

Austin Symphony Celebrates Gift

Kurt Moede

Austin Symphony ROPA Delegate

The Austin symphony started 2009 with a bang as local arts patron James C. Armstrong contributed one million dollars to the Austin Symphony Orchestra to endow its education programs for children. The million dollar pledge to the Austin Symphony Endowment Fund will support the symphony in its efforts to reach thousands of local children each year.

The gift establishes the James C. Armstrong Youth Education Program for the Austin Symphony. The donation will allow the youth program, consisting of the orchestra's Building Blocks concerts, Young People's Concerts, and High School Concerts, to be enhanced and expanded.

Armstrong has been a staunch and enthusiastic supporter of the ASO's Young Peo-

ple's Concerts (YPC), a week-long event that buses fourth- and fifth-graders to the Long Center for the Performing Arts for a 45-minute concert of classical music choreographed with images projected on a 30-foot screen behind the orchestra. The concert features music the children have studied all year in various classes at school via study guides designed and published by the Austin Symphony. While attending his first YPC, Armstrong was amazed at the attentiveness of the students and also at the outstanding organization where upwards of 3,000 students leave the auditorium and are replaced very quickly by 3,000 more.

The optimism this gift brings to the local arts environment is welcome news to all in these tough economic times.

Minnesota Opera announces Minnesota OperaWorks

Lani Willis, The Minnesota Opera

Reprinted with permission

Minnesota Opera announces the creation of **Minnesota OperaWorks**, a landmark program designed to invigorate the operatic repertoire with an infusion of contemporary works. It is a multi-year, \$5.5 million commitment that will energize the company, the community, the industry and the art form. The OperaWorks program includes an international coproduction, three revivals of American works and three commissions by American composers:

2008-2009: *The Adventures of Pinocchio* (Jonathan Dove and Alasdair Middleton; international coproduction with Opera

North);

2009-2010: *Casanova's Homecoming* (25th anniversary production of Dominick Argento's opera, which premiered during Ordway Center's first season);

2010-2011: Commission – *The Garden of the Finzi-Continis* (Ricky Ian Gordon and Michael Korie);

2011-2012: Commission – working title: *Joyeux Noël* (Kevin Puts and Mark Campbell);

continued on page 6

Inside this Issue

Austin Symphony	1
Minnesota OperaWorks	1
President's Letter	2
ROPA: Why Bother	3
Musician Spotlight	4
The Economy and Culture	5
Rank & File School	7

The Leading Tone
Volume 25, Issue 2
January 2009

Editor

Amy Morris
 amymorris7@yahoo.com
 6620 Newton Avenue S
 Richfield, MN 55423

Letters to the editor can be sent to the e-mail or US Postal address above.

ROPA

The Leading Tone is the official newsletter of the Regional Orchestra Players Association, a conference of the American Federation of Musicians of the United States and Canada, and is published quarterly. Unauthorized reproduction of any part of *The Leading Tone* is strictly prohibited.

Copyright © 2009
 All rights Reserved.

Subscriptions

\$8.00 per year payable to
 ROPA
 c/o Dennis Danders
 Treasurer, ROPA
 237 N Rutan
 Wichita, KS 67208-3315
 ddanders@prodigy.net

INFORMATION CENTER

- This newsletter is online at:
<http://www.ropaweb.org/lt/xxv/>
- To subscribe to the ROPA Internet Mailing List, visit
<http://www.ropaweb.org/forms/elist.php>.
 The list is open to musicians in ROPA member orchestras, and AFM Local officers for those orchestras.

www.ropaweb.org

A Message from the ROPA President

Carla Lehmeier-Tatum, New Mexico Symphony Orchestra

What is a Subsidy?

I wish everyone a Happy New Year and a fiscally sound year. I have spent a great deal of time contemplating the economic challenges our orchestras face. This is not the first time symphony orchestras have had to deal with the impact of a recession. I recently came across a useful article written by Lew Waldeck. "Some Plain Talk about Symphony Orchestras" was written and published in the International Conference of Symphony and Opera Musicians, Senza Sordino in March of 2001. Lew Waldeck served as the AFM Director of Symphonic Services during the recession and high inflation of the 1970's, which caused many orchestras to trim their budgets.

