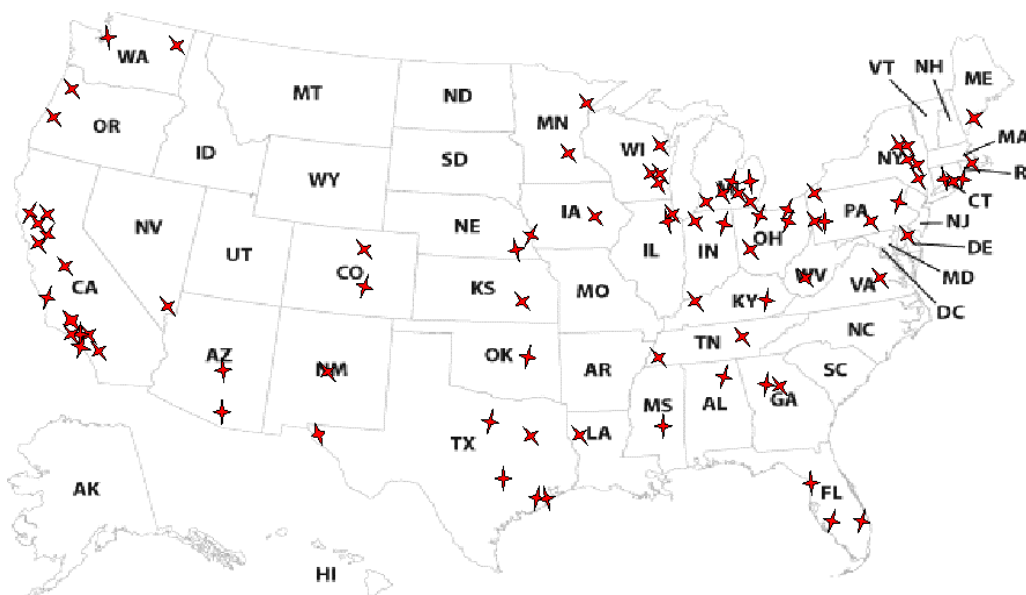


Spring
2016



Map of the 85 member ROPA Orchestras, as shown on PowerPoint presentation at the New World School, February, 2016

New World Presentation

by Carla Lehmeier-Tatum, ROPA President

Last month I had the opportunity to present information about ROPA and the life of a union musician with the fellows at the New World Symphony. It was a pleasure to meet with young musicians setting their sights on a career path in a symphony orchestra. The students participated in a 90-minute presentation from the AFM, ICSOM, ROPA and the South Florida Musicians Association, Local 655. There are currently 25 ROPA Orchestras with New World Alumni in their ranks. I was very encouraged to discover that there were a number of fellows who were already members of the AFM. The students were engaged and offered insightful questions about the union and numerous aspects of the industry.

Having had such a positive experience with the New World Fellows made me realize that it is time to once again encourage all of our ROPA members to go to their students and local universities and have a conversation about the importance of union membership and collective bargaining in the symphonic, opera and ballet world. Each ROPA orchestra has within their membership a pool of university faculty and private teachers that could easily take on this initiative. Imagine if musicians from our 85 ROPA orchestras met with 30 - 50 university students each year. Think of the impact we could make over time!

Informing students about the importance of a union contract could start with a simple reminder of the tension musicians feel working in orchestras or gigs without a contract. You live in a world without security and with numerous questions: Are you going to get the call for the next set of services? Why did we play when the temperature cracked one of the woodwind players instrument? Why we were expected to play for an additional 20 minutes without pay?

Explain how a union assists musicians:

- Fair audition process, contract that provides job security and a fair and equitable work place, representation if you have work issues you need addressed.
- Establish professional industry standards: numbers of services per week, number of weeks per year, safe working conditions to preserve your career, instrument insurance. (continued on page 2)

In This Issue

New World	1
Labor Law Update	2
Lynne Hartz Allan Remembrance	3
A Report on Pit Lighting	4
2016 Conference Invitation	5
ROPA Board Mid-Year Minutes	6
What To Do If...	7

The Leading Tone

The Leading Tone

Volume 31, Issue 2

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ROPA

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INFORMATION CENTER

- This newsletter will be posted online at:
<http://www.ropaweb.org/>.
- To subscribe to the ROPA Internet Mailing List, visit
<http://groups.google.com/group/ropa-discussion>. The list is open to musicians in ROPA member orchestras, and AFM Local officers for those orchestras.

