to cover annual operating losses, the symphony made ends meet by spending endowment money—a sure sign that an orchestra is in financial trouble. In 1981, its musicians' three-week paid vacations were taken away from them. In the following years, its board of directors threatened to cut musician positions and shorten the season to weather the financial tempest. In 1984, four key managers resigned and its executive director left to take a position with the Orlando Symphony. Recalls Mark Schubert, who joined the orchestra in 1976 as a trumpet player, "the board and management weren't working well together, a lot of poor decisions were being made, and the musicians had no idea what was going on."

The symphony hit its lowest note on August 8, 1986, the opening day of its 1986-87 season, when all 57 of its musicians went on strike. "For years, the Honolulu Symphony had been unable to pay livable wages to its musicians and balance its books," says Duty Free Shoppers President Larry Vogel, then the organization's chairman of the board. "It was struggling to stay afloat and the only way to make ends meet was for the musicians to forego raises."

The resulting discord from the sixteen and a half week strike caused classical music lovers to go into withdrawal, and kicked into effect a whole slew of administrative, promotional and artistic changes. Over the past few years, the Honolulu Symphony has adopted a long range plan, sharpened its marketing mentality, tapped

the business community as a major braintrust and fund-raising partner, and fine-tuned its late of musical offerings.

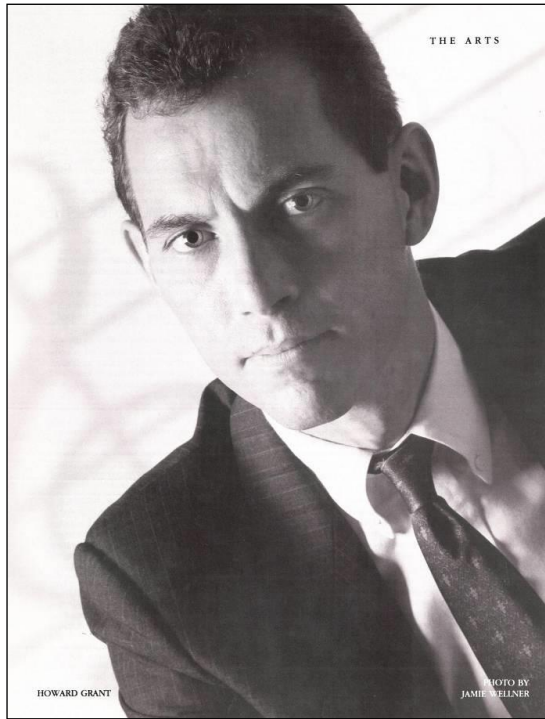
Today, the 89-year-old Honolulu Symphony is a more harmonious blend of business acumen and artistic talent. Ticket sales have climbed steadily from \$594,000 in 1985 to a record \$920,000 in 1989-90. It has retired all of its major debts and is expected to again balance its budget on operating revenues of \$4.8 million in 1989-90. In fact, last year was the fourth year in a row that the symphony has been playing in the black, both in the literal and figurative sense. "My philosophy is that an orchestra is a small business with three stewards working toward a common goal," says executive director Howard Grant. "The three are the artistic director, the executive director, and the board of directors. As we build the organization, the three must be in balance or the orchestra will fall apart."

**Making ends meet.** The business of running a major metropolitan symphony is a high-risk venture. The "product" being hawked is not considered a necessity of life, and increasing numbers of alternative diversions are constantly battling for the same entertainment buck. Furthermore, symphonies are heavily dependent on private and government funds that are also being courted by other non-profit organizations. In recent years, a lack of adequate operating capital has resulted in the failing or temporary shutdown of orchestras in San Diego, Oakland, Denver, New Orleans and Buffalo.

Honolulu faced that same dire possibility in

It takes a plucky executive director, a talented maestro and aggressive board of directors to make the Honolulu Symphony sing as a viable, profitable business.

Reprinted with permission from Hawaii Business January 1990.



the last decade, when it began a nationwide search for a manager who could bring stability to the state's beleaguered symphony. In 1983, Vogel queried the American Symphony Orchestra League about a replacement for Robert Sandler, who had submitted his resignation to take on a similar post in Orlando, Florida. The Washington, DC-based organization gave glowing recommendations of Grant, then the 29-year-old director of the Long Island Philharmonic. "We were excited about Howard because he was one of the first graduates of the MCM management training program that prepares America's future orchestra leaders," says Vogel. "But he also had everything we were looking for—enthusiasm, youth, a will to succeed, and access to the leading minds in the field."