In the article, Lew Waldeck stated:

"Thirty years ago symphony musicians began to think about the causes for their unrest. They thought hard. They thought for a long time. They thought together. They thought separately. They thought, 'We are not like any other union. Not like the air controllers or the pilots. We are not only the workers. We are the means of production. We are the delivery system. We own the tools of production. We are the product. We cannot be easily replaced. If we organize well we can solve our problems.' They did organize and by understanding their position were able to make great gains."

Later in the article Lew Waldeck refers to the profile of smaller orchestras:

"..... many orchestras offer annual wages substantially below \$20,000. **That is a subsidy.** Unlike any other workforce in the country, the musicians, at their own expense, supply the tools to the employer. These tools often cost more than a full year of wages. **That is a subsidy.** In some cases the employer is not even willing to insure the tools. That responsibility falls upon the musician. **That is a subsidy.** In most cases the musician is responsible for the care, maintenance, and upkeep of the tools.

That is a subsidy. It is hard to imagine a symphony orchestra operating without these subsidies.

"A further subsidy is sometimes required of the musicians. When there is a real or perceived financial crisis musicians are often asked to accept substantial reductions in annual salary. In these situations they are often told that the continued existence of the institution is their responsibility. In light of what we now understand about the reasons for a symphony orchestra and the musician's place in the professional world, can this be a reasonable claim?"

Lew Waldeck closes the article with a strong statement:

"It is the responsibility of society on an individual, governmental and corporate level to finally recognize its responsibility. Society, not the professional musician, must pay the bills for an institution it needs."

As we engage in conversations with our managements on how to persevere during this economic climate, it is imperative we keep in mind that every orchestra has a direct impact on others, especially in the aspects of pay and work conditions. I hope that this will be a time for creative and proactive solutions to some of the financial challenges within our institutions. In discussions with our managements and boards about these issues, we must never overlook the union structure in which one elected speaks for the collective whole and we must realize that what affects one will affect all. It is our responsibility as musicians to protect our professional wages and working conditions.

It is important for all musicians serving on any board committee or special task force to understand which topics are exclusively for negotiations and to establish a clear mission and objectives. Those objectives can assist in keeping the work of the committee away from discussions that would include topics for negotiations. One challenge with many special task forces or long range planning committees is that often times the musicians are asked to participate in discussions that are mandatory subjects of bargaining. For exam-

continued on page 5

Membership in ROPA: Why Bother?

by Paul Austin, ROPA Vice President, Grand Rapids Symphony

My favorite local coffee hang offers a drink that always make me smile when I see it listed on their menu board. "Why Bother" is decaf coffee with steamed, fat-free milk. As I stand in line waiting to order my "Hammer Head" (which is a triple shot of espresso, by the way), it gives me a moment to reflect on why I bother with certain elements of my life as a musician.

One of my duties as ROPA's Vice President is to recruit new member orchestras. Last October, I mailed ROPA recruitment packets to over twenty orchestras who qualify for membership. As I wrote about the merits of joining ROPA, I wondered how many musicians in our member orchestras were aware of our recent activities. The following is a portion of that recruitment letter.

"For nearly twenty-five years, ROPA has been promoting the interests of its seventy-five member symphonic, opera and ballet orchestras and their musicians. Our annual conference provides an excellent opportunity to address the needs of our membership as well as the trends in the industry. The concerns of ROPA orchestras will be heard at the table next month in Washington, DC, for the national media agreement negotiations; our membership was surveyed recently so that we have a keen sense of their desires regarding media contracts.

"As one of five conferences of the American Federation of Musicians, ROPA enhances communication among its orchestras as well as the AFM, its Locals, and its conferences. Our presence and participation with the other player conferences have allowed the voice of ROPA to be expressed to the members of ICSOM (International Conference of Symphonic Orchestral Musicians), OCSM (Organization of Canadian Symphonic Musicians), RMA (Recording Musicians' Association), and TMA (Theatre Musicians Association). On a global scale, we participated in an event in Berlin, Germany, last April to bring musicians from around the world together in order to exchange ideas and build relationships. For the benefit of our members, ROPA's annual wage chart provides information from our orchestras so that data can be shared easily. News from member orchestras is featured in *The Leading Tone*, our quarterly newsletter.