Labor Law Update

by Naomi Bensdorf Frisch, ROPA Member-at-Large

During the spring of 2016, four important victories occurred for the Union movement.

Department of Labor Persuader Rule

The U.S. Department of Labor implemented a new rule clarifying employers' reporting duties when hiring consultants to combat union organizing campaigns. Many of our members who serve on their local board know that a Federal Law, the Labor Management Reporting and Disclosure Act of 1959 (LMRDA), requires that *both* unions and management publicly disclose what they spend on organizing campaigns. The regulations which govern this reporting used to contain a large loophole for employers: they didn't have to disclose what they spent on "advice." So, as long as a consulting company told them what to say and how to say it, they could pay any union-busting consulting firm and not have to disclose to employees how much they spent on their campaign.

In the interest of providing more transparency for employees, the Department of Labor is now requiring employers to report, in accordance with the LMRDA, what they spend on consultants to help them defeat union organizing campaigns. While the new rule does not restrict managements' rights to launch such anti-union campaigns, at least the employees will know how much they are spending to fight the union's entry into the workplace and where that message is coming from.

The Supreme Court's 4-4 Friedrichs Decision

The Supreme Court upheld the Ninth Circuit Court of Appeals' decision to preserve a Union's right to charge "fair-share" fees. A group of non-union teachers had challenged a California Law requiring them to pay their fair share of costs to cover administration of their CBAs (negotiations, grievance processing, etc.). The teachers claimed that since they were public

employees, the State of California was interfering with their rights under the First and Fourteenth Amendments of the U.S. Constitution by requiring them to pay to support the union. The Ninth Circuit Court of Appeals ruled that this Law was constitutional and public employee unions had a right to charge fair-share fees. The Supreme Court did not disturb that decision; the opinion was a 4-4 tie. This means that until another challenge to a similar law is brought all the way to the Supreme Court, public sector unions can continue to require non-members to pay fair share fees. This ruling preserves the power of public sector unions to represent their members and avoids a major financial blow to our union community. In solidarity we are stronger: what is good for public sector unions is good for private sector unions like the AFM, too.

California agrees to state-wide

\$15 minimum wage

In a huge gain for the "Fight for \$15 and a Union" movement, California is raising its state-wide minimum wage to \$15/hr. Currently at \$10/hr, the minimum wage will increase incrementally each year to reach \$15/hr by the year 2022. A higher minimum wage will help all workers; this change is proof that when we work together we can accomplish great things.

Lancaster Symphony Orchestra v. NLRB

The U.S. Court of Appeals for the District of Columbia Circuit upheld the right of Lancaster Symphony musicians to unionize. The ruling stated that musicians who perform with the Lancaster Symphony are employees, not independent contractors, and they have the right to engage in collective bargaining through a union.

(New World, continued from page 1)

It is also important to explain to the students the process of collective bargaining and how musicians on committees helped to establish working conditions. Share the necessity for having a democratic voice within an organization. This initiative is extremely important dur-

ing a time when right to work legislation has made a significant impact on our unions. Involving incoming professional musicians in dialogue about our work as union musicians is a positive for our future.

Lynne Hartz Allan
Cellist
October 21, 1942 - February 28, 2016



Lynne lost her fight with lung cancer this spring.

"As our ROPA delegate from the Napa Valley Symphony, Lynne spent hours working on contracts, organizing our contract committees, attending National ROPA meetings, and bringing us orchestra music news from around the country. She led the battle in trying to save our orchestra of over 70 years, but the bankruptcy issues were too overwhelming. In trying to assist with contract negotiations, she helped bring us Nathan Kahn who made great progress for the musicians. Unfortunately, the orchestra did not survive, but her work and her support for the union was constant. Many of the musicians who remember her have gone on to other orchestras in the San Francisco Bay Area. She will be remembered by many." ...**Lora Levin**, Local 6

Here are some comments from other Local and NVS musicians:

"Boundless energy and a strong commitment to her fellow musicians, describes how I knew Lynne. As President of Local 292, AFM, it was my duty to work with Lynne and her colleagues in negotiating their contracts over the past 20 years or so. Lynne kept a record of our meetings and kept track of the bank account for the orchestra membership association. She was meticulous and exact in her work which was a tremendous help to everyone. As a musician Lynne played cello in the Napa Valley Symphony and was well liked and respected throughout the orchestra. I consider Lynne a friend and professional colleague and will miss her humor, her love of music, and of course, her love of people. May she rest in peace." ... **William R. (Bob) Williams**, past President Local 292