On accepting the position in 1984, Grant was faced with rebuilding an organization that had previously lacked direction and focus. The Honolulu Symphony had never had a long-range business plan that enjoyed the consensus of all who needed to carry it out. It was also far from bottom-line oriented and appeared content to scrape by from season to season. "I had a history of doing very well financially one year and terribly the next," says Grant. "In fiscal statements were like a yo-yo, which doesn't create a sense of stability among the musicians, staff, board, donors or ticket buyers. We wanted to get out of the day-to-day approach to management and look more toward a building mode."

Grant's first priority was to establish steady growth by closely monitoring the symphony's unpredictable cash flow. For example, ticket sales which bring in 40 percent of total operating revenues—occur predominantly in the spring and early summer. However, the symphony spends most of its money during its normal production season from mid-July to early May. Additionally, while 28 percent of operating revenues comes from government coffers for special programs like concerts in public parks, ballet presentations and youth concerts, those funds are transferred only after the shows have been performed. "The limiting government funds is critical to our cash flow," says Grant. "If there isn't enough money to cover our needs, the symphony must take out short-term loans."

While Grant couldn't change the erratic nature of its finances, he insisted that financial reports be done

the show and popular Hawaiian entertainers such as the Brothers Cazimero and Frank DeLana in the second part. For classical aficionados, there are special programs such as dinner previews that combine a pre-concert lecture on the event's program, a buffet dinner at the Pacific Club or Honolulu Club, and transportation to the concert.

**Catering to the customer.** The Honolulu Symphony has also tried to improve its "customer service." Subscribers can now exchange tickets for alternate dates, buy coupon books with a 10 percent discount, and select concerts from a variety of series. The symphony has doubled its sales staff over the past five years, and upgraded the marketing expertise in its box office personnel. Instead of simply processing ticket requests, they are now able to explain the styles of music being presented at particular concerts, and frequently cross sell other programs.

To keep pace with telephone ticket sales, which have skyrocketed in recent years and surpassed box office sales, the symphony has added extra phone lines. Furthermore, since 1986, the orchestra has sold season tickets through a Los Angeles-based telemarketing firm, Stephen Dunn & Associates. About 10 employees telephone potential customers from May 1 through November 1 of every season, six days a week. "Our telemarketing results have been remarkable," says Grant. "Last year alone, we sold \$200,000 in tickets over the phone."

Looking to expand the symphony's fund-raising sources, the board commissioned the services of symphony development consultant David Center of Minneapolis in 1988. Fomer found Hawaii to be a market with unique problems regarding fund raising. For example, while some areas of the state do attract wealthy citizens, many of them are non-residents who live in other international cities. Therefore it is a challenge to motivate these individuals to support local non-profit organizations such as the Honolulu Symphony. Fomer also noted that usually the largest contributors to culture and the arts are the largest businesses in most communities. That's not quite the case in Hawaii, since many companies are not headquartered here and their local branch managers usually do not have the authority to make sizeable donations to charities.

Two entities in the island infrastructure, however, were targeted by Fomer

as strong potential philanthropists: government and the tourist industry. To obtain more city and state funding, the symphony's board and management organized a communications campaign to educate government leaders on the symphony's value to the public. When the state legislature is in session, Grant spends about 25 percent of his day at the capitol. Sometimes joining him in his lobbying efforts, especially when an issue could significantly affect the symphony, are Maestro Donald Johanson, board director and musicians. The attention has paid off, as state support has escalated from \$250,000 in appropriations in the 1984-85 season to \$1.2 million in 1989-90. Meanwhile, on the city level, \$165,000 was appropriated in county funds in 1988, a cry from the \$75,000 provided in 1984.

Tapping tourism has also resulted in additional dollars. In 1988, the Honolulu Symphony intensified its marketing efforts to the visitor industry by offering its services on a pay-for-pay basis to meetings and conventions groups. Since then, the full orchestra has played before seven such gatherings, including a concert featuring singer Ray Charles for the Young Presidents' Organization in January 1988 at the Westin Kaiua. The convention concerts carry price tags ranging from \$5,000 to \$60,000 depending on the type of concert and location, with the symphony making a profit of about \$10,000 per performance.