"In addition, ROPA pursues the general welfare and artistic well-being of our members. In 2008, we have made personal appearances in El Paso (Texas), Grand Rapids

(Michigan), Madison (Wisconsin), Orange County (California), and Richmond (Virginia) to meet with musicians and Locals to listen to their concerns. When the musicians of one of our member orchestras were forced to reopen their contract last spring, ROPA was there to provide financial information from similar orchestras and support their efforts. Last May, letters of support for the musicians of the Shreveport Symphony (Louisiana) were sent to the mayor from ROPA members. And last month's strike by the musicians of the Wisconsin Chamber Orchestra included support from their neighboring ROPA orchestra, the Milwaukee Ballet Orchestra. The support from ROPA for its members is quite apparent from these actions."

When you consider the modest cost of belonging to our organization, I firmly believe that membership in ROPA is both a bargain and an investment. Our role in assisting the AFM in their training of union stewards and ROPA delegates at our summer conference has provided knowledge that will help us to preserve the rights and improve the working conditions of each ROPA orchestra musician. Other benefits of belonging to ROPA not mentioned in my recruitment letter include our conductor evaluation database and the emergency relief fund, each of which has been used by member orchestras in 2008.

Thank you for your membership in ROPA. Should you know of any orchestras that would benefit from joining our organization, please contact me (HornCallAd@aol.com) so that I can send a recruitment packet in order to explain "Why Bother" to them, too!



The musician's of the Shreveport Symphony Orchestra at their October 11, 2008 benefit concert. Both the ROPA Board and the musicians of the Shreveport Symphony wish to thank everyone who contributed to the benefit concert.

ROPA Musician Spotlight

An interview with Derek DeVelder
former New Mexico Symphony Orchestra ROPA Delegate
by Carla Lehmeier-Tatum

Derek DeVelder, former New Mexico Symphony ROPA Delegate, is currently participating in the prestigious Kennedy Center Arts Fellowship Program. The John F. Kennedy Center for the Performing Arts offers valuable skills building for arts managers through the Fellowship Program. The program provides up to ten highly motivated, disciplined, and creative arts managers the instruction and experience they need to succeed in today's complex arts environment.

Fellowships are full-time and last nine months starting in September. The program emphasizes excellence, creativity, economic problem solving, strategic planning, internationalism, and a commitment to new technologies.

I worked with Derek DeVelder on numerous orchestra and board committees and have found his passion for achieving a successful organization will be a huge asset to our pool of arts managers. Here are a few thoughts from Derek DeVelder about his current fellowship training.

Could you describe the Kennedy Center Fellowship program?

Derek DeVelder: In addition to the opportunity of working with the National Symphony Orchestra, Fellows can work with administrators of ballet, theater, international programming and Kennedy Center development and marketing offices. Strategic planning is taught by the President, Michael Kaiser, and classes in finance, marketing and development are taught by the Vice Presidents and key staff. Fellows work on senior staff driven projects and function in various staff roles in three rotations during the nine month program.

Who are the other fellows with whom you work?

Derek DeVelder: Six of the ten Fellows are from other countries including the Czech Republic, Portugal and China. Many are currently Executive Directors of their own organizations or serve in a senior staff capacity. Many are from theater backgrounds, one from chamber music and one from orchestra. All are highly motivated

and have an excellent "one for all and all for one" team spirit. One of the greatest assets with which I will leave the Fellowship Program is the resource of my nine other Fellows.

What are your aspirations after you complete the program?

Derek DeVelder: I entered the program with an orchestral and Board background and a passion for development. After exposure to other performing arts and administrative functions, I am drawn to connecting people outside the organization to the people and art inside the organization. I will pursue executive leadership as a means to achieve this, in the medium of chamber, orchestra, opera, ballet or theater.