"I had the great honor of serving with Lynne for many years on the Orchestra Committee of NVS. I served for a time as chair and Lynne and I worked closely together on all facets of committee work. I often called her my 'right arm' because she was organized and diligent in all her work, always willing to roll up her sleeves, and helped keep us on track. She made sure all the details, including the bookkeeping, were in order. She was a tireless outspoken advocate for musicians. We could never have accomplished all the things we did, even in the most difficult of financial times for the orchestra, without her input. She was honest and forthright and I valued and trusted her insights and opinions greatly. She never shied away from difficult duties or challenges we all faced and I could count on her in every difficult situation. I remember we spent one whole summer negotiating a contract with David and he and I both relied on her notes and organizational skills to help us reach a successful contract. I will also miss her sense of humor! She could always find a way to lighten our load with it. I feel lucky to have known and worked with her, on and off the stage, and am honored to have been able to call her my friend and colleague. I will miss her." ... **Robert Wright**, past Chair of NVS OC

"I was so sad to hear about Lynne's death – I have very fond memories of working with her on the 2005 NVS negotiations as SSD's contract negotiator. I remember that Lynne served as secretary on that committee. This particular negotiation involved something of a complete re-write of the agreement, so there was a lot to keep track of. Lynne's organizational expertise was superhuman, and allowed me to relax a bit with the knowledge that she knew exactly what was happening at any given moment during the negotiations. I hope that our present organizing efforts with the Lincoln Theatre will result in a new agreement with which Lynne would have been very pleased. My deepest condolences to her family and friends"....**David Schoenbrun**, President Local 6

"I thought Lynne was fighting a winning battle against cancer, so it was a sad and shocking piece of news to learn she had died. It was always a pleasure being around her, and I wish more people in this world were as nice and friendly as she was" ... **Eldon Sellers**

"Lynne Allan was always a pleasure to work with. When I joined the Napa Valley Symphony in 1989 Lynne had already been in the orchestra for a while. Shortly after I joined we made the transition from a mixed professional/volunteer to a fully professional AFM orchestra. When it became apparent that the players needed to step up and become actively involved Lynne was one of the first to join the Players Committee. She served for many years as the secretary and for several years as the ROPA rep. We could not have had a better or more dedicated orchestra member in either of those positions. She was organized, attentive, and deeply devoted to the welfare of the players above all else. Lynne was the kind of person who had the utmost integrity, and could always be counted on to give her best in any situation. I know she also left a legacy as a great teacher and mentor to many hundreds of students during her long career. The fact that Lynne was able to hold her cancer at bay, and spend several years beyond what the usual prognosis would predict is a testament to both her determined spirit and the care of her devoted husband, Rob."...**Mark Nemoyten**, Trumpet, Former Players Committee Chair and ROPA Delegate, NVS

"I am saddened to hear of Lynne's passing. Working on these committees with her, we all know how hard she worked for the musicians in the symphony! Lynne was wildly organized and diligent about getting all the notes from meetings correct. We all needed what she gave freely with great gusto, with a fair amount of well-placed good humor! There was so much that was accomplished for the cause of the orchestra, which could not have happened without her!!! I have been so sad about the loss of our fine orchestra.....but this makes me much sadder. So grateful for what she did for all of us." ...**Cecelia Pierotti**

Lynne and I commuted to many meetings and other symphony business which gave us time to share ideas and "solutions" to problems the committee was charged to do. She shared her boundless energy and laced comments with humor. I miss my colleague." ...**Sarajane Hakenen**

A Report on Pit Lighting

Mike Smith, ROPA Board Member at Large, Minnesota Opera Orchestra

Stand lights have been an important element of playing in an orchestra pit and from the stage, ever since a stage director or music director desired the musicians performing a work to be heard but not seen, or for artistic reasons on stage that required low lighting. The first lighting for music desks were candles, which must have occasionally caused some excitement when a page of the part caught fire, or the sleeve of the musician turning a page was lit up!