**Maestro, if you please.** Despite the trials and tribulations of running the business, Grant has confidence that he is selling a quality product. No symphony in the nation offers a broader, more eclectic range of music, with music director Johanson programming Hawaiian and other ethnic themes into the concert season. The Honolulu Symphony offers 15 different subscription series during the year, including Great Performances, the traditional classical concert, Music on the light side which offers a variety of entertainment from light classics to Hawaiian and Pacific Rim ethnic programs, and Starlight Pops, an outdoor concert at the Waialae Shell with music ranging from classics to pop. Additionally, Johanson brings in world-class conductors and musicians as special guests, and commissions contemporary composers such as Dan Welcher and Tobias Picker to write premiere material.

The artistic talents of the orchestra have also improved steadily under the

Airlines, Yoshiharu Sato, president and CEO of Central Pacific Bank and Trust, and Twigg Smith, president of Peris Corp. and publisher of *The Honolulu Advertiser*. Such heavyweights in corporate Hawaii have helped in pursuing federal and state grants, and private contributions, resulting in the symphony's endowment fund reaching a record \$5.2 million in the 1989-90 season, compared to a \$1-million endowment five years ago. The goal is to increase that amount to \$17 million by 1994. "In terms of orchestras across the country, we are in the top 18 percent for receiving NEA grants," says executive director Grant. "We're tremendously proud of that accomplishment."

Grant, Johanson and Quinn feel the ground work laid over the past five years has solidified the symphony from a business perspective, and has positioned it to launch an ambitious five-year plan that the board approved in August 1989. "One of our chief aims is to pay back the state for its support by becoming an asset to Hawaii," says Quinn. The Honolulu Symphony wants to become an ambassador for the Islands. To achieve that status, plans call for increasing the orchestra from 57 to 75 musicians, touring the Far East and the mainland, arranging for concerts to be broadcast on national and international radio, undertaking recording projects, and commissioning new music—not only to support contemporary composers but to stimulate the musical experiences of the public.

Vogel, who retired from the symphony's board in 1988 but now serves on the board of the Hawaii Theatre, also envisions a marriage of the symphony and the restored theater on Bethel Street in the next 10 years. "It would be the perfect setting for performances," says Vogel, citing better acoustics and a smaller seating capacity, making for a fuller house at every concert.

All of those plans have a hefty price tag. A major tour would cost approximately \$400,000, a national radio broadcast about \$100,000 per show, and a recording project would require about \$100,000. But Grant is confident the Honolulu Symphony will make the quantum leap necessary to achieve its long-range plan. "To do it, we need to significantly build our endowment and tackle each project as a separate entity," he says. "Whether every item in the plan can be accomplished in five years remains to be seen. But what's more important is we've agreed on a direction and we're headed toward it."



Maestro Johanson. With as many as 200 applicants for every orchestra vacancy, he can be selective in his hiring.

direction of Johanson. With as many as 200 applicants for every orchestra vacancy, he can be selective in his hiring. Also, unlike most orchestras, the symphony annually auditions players in four major cities: Los Angeles, Chicago, New York and Honolulu, resulting in the recruitment of some of the most talented musicians across the nation.

The building of a strong board of directors has also been key to the symphony's growth over the past five years. "We're constantly out there trying to raise money," says current board chairman Bill Quinn, Hawaii's first governor and a partner in the law firm of Goodskill Anderson Quinn & Stille. The day that Quinn took over as chairman in September 1988, he was shocked to learn the board had 10 days left to raise \$100,000 of a \$200,000 matching grant from the National Endowment for the Arts (NEA). "We scrambled and got it at the very last end," says Quinn, who had to quickly galvanize the board. He contributed \$20,000 from his own pocket, convinced several other board members to make similar or larger contributions, and got the remainder from a few private citizens.

Under Quinn's leadership, a 35-member volunteer board has also relied on the business savvy of some of its members. Well-known local executives currently serving on the body include Robert Reed III, president and CEO of Pacific Resources Inc.; H. Howard Stephenson, chairman and CEO of Bank of Hawaii; John Magsoon Jr., chairman and president of Hawaiian

DANIEL K. INOUE  
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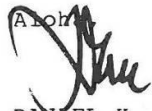
February 20, 1990

Mr. Howard Grant  
Executive Director  
Honolulu Symphony Society  
1441 Kapiolani Blvd., Suite 1515  
Honolulu, Hawaii 96814

Dear Howard:

I am sorry to learn that you will be leaving the Honolulu Symphony Society. Please accept my thanks for your many years of outstanding efforts on behalf of the Honolulu Symphony.