What is one of the biggest lessons that you have learned that would help ROPA musicians?

Derek DeVelder: The patrons and the donors, in essence, purchase intangible experiences from the performing arts organization. Musicians can facilitate this in two key ways in addition to the great art they are already providing. The first is to enhance the audience experience by presenting themselves brilliantly before and after the performance – smiling and showing interest to the audience. It conveys pride, confidence and appreciation which the patrons take home with them as part of the entire event experience.

The second is meeting donors and patrons at events like receptions. When invited, if possible, attend. Get to know the donors and patrons. They find musicians incredibly interesting and want to have more access to you and your story. Many want a connection with those on stage. At a reception, if that type of socializing feels a bit like work, that is because it is work. I find ROPA musicians to have a keen awareness of the great importance of donor/patron relations. This is not only life giving for development and marketing, but it is also a powerful presence for the musicians in contract negotiations.

The Downturn in the Automobile Industry and its Impact on Cultural Institutions in Detroit

Greg Near, Michigan Opera Theatre ROPA Delegate

Last fall, leaders of Detroit based automotive companies headed to Washington D.C. seeking federally-backed multi-billion dollar loans. As the world watched and discussed the merits of their request, those of us in the non-profit community couldn't help but wonder how all this will affect our various arts organizations. Michigan Opera Theatre, like many other organizations in and around Detroit, relies heavily upon sponsorship from the automotive industry to help fund their extensive programs.

While these debates were going on, Detroit Mayor Ken Cockrel Jr. wrote: "Should members of Congress vote against giving the auto industry a federal bridge loan (not a blank-check bailout), they will be supporting incalculable job loss, small-business recession rather than growth, and the stifling of advanced manufacturing, green technologies and the future of innovation." He went on to say, "They will be voting against the auto dealers, auto repairmen, suppliers, parts makers, tool and die makers, painters and others that the auto industry supports. They will be voting against the museums and cultural institutions that are supported by GM, Chrysler and Ford." Congress has thankfully voted to support the loans, however the final chapter has yet to be written as to the future viability of the American Automotive Industry.

As the new year is just beginning, the General Motors Foundation is now reporting their decision to cut its sponsorship of several of Detroit's top cultural institutions, including the Detroit Symphony (\$100,000), the Detroit Institute of Arts (undisclosed amount) and Michigan Opera Theatre (\$250,000). Likewise, yet to be determined cuts in funding are expected from both Ford and Chrysler in 2009.

The General Director of Michigan Opera Theatre, David DiChiera, responded in a *Detroit News* article: "We did anticipate a cut in GM's support. I thought it might be down 50% (\$125,000). But the total loss (\$250,000) means we must find new creative ways to pare costs and try to find other funding resources." One of the ways MOT has responded to this loss of

income is the cancelation of one of its Spring 2009 productions. They are expected to cancel one production in the Spring of 2010 as well.

All told, MOT expects a one million dollar shortfall due to lower than expected ticket sales with corollary drops in revenue from parking and food/drink sales, as well as the cut in corporate funding and private donations. As reported in a *Detroit Free Press* article January 8, 2009: MOT general director David DiChiera said he was looking at cutting spending by an additional 15% across the board and calling in overdue pledges from well-heeled donors who had been allowed to slide because their portfolios had declined. A chief concern is making sure the company can meet its \$2.5 million in annual loan payments on the opera house and adjacent garage. "We're doing a lot of cash flow projections to make sure we can make our obligation with the banks. The company is making it, he said, but it's close to the bone."

What is a Subsidy, continued from p. 2

ple, topics that involve an increased number of educational services that would preclude an increased number of required daytime work, and an increase in, or elimination of, positions within the orchestra are all topics for negotiation. It is important that the work of a long range planning committee or task force never dictates the outcome of our negotiations. I share a famous Lew Waldeck quote, "A strong contract means a unified orchestra."

As we proceed in our upcoming negotiations, I encourage our ROPA orchestras to network within our membership to explore positive and productive responses to the fiscal challenges. The positive news from ROPA Member Orchestra, the Austin Symphony, who recently received a million dollar donation, provides an example that there are opportunities in our community to sustain what we have achieved and to continue to grow. I congratulate the Austin Symphony on their good news.