Flash forward to the 20th century. Lights became electric, and with those lights came clamps, shades, and cords to get the power to the bulb. Typically, the light bulb in the last 40-50 years has been a tubular incandescent bulb, generally 25-40 watts held in a lamp with a shade to direct the light and block light from going out into the audience, and an on/off switch. The most common brands are the Universal Clip-light, and the Manhasset stand lamp. Both of these lamps clamp on to the desk with spring clamps, for easy removal and placement. The lights have not been without their problems. Cords can become “unplugged”, when a foot or chair pulls the plug from a connection. There are many cords crossing pathways in and out of the performing area that musicians can trip on. Bulbs can burn out. Wiring can become loose at the socket with the potential of touching the lampshade and getting shocked. The socket itself can become loose, to the point where the bulb dangles below the shade. And that bulb can get hot, burning your fingers if you need to tighten or replace the bulb, or adjust the shade. These stand lights are still available and can be purchased for \$20 - \$35; replacement light bulbs cost around \$3.

So now in the 21st century time has marched on and we have become more energy-conscious, and we are trying to get light with less power consumption. LED (light-emitting diode) lights are the new choice. LEDs provide much light for the power they consume, and produce little or



Examples of Stand Lights

Top: Arielights Aria Solo
Below: Ektralamp Music Stand Light
Bottom: Lotus Light Stand Lights
(photos used with permission)



no heat. And the bulbs last for many thousands of hours.

There are a number of LED music stand lights available, both for personal and professional use. The most common professional-quality LED lights we are now finding in our orchestras are stand lights made by Aria (<https://arialights.com>). They are not hot, use much less power, and stretch across most of the width of the desk. They

currently are available in 3 models, the 2 watt Solo, the 4 watt Diva, and the 4 watt Brio, which is a re-chargeable model that can be used without a cord. Both the Solo and Diva are available in a tall model that will go above the tall European parts. They have an individual dimmer that can be added in between the power source and lamp cord to allow for individual dimming. LED lights do not dim as well as incandescent, so that can be a factor if a lighting director wants a fade-out of light, versus a black-out at the end of an act or piece. As these lights are over 14" wide, there have been some comments from players about being able to see the conductor over or around the light shade and still see the music. The Aria Solo lists for \$70, the Aria Diva for \$90. The tall versions of these two models are the same price. The Aria Brio lists for \$170. Discounts for quantity purchases are available. The Brio is designed to be a portable “gig” light, but it does not work well to a wire stand.

Another LED stand light is the Ektralamp, made in Cleveland, Ohio (www.ektralamp.com). It is a thin tube, with no back, 21" long containing 30 LEDs, and can be used by AC adaptor or 4 AA batteries. It is available in black, aluminum, and bronze finish. The LEDs should last over 50,000 hours. It is also available in a 30" model, for conductor's desks. Cost is around \$200 for the 21" model; \$250 for the 30" model.

Lotus Lights (www.lotuslights.net) are made in Northfield, Minnesota, and are chargeable with a USB-compatible cord so that you can re-charge the light using a cell phone charger or computer port, or in a re-charging station that holds several lamps. It has a 10" flexible arm that has either a 7" or 14" shade. It is adaptable to be controlled by a master control for the entire pit or stage lighting and used with AC power. They also offer a couple of options for recharging stations. The 7" model lists for \$109, and the 14" model lists for \$159.

(Continued on page 7)

2016 ROPA Conference Information

Madison, Wisconsin

Hosts: AFM Local 166, and Musicians of the Wisconsin Chamber Orchestra and the Madison Symphony



© Emily Mills

Above: view of Madison skyline from Lake Mendota. Below left: State Street.
(Photos courtesy of the Greater Madison Convention & Visitors Bureau.)

Dates:

Mon., July 25, 2016: Negotiations Workshop
Tues., July 26 — Thurs., July 28, 2016: Full Conference

Location:

Lowell Center Conference Center
University of Wisconsin, Madison
610 Langdon Street
Madison, Wisconsin 53703

Elections:

The offices of President, Treasurer, 3 Members-at-Large, and Delegate-at-Large to the AFM Convention

Airline Transportation:

Madison is served by the Dane County Airport (MSN). Other airport options could be Milwaukee (MKE), as well as the two Chicago Airports (ORD and MDW); these airports provide shuttle service to Madison.



© Joey Reuteman

Your Invitation to attend the 2016 ROPA Conference!

The ROPA Annual conference provides educational seminars and workshops; networking opportunities for delegates from ROPA orchestras, Local officers and AFM staff; and information on current industry trends. Along with ROPA Delegates, ROPA musicians and any AFM Local members are welcome to attend any of our open sessions. If you are near the Madison area during the last week of July, please consider attending. Sessions, speakers, and registration information will be posted on the ROPA website (www.ropaweb.org) as it becomes available.