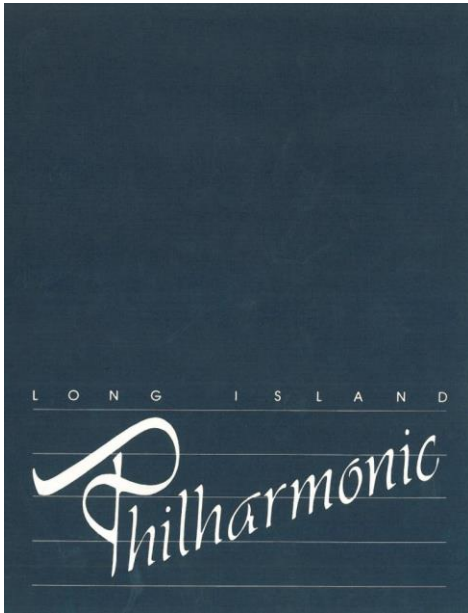
Your leadership and guidance will be deeply missed. Your contributions to the Symphony will long be remembered and greatly appreciated.

Aloha  


DANIEL K. INOUE  
United States Senator

DKI:gtk

## Long Island Philharmonic



**Christopher Keene,  
Music Director**

*A key marketing strategy was to highlight Long Island Philharmonic's Music Director, Christopher Keene.*

*He was a highly marketable asset – a true “face” of the orchestra.*

### SPOTLIGHT ON THE ARTS

By DORIS MEADOWS

#### KEENE ON THE PHILHARMONIC

**W**hat direction to take when you've already achieved a sell-out season? This is the pleasant dilemma facing Long Island Philharmonic Managing Director Howard Grant. The Philharmonic's 1982-83 season, its fourth, includes 12 performances—six in Nassau, six in Suffolk. The programming policy conceived by Musical Director Christopher Keene obviously appeals to Long Island audiences as the sell-out season attests. It is Keene's aim to present an exciting musical event; one that is not too esoteric for those new to concert-going, but one that will satisfy the more sophisticated audiences the Philharmonic attracts.

Looking to their audiences of the future, Grant and Keene devote considerable planning to musical education activities and community involvement. The new Philharmonic Chorus, 170 voices strong, is a major thrust in this outreach program. The all-volunteer chorus will appear with the Philharmonic at its Christmas presentation of Handel's "Messiah." Grant plans an expansion of the Young People's Concert Series beamed at an elementary-school age audience. Older students who are serious musicians will have the opportunity to participate in Master Classes led by prominent guest artists at area high schools. Prior to each concert in the subscription series Keene hosts a guest soloist for the evening. These lectures have been attracting at least 600 listeners at each session, further indication of the fascination music holds for Long Island audiences.

Not content with featuring the classics of the standard musical repertoire, the Philharmonic, along with Suffolk County's Office of Cultural Affairs, has commissioned a new work by renowned cellist David Amram. This



Director and Conductor Christopher Keene. piece, as well as other new works, will be included in upcoming Philharmonic seasons.

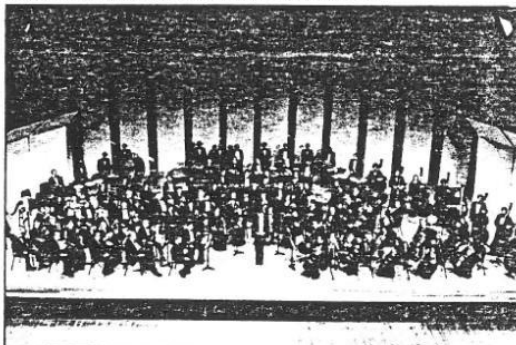
New seasons may also see additional sites for concerts as the Philharmonic outgrows its present 12-performance format. A geographic expansion to serve additional audiences is seen by Grant as perhaps one to two years in the future.

Also in the Philharmonic's near future is an extended summer park series. Lack of funding prevented such

a series for the summer of 1982 but planning is already underway for next summer to serve the entirely different, but no less enthusiastic, audience for concert-going in the park.

It has been the Philharmonic's goal to provide an experience that, in Grant's words, "takes the fear out of going to the concert hall." That Grant and Keene have succeeded is evident by both the sell-out season this year and the very exciting plans they've formulated for seasons to come.

We've all shopped at Bloomingdale's but when was the last time you dined and danced there? Your big chance comes on October 9th when this Garden City messa for the trendy of Long Island present "America The Beautiful." The black-tie dinner dance is being held for the joint benefit of the Long Island Philharmonic and the Eglevsky Ballet. The promised evening of glamor and fun will feature traditional American crafts, regional American foods and, of course, great music and dancing. Tickets, at \$100 a person, can be reserved at either the Philharmonic (293-2222) or the Eglevsky (746-1115).