With President Obama forecasting that the economy will get worse before it can get better, there is no doubt that 2009 will be a challenging year for all of us. To panic would be non-productive and a waste of energy. Instead, I wish to end this column with a saying that will be good advice during these difficult times: cool heads will prevail.

Minnesota Opera announces Minnesota OperaWorks, *continued*

2012-2013 (50th season): Commission – Title TBA (Jack Perla, librettist tba);

2013-2014: Revival: El Nino (John Adams);

2014-2015: Revival: Wuthering Heights (Bernard Herrmann).

Minnesota OperaWorks reinforces Minnesota Opera's position as a leader among the local arts community and the international opera field. As OPERA America President Marc Scorca describes this program, Minnesota OperaWorks "demonstrates the importance of sustained commitment to new work and sets an example for other opera companies to reaffirm their own dedication to creating new pieces."

Robert Marx, Vice President of the Fan Fox and Leslie R. Samuels Foundation and noted opera commentator who has participated in the formation of this program on the advisory committee, said, "From its inception, Minnesota Opera has staged new work, but the company's current initiatives regarding contemporary music are exceptional and bold. No other American opera company is making new work so central a part of its artistic portfolio. In many ways, the nation's largest opera houses are only now showing a commitment to the kind of commissions Minnesota Opera has championed for years. Its next generation of work in the contemporary field is likely to influence the American operatic repertoire nationally and internationally."

A pioneering movement in new opera, Minnesota OperaWorks institutionalizes Minnesota Opera's commitment to artistic growth, leadership and innovation. Minnesota Opera is uniquely positioned with the experience, expertise, institutional strength and community support to take on a project of this scale. Minnesota Opera Artistic Director Dale Johnson leads a veteran artistic and production staff that has developed and produced numerous new operas, the most recent of which is the sold-out run of *The Grapes of Wrath*. The company also has, with the Minnesota Opera Center's rehearsal, coaching and production facilities, an ideal venue to develop new works. Organizationally, Minnesota Opera has a seasoned and effective administrative staff and financial foundation to support this ambitious program. Finally, Minnesota Opera's strong board and generous cadre of contributors comprise the engine driving the Minnesota OperaWorks program forward, with more than \$3.5 million raised.

Minnesota OperaWorks is conceived to expand the operatic repertoire and its audience. To ensure these works enter the repertoire, Minnesota Opera will leverage its

expertise as a national leader of coproductions to establish a consortium of coproduction partners for each opera, which will broaden each opera's reach beyond the local market. To support this, the company is committed to creating cost-efficient stagings of these operas, which will ensure a production life that is not dependent upon economic vagaries of other companies or seasons. Building on its other successful world and American premieres, such as *The Handmaid's Tale* and *The Grapes of Wrath*, Minnesota Opera staff will create a robust community engagement component for Minnesota OperaWorks. Additionally, the company plans to create audiovisual recordings of five of the seven works for future distribution to amplify the reach of these works to new audiences in this community and worldwide.

Minnesota OperaWorks commissions continue Minnesota Opera's commitment to high artistic quality and cultural relevance. Ricky Ian Gordon, Jack Perla and Kevin Puts have strong, individual American voices and are well-suited to the task of composing operas. They are also part of elite creative teams; for Gordon's commission, Michael Korie will be the librettist and Eric Simonson will direct, reuniting them in the responsibilities they performed in Minnesota Opera's world premiere of *The Grapes of Wrath*. They have a proven track record for their dramatic successes - since their collaboration at Minnesota Opera, Michael Korie was nominated for a Tony Award for his lyrics for the Broadway musical *Grey Gardens*, and Eric Simonson won the Oscar for directing, best short documentary. Eric Simonson will direct the operas by Jack Perla and Kevin Puts, as well. Mark Campbell, who will adapt the screenplay of *Joyeux Noel*, is a highly sought young librettist at home creating uproarious comedies and serious dramas alike. He has worked in collaboration with some of the best composers working today, such as John Musto and William Bolcom. His next work will be an adaptation of *The Inspector General* for Opera Theater of St Louis, and he will also collaborate with Ricky Ian Gordon on a new project for Virginia Opera.