Resolutions for the 2016 Conference

Consider submitting resolutions for the conference. A small part of the conference will be spent discussing resolutions (formal policy statements, honorary declamations, amendments to the ROPA bylaws, and so on). If you or your orchestra would like to put forward a resolution for deliberation at the Conference, please write it in accordance with Robert's Rules (o as close as you can) and send it to the Legislative Committee Chair Maurice Grants (altoegovcl@aol.com) by July 1, 2016 (Reports and Recommendations deadline).

**Minutes
ROPA Executive Board**

Mid-Year Meeting, Denver Colorado
February 14, 2016 at 1:50pm MST to
February 15, 2016 at 5:48 pm MST

Attendees: C. Lehmeier-Tatum, N. Nelson, K. Sandene, D. Loomis, M. Lemoine (2/15 only), N. Bensdorf Frisch, M. Smith, M. Stone, S. Wade (2/15 only), M. Grants. Via Speakerphone: T. Brown. Excused: J. Galassi

Proceedings: February 14, 2016

MAL Reports: Mike Smith, Naomi Bensdorf Frisch, Taylor Brown (via speakerphone)

Mike, Naomi and Taylor reported on their orchestras. MAL orchestra assignments were double-checked. Mike reported 100% response from his delegates. A concern was raised about those delegates who perform summer seasons that conflict with conferences. There was a discussion about Local officers possibly attending conferences, and what level they could participate. Various broadcast opportunities were discussed, as were issues with stand lights and scrims. Travel compensation differences were highlighted.

Proposed AFM By-Laws Change

The board discussed proposed by-laws changes for the AFM Convention.

Proceedings: February 15, 2016

Media Committee Report

Mike Smith gave an update on committee activities, and new appointments to the EMA Board. Mike stated that Debbie Newmark is looking for direction for media activities during the 2016 conference; the board offered suggestions. Mike clarified the acronyms EMA (Employers Electronic Managers Association) is the management group that negotiates with the AFM on the IMA (the Integrated Media Agreement). Mike also covered current grievances and recent projects.

Skype call with Bruce Ridge (ICSOM Chair)

Bruce Ridge and the ROPA board discussed topics of common interest.

Jay Blumenthal Report

- 1) **Strike Fund:** Jay discussed the current balance of the Strike Fund, and reminded the board of the deadline for payment.
- 2) **EMF (the no-interest loan funds).** Jay discussed what the procedure should be for musicians who do not pay back their funds. There currently is nothing in the by-laws addressing the issue of default. The trustees for the fund will be meeting next week. The deadline for the trustees to have a discussion and propose the by-law change by March 1.
- 3) **AFM Website:** They are currently redesigning the front end of the website. It is expected to go live in May or June.
- 4) **Orchestra Reports:** Jay gave status updates of on-going and concluding negotiations.
- 5) **New World Visitation:** A meeting has been scheduled with SSD, ICSOM, ROPA and New World. A presentation will be given to fellows. To be discussed with management representatives: media portal, fence agreement and fellows education status.
- 6) **Colorado:** Jay gave an update on the status of the Colorado Symphony
- 7) **IMA:** There was discussion on grievances handled by the EMA. Jay explained that there is a difference between stand-alone orchestra IMA ratification materials and EMA members

IMA ratification. EMAs charge membership fees for orchestras on a sliding scale, and provide legal assistance.

- 8) **Wage Chart:** They are resolving inputting difficulties. They are interested in closing up the chart to new information, wanting to have a deadline by the end of March. MALs shared their delegates' experiences inputting information.
- 9) **Fort Worth:** Jay updated the board on the status of the Fort Worth negotiations. Terms of the current agreement will continue to be in effect until the end of the season.
- 10) **Hiring of New Negotiator:** There was discussion on the hiring of SSD negotiator, Jane Owen.
- 11) **Legislative Representative:** The Board is interested in receiving more updates from the AFM Legislative Representative.
- 12) **By-Laws Change Proposal:** The ROPA board requested clarification of the intent of the by-laws change proposal the board received.
- 13) **Pension Fund:** There was a discussion about the current economic factors affecting the fund.
- 14) **New York City Opera:** Jay provided an update on the company.
- 15) **Convention Notification Against Electioneering:** Jay was asked to research the letters received by the Players' Conferences and the Locals pertaining to electioneering prior to the Convention.
- 16) **Organizing Presentation:** Jay was asked for the Right-to-Work presentation progress.
- 17) **Other Orchestra Concerns:** MALs share concerns they've heard from their orchestras.
- 18) **Arts Organizations/Orchestra Budget Percentages:** There was a discussion on intermingling of budgets for orchestras who work under the umbrellas of other arts organizations/facilities.
- 19) **Lew Mancini Retirement:** Lew's duties are temporarily being assumed by Ken Shirk, Jay Blumenthal and Cindy Pellegrino.