The Long Island Philharmonic has come up with an appealing program schedule



The following is an example of "in-house" materials used as a branding tool. This piece was targeted to Long Island's corporate, government and philanthropic leadership.



# The Philharmonic



Six years ago the Long Island Philharmonic was no more than a gleam in the eye of songwriter and arts crusader Harry Chapin and several community-minded business leaders. Today a 100-member professional orchestra with a world-class maestro, sold-out halls, radio broadcasts and a board of directors as devoted to the bottom line as to the bravos, the Philharmonic is re-defining the term "Long Island Sound." And in the process it's gaining recognition as the cultural cornerstone for 2.6 million Long Islanders, estimated to comprise the third strongest cultural market in the United States.

by Laura Maziarz  
Photography by Charles Abbott

Philharmonic Music Director Christopher Keene conducts the Philharmonic in an extroverted style, according to *Time Magazine*, "that can make the sparks fly," and which frequently brings audiences to their feet in exhilarated rapport at one of the orchestra's fully-charged finales.

# Phenomenon



"The rise of the Long Island Philharmonic is one of the most significant developments in Long Island's cultural landscape in recent years."

— *Newsday* publisher David Laventhol



It's the symphony orchestra Long Island built, and in this, its fifth anniversary season, it has already made a name for itself in the music world through a blend of tradition and innovation in both its artistic programming and the pragmatics of break-even budget performance.

The Philharmonic's roster of music programs include an 8-concert subscription series (1984-85), master classes in the Long Island schools, free outdoor summer concerts in both Nassau and Suffolk counties, open rehearsals, pre-concert lectures, young persons concerts and special performances such as the one presented at the annual benefit ball, which is presently one of the top-grossing symphony balls in the country.

The musicians are approximately a hundred of Long Island and New York's top free-lance instrumentalists who convene on two dozen occasions a year for concerts under the baton of founding Philharmonic music director Christopher Keene.

☆

On these pages are glimpses of the Philharmonic's many facets in concert — and behind the scenes, too, for it takes the support of many more people besides its musicians and their music director to deliver the Philharmonic's musical fare to a growing following in Long Island's two counties.



Philharmonic musicians are the cream of Long Island and New York freelancers



"As Captain Kangaroo, Bob [Keeshan] gave the most amazing children's concert I've ever seen."

The 2,242-seat C. W. Post Concert Theater is normally packed to the last row as Christopher Keene walks briskly onstage, smiling and buoyant, and steps onto the podium with a little spring. It is evident that he loves his job, the orchestra, the audience, and especially the music he is about to lead.

"I have been fortunate in that I always knew what it was I wanted to do with my life, and it was always music. To me it is the greatest of all the arts. In rare sound it can sum up and communicate everything of the senses, emotions and thoughts — without the intervention of words! And I always knew that what I wanted to do was conduct, both music *with* words, operas and oratorios, and instrumental music — symphony orchestras."

The Philharmonic music directorship was added to a schedule that includes directing the music programs of the New York City Opera and the Syracuse Symphony, but Maestro Keene finds a special pleasure in the Long Island Philharmonic. "What music director ever gets the chance to create a new orchestra right from the foundations? Its success gives me a feeling of pride that feels somewhat parental. How would you feel about such a vigorous and talented five-year-old as this Philharmonic? Wouldn't you think about its unlimited potential in the future and plan how to develop it best? I certainly do."

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In his five seasons with the Philharmonic, Concertmaster Gerald Tarack has heard a deepening and mellowing of the orchestra's "sound," and continually closer ensemble playing. "Most of us are here since the opening season. It's extremely satisfying to contribute to the building of a new orchestra like the Philharmonic."

Pianist Eugene Istomin taught a recent master class in February at Hauppauge High School.





Franco Gulli

Heidi Lehwalder

Leonard Rose

"The Philharmonic is the best advertisement we have for Long Island's quality of life."

—Jim Gibbons, director

Forty minutes before every concert music director Christopher Keene enters a packed lecture hall adjacent to the stage and gives an informal but well-researched talk on the works to be performed that evening. Deceptively chatty and entertaining, it's a crash course for most listeners in history, music appreciation and the psychology of genius, as he casts light upon individual quirks — and outside pressures — that altered the course of inspired creativity for more than one of our composers. Frequently it earns him the first ovation of the evening. Filing out with friends after one of the lectures recently, a woman was overheard to say, "Now, if he ran for President!"