The Minnesota OperaWorks commissions are based on 20th- and 21st-century subject matter. Two of them are inspired by 20th-century cinema. Details have not yet been released for the third commission.

Finally, Minnesota OperaWorks connects 19th-century Bel Canto values with 21st-century opera production. Minnesota Opera's artistic philosophy is rooted in Bel Canto values, whereby the dramatic expression of the singing voice is the essence of the operatic art form. Bel Canto values, which emphasize intense emotional expression supported by exquisite vocal technique and meticulous preparation, inform every aspect of the company's programs, from repertoire selection, casting and visual design to education and artistic training.

Rank & File School

Greg Youmans, Spokane Symphony

Previously published in a newsletter of Local 105, American Federation of Musicians, Spokane, WA

On behalf of AFM 105, I attended the Labor Rank & File School, September 21-25, at the Sheet Metal Workers building in Spokane. Other attendees were Postal, Municipal, Communications, Construction and Metal Workers. Presentations, group discussions, labor videos and group projects were facilitated by Peter Karrass from the Evergreen State College Labor Center.

One activity was a man-on-the-street survey. Our results were consistent with state and national trends. Nearly 20% of Washington workers belong to Unions. Non-union public have a generally favorable view of Unions, with over 50% saying they would join one, given the opportunity to do so. Over 95% of the total Union, non-Union and anti-Union alike, agreed they would like to see Unions take the lead in getting affordable health insurance for all Washington residents.

Meanwhile, nationally, the percentage of organized versus non-organized employees continues to ebb downward and one thing all the Unions represented at the workshop had in common was sparse attendance at meetings, often failing to reach quorums.

All these things lead to one conclusion: people overwhelmingly stand ready to receive the benefits a Union can bring, but are disinclined to actively empower the Union through participation.

Our dues keep it going, but our dues can't do it all. A Union is more than a paid-for service. A Union, by nature, derives its power from its people. The various Unions, likewise can empower each other through solidarity.

Looking through some of the books about labor history, rich with photographs, was a reminder of how hard times were 70+ years ago, and of the huge struggles that were endured. It would be a shame to slip backward into the same kind of society as back then: the few mega-rich, the many poor, a small middle class. Yet this is the current trend: A widening gap between rich and poor (in America and worldwide) more people slipping below the poverty line, the middle class being squeezed.

Complacency can be a symptom of satisfaction, but we should be vigilant over the long haul to guard against

slowly evolving back into an unhealthy, stratified society. Trade Unions and good labor law have a role to play in this.

Back here on earth, what has the Union done for me?

In my nine years in the Spokane Symphony, the 2000-03 contract had growth in the per service rate and service guarantee totaling 20% over the three years. Then, we collectively fended off a hard-proposed post 9/11, 5% cut. Our current contract will expire in 2010 giving tier 1 core players a 40% total salary increase, and I know the players have a meaningful voice in charting the orchestra's future. If you take the wages the Union pushed for (not to mention working conditions) minus the Union dues, I'm thousands of dollars ahead.

Add to that the freelance job referral and networking, and the Union becomes a worthy investment of money and my time.

To paraphrase James Madison, who said "If men were angels, there would be no need for government," one might say, "If employers were angels, there would be no need for labor Unions." And while I have to admit that some Symphony supporters, by their donations, sometimes exhibit angelic qualities, on the whole, we're not there yet. Like many of you, I look forward to the day when humankind reaches that state of collective hyper-consciousness so that everything works just right - in reality, we still have a long way to go.

Trends in organizing and in labor law don't bode well for employees. We have a lot to gain, and a lot to lose.

Before you drop this copy into the recycle bin, I wouldn't want you to feel GUILTY for blowing off another newsletter—but the best way to feel good is to see if there's a little something you can do. To paraphrase John F. Kennedy - Do ask what your Union can do for you, AND ask what you can do for your Union.

See you at a meeting sometime.