Conference Plans

Naomi will schedule volunteers; Nancy will email Naomi the template. The host dinner is planned for Tuesday; Wednesday night delegates will have the option of attending the WCO Concerts On The Square concert. Naomi will attempt to get a donor to donate a rooftop facility. Both WCO and Madison are host orchestras, and Local 166 is the host Local. Welcome speakers need to be identified. Possible sessions were brainstormed. The board discussed the possibility of the Manager's Meeting this year, or creating a new type of interaction with managers.

Secretary Report: Karen Sandene

- 1) **Website:** The website will need to go through a complete redesign. Karen gave the board a link to a site with website themes suggested by Martha Warrington, ICSOM webpage designer. Board members will help select themes and will contribute ideas for content in order to create a site map. This will need to be created by the end of February, in order to get a new site up in time to share conference information. Mike Smith, Nancy Nelson and Maya Stone volunteered to be on a website task force.
- 2) **Rosters:** Karen distributed ROPA rosters and phone lists to the board.

MAL Reports: Maya Stone, Steve Wade, Mary Anne Lemoine

Maya, Steve and Mary Anne reported on their orchestras. Steve also gave a detailed report on the result of the Hartford negotiations.

Adjourned at 5:48 pm MST.

Karen Sandene, ROPA Secretary

(Stand Lights, continued from page 4)

The light from LEDs is described as whiter and “cooler,” as opposed to incandescent, which produce a “warmer” light. Many orchestras are continuing to use the incandescent stand lights, as they have long since been paid for, and bulbs are inexpensive. The US and countries around the world have created bans on the manufacture, import, and sale of incandescent bulbs for general lighting unless bulb meets certain energy efficiency guidelines. The 25-watt and 40-watt tube bulb that fits into the standard Universal Stand Light and Manhasset Stand Light appear to be exempt from the ban at this time.

A number of symphony orchestras, ballet, and opera orchestras have switched over to LED lighting in the last several years, and most of the reports are very favorable. Some have reported not being able to see the bottom of the page as well as with incandescent, or having enough light to see additional instruments and adjust equipment as needed during performances.

Another lighting consideration to the pit is the use of a scrim. A scrim is a fabric of an open weave or screen-like, usually black, that is stretched like a tent or net over part or all of the orchestra pit. It basically serves two purposes: to keep the light in the pit from bleeding out into the audience, and also to protect the musicians from props that may fall from the stage. In some cases a scrim has been added to protect musicians from things being tossed into the pit from the audience, which has been known to happen during school performances! A scrim can also serve to mute the orchestra, as depending on the material it is made of and how much of the pit it covers, it can affect the sound of the orchestra going out into the hall. Scrim can serve a purpose for the lighting elements of a production. They can also reduce the connection between musicians and performers on the stage, and can add heat and ventilation issues to the pit environment. Wonderful!

What to do if.....

1) If management* asks you what you think of a colleague's playing (exceptions exist if you are a section principal, or if you are on an audition or review committee. In a review committee, it's best to talk about whether the artistic director's actions were based on musical proficiency or were arbitrary and capricious.):

SAY: “It would be inappropriate and unprofessional for me to comment on a colleague's performance or artistic ability.”
THEN LEAVE.

2) If you find yourself in conversation with management and it turns to the subject of YOUR playing, and you have reason to believe the conversation might lead to your demotion or dismissal:

SAY: “Since we're now talking about my playing, and what I say might be used against me later, under Weingarten I have the right to have a Union representative of my choice** present during this conversation.” THEN LEAVE.

3) If you have a concern about a player's artistic abilities or anything else:

Management is responsible for addressing performance issues, **not** fellow musicians; we should not “police” our own. For non-artistic issues, speak to a member of the Players' Committee, and **not** to management.

4) If you think perhaps management has done something that isn't allowed by the contract, or is somehow wrong:

Contact the Union Steward, or a Players' Committee member, the local Union, or your ROPA delegate.