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Founding board chairman Rick Merolla recalls how Harry Chapin helped energize the initial group of directors who formed the Island Philharmonic Society, Inc. in the spring of 1979 and gathered advice from various experts in the symphony world on how best to proceed. "Harry was tireless, and whatever he would ask of others, he would have already given of his own, and more. Sometimes Jack Russell or I would get a call in the middle of the night. Harry would be calling from another city in another time zone, saying how he'd just finished a concert and had another idea about the orchestra, who we should be talking to and when he'd be back in town to go with us."

"We still miss Harry, and when I hear the Philharmonic now at concerts, and see all the people we are reaching, I know he would be pleased!"

☆  
The Philharmonic board of directors are known for their all-out involvement in every aspect of the orchestra's well-being. Director Doug Rose's design firm drew up and built the handsome, carpeted, wood-plexiglas podium from which Maestro Keene has led the Philharmonic at every concert since the 1979-80 opening season. It disassembles for transport, and Keene has remarked that if it would fit under the seat of a plane, he would take it to all his guest engagements as well.

Robert Keeshan and Lorin Hollander have been other Board members who have shared their talents in a special way with the Philharmonic. Lillian Barbash, director of the Islip Arts Council which has sponsored the children's concerts, recalls, "As Captain Kangeroo, Bob gave the most amazing children's concert I've ever seen. Imagine hundreds of kids with their arms in the air, conducting the Philharmonic as he led them. It was the most magical and touching sight. They didn't want to go home at the end. They wanted it to go on and on."

☆  
Heidi Lehwalder's master class on the harp in January was attended by two members of a young rock group, who brought back all their partners for her Philharmonic performance the following night. In the meantime she had broken a string on her harp while practicing and had telephoned one of the other class participants who had played for her, and who was able to provide a replacement string in time for the performance. "Music crosses every boundary," she said, "and makes friends for me everywhere!"

In the spring Franco Gulli arrived with his 1721 Stradivarius violin, and following his master class at Huntington High School he freely allowed several people to handle and examine it. Like a number of other Philharmonic guest artists, Gulli frequently serves on the judges' panels of international music competitions. One of the master teachers of his instrument, he coached a succession of students in a friendly yet intensely serious 3-hour session of listening, analyzing, and demonstrating on his Strad for approximately 60 youth, parents, teachers, musicians and others. One girl arrived breathlessly late to play brilliantly for him when her turn came, having come out from Julliard on the train when she heard of the Philharmonic class.

☆  
The 170-member Long Island Philharmonic Chorus now has a waiting list of applicant singers from every part of Long Island. Its members meet for weekly rehearsals on a 10-month basis to prepare for two performances annually with the Philharmonic under Maestro Keene's direction.



Maestro Keene gives a pre-concert lecture to a standing-room-only audience of 600 before every concert.

A standing ovation concludes a concert of Handel's *Messiah*.



Fireworks over the Philharmonic for Suffolk's tricentennial concert, 1985.

Harry Chapin (center) and John J. Russell (right) were members of the Philharmonic's founding board, shown here in 1980 with *Newsday* music critic Peter Goodman (left) and founding director Jim Dann (background).



Free Philharmonic summer concerts in the parks of East Meadow, Huntington and the South Shore are regularly attended by crowds of up to 25,000 people, who bring picnic baskets, lawn chairs and frisbees as much as five hours in advance of the twilight concerts in order to stake out the best spots on the grass. CBS-TV recently filmed a Philharmonic summer concert for its evening news program as evidence of Long Island's growing cultural base.

"You can buy a Mercedes with what it costs to put the Philharmonic on the stage for just one night. And a sold-out hall only pays for the engine."

Howard Grant, Manager



☆  
Fundraising is a major year-round focus of board and staff energies, and Philharmonic manager Howard Grant does not mince words about the fiscal realities facing a symphony orchestra in America today. "You can buy a Mercedes with what it costs to put the Philharmonic on the stage for just one night. And a sold-out hall only pays for the engine."

The Philharmonic has operated in the black since 1981, and this spring will see the first stages of an endowment fund put in place, in addition to a radio broadcast contract and continued expansion of the subscription series. A vigorous development program allows the Philharmonic to confidently plan for further growth to meet Long Island's needs.

☆  
"When they turn on the radio next year in Manhattan or Denver or San Diego they're going to be saying, 'That's Long Island! That's terrific!'"

—Murray Barbash, director

←  
**Harry Chapin (center) was a member of the Philharmonic's founding board, shown here with *Newsday* music critic, Peter Goodman (left).**