ROPA Executive Board Email Approved Motions January – April, 2016

April 2, 2016 / to allot \$2000 for Carla to attend the FIM planning meeting in London.

March 23, 2016 / that ROPA waive the unpaid balance and late fees for a member orchestra.

March 23, 2016 / to approve the payment timeline outlined by Martha Warrington for the development of a new ROPA website.

Feb 28, 2016 / to support the by-laws resolution proposed by ICSOM in support of on-line ratification votes.

Feb 28, 2016 / that ROPA sign on to the OCSM Resolution supporting French language services in the AFM.

Feb 15, 2016 / to have ROPA participate in presentations about the union and player conferences to the fellows at the New World Symphony, and take part in a meeting with the AFM, the conferences, the Miami local, and the executive director of the New World Symphony, and that expenses should be covered up to approximately \$1200.00 for hotel plus additional money for cost of airfare and travel.

Feb 6, 2016 / to make a donation of \$80 to the Diabetes Association in honor of Janice Galassi's husband.

Jan 6, 2016 / for ROPA to cover designated expenses incurred by Karen Sandene for the production of the Leading Tone.



*Management can mean Artistic Director, Conductor, Artistic Assistant, Personnel Manager, Contractor, staff member or anyone with supervisory duties.

**The Union representative can be of your own choosing, and should take copious notes.

ROPA

Regional
Orchestra
Players'
Association

A conference of the American Federation of Musicians, AFL-CIO

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ROPA Member Orchestras

Full Members

Akron Symphony Orchestra
Albany Symphony
Allentown Symphony
Ann Arbor Symphony
Arizona Opera Orchestra
Atlanta Ballet Orchestra
Atlanta Opera Orchestra
Austin Symphony Orchestra
Boulder Philharmonic
California Philharmonic
California Symphony Orchestra
Canton Symphony Orchestra
Chattanooga Symphony & Opera Orch.
Colorado Springs Philharmonic Orchestra
Dallas Opera Orchestra
Dayton Philharmonic
Delaware Symphony Orchestra
Duluth Superior Symphony Orchestra
East Texas Symphony Orchestra
El Paso Symphony
Elgin Symphony Orchestra
Erie Philharmonic Orchestra

Eugene Symphony
Fort Wayne Philharmonic
Fresno Philharmonic Orchestra
Harrisburg Symphony Orchestra
Hartford Symphony Orchestra
Houston Ballet Orchestra
Houston Grand Opera Orchestra
Huntsville Symphony Orchestra
Illinois Philharmonic Orchestra
Kalamazoo Symphony Orchestra
Knoxville Symphony Orchestra
Lansing Symphony Orchestra
Las Vegas Philharmonic
Lexington Philharmonic
Long Beach Symphony Orchestra
Los Angeles Opera Orchestra
Madison Symphony Orchestra
Memphis Symphony Orchestra
Michigan Opera Theatre Orchestra
Minnesota Opera Orchestra
Mississippi Symphony Orchestra
Monterey Symphony
New Haven Symphony Orchestra

New Mexico Philharmonic
New West Symphony Orchestra
Oakland Symphony
Omaha Symphony Orchestra
Orchestra Iowa
Pacific Symphony
Palm Beach Opera Orchestra
Pasadena Symphony Orchestra
Pittsburgh Opera Orchestra
Portland Opera Orchestra
Portland Symphony Orchestra
Reading Symphony Orchestra
Rhode Island Philharmonic
Richmond Symphony
Santa Barbara Symphony
Santa Rosa Symphony
Sarasota Orchestra
Shreveport Symphony Orchestra
South Bend Symphony
Southwest Florida Symphony Orchestra
Southwest Michigan Symphony Orchestra
Spokane Symphony Orchestra
Symphony Silicon Valley

Tacoma Symphony Orchestra
Toledo Symphony Orchestra
Tucson Symphony Orchestra
West Virginia Symphony
Wichita Symphony Orchestra
Wisconsin Chamber Orchestra

Associate Members

Binghamton Philharmonic
Eastern Connecticut Symphony Orchestra
Flint Symphony Orchestra
Glimmerglass Opera Orchestra
Green Bay Symphony Orchestra
Hudson Valley Philharmonic
Lincoln Symphony Orchestra
Milwaukee Ballet Orchestra
Pittsburgh Ballet Orchestra
Tri-Cities Opera Orchestra
Tulsa Opera Orchestra