Mark Your Calendars: The next ROPA Conference is August 4-6, 2009 (Negotiating Workshop on August 3rd) in Dayton, Ohio. Details in the next issue.

ROPA Officers

President Carla Lehmeier
New Mexico Symphony Orchestra
Email: lehtat@aol.com

Member-at-Large Laurien Jones
California Symphony Orchestra
Email: laurien_jns@yahoo.com

Member-at-Large Sherill Roberts
Portland Opera Orchestra
Email: shrobert@linfield.edu

Adjunct Officers

Strike Fund Trustee Gaylon Patterson
Memphis Symphony Orchestra
Email: gaylonp@bellsouth.net

Vice-President Paul Austin
Grand Rapids Symphony
Email: hornccallad@aol.com

Member-at-Large Karen Barker
West Virginia Symphony
Email: kbarkerferren@yahoo.com

Member-at-Large Norman Stone
Dallas Opera Orchestra
normstone@prodigy.net

Conference Coordinator Liz Cochrane
Delaware Symphony
lizard@bee.net

Secretary Larry Gardner
Fresno Philharmonic Orchestra
Email: larrybassoon@sbcglobal.net

Member-at-Large Nancy Nelson
Houston Ballet Orchestra
Email: nancy.nelson4756@sbcglobal.net

Delegate-at-Large to the AFM Convention
Gary Lasley
Hollywood Bowl Orchestra
Email: gary@arcobass.com

Legal Counsel Patricia Polach
Email: ppolach@bredhoff.com

Treasurer Dennis Danders
Wichita Symphony Orchestra
Email: ddanders@prodigy.net

Member-at-Large Tim Judd
Richmond Symphony
Email: timjudd1@yahoo.com

Editor Amy Morris
Minnesota Opera Orchestra
Email: amymorris7@yahoo.com

Webmaster Tom Fetherston
Dayton Philharmonic
Email: tfetherston@mac.com

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
Charleston Symphony Orchestra
Chattanooga Symphony & Opera Orchestra
Colorado Springs Philharmonic Orchestra
Dallas Opera Orchestra
Dayton Philharmonic
Delaware Symphony Orchestra
El Paso Symphony

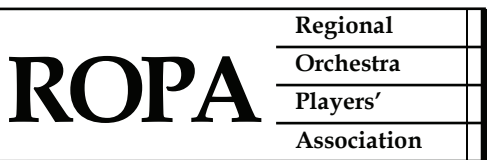
Elgin Symphony Orchestra
Erie Philharmonic Orchestra
Fort Wayne Philharmonic
Fresno Philharmonic Orchestra
Grand Rapids Symphony
Harrisburg Symphony Orchestra
Hartford Symphony Orchestra
Hollywood Bowl Orchestra
Houston Ballet Orchestra
Houston Grand Opera Orchestra
Huntsville Symphony Orchestra
Kalamazoo Symphony Orchestra
Knoxville Symphony Orchestra
Las Vegas Philharmonic
Lexington Philharmonic
Long Beach Symphony Orchestra
Long Island Philharmonic
Los Angeles Chamber Orchestra
Los Angeles Opera Orchestra
Memphis Symphony Orchestra

Michigan Opera Theatre Orchestra
Minnesota Opera Orchestra
Mississippi Symphony Orchestra
Monterey Symphony
Napa Valley Symphony
New Haven Symphony Orchestra
New Mexico Symphony Orchestra
Oakland East Bay Symphony
Omaha Symphony Orchestra
Opera Cleveland
Pacific Symphony
Palm Beach Opera Orchestra
Pittsburgh Opera Orchestra
Portland Opera Orchestra
Rhode Island Philharmonic
Richmond Symphony
Santa Barbara Symphony
Santa Rosa Symphony
Sarasota Orchestra
Shreveport Symphony Orchestra

South Bend Symphony
Southwest Florida Symphony
Orchestra
Spokane Symphony Orchestra
Symphony Silicon Valley
Toledo Symphony Orchestra
West Virginia Symphony
Wichita Symphony Orchestra
Wisconsin Chamber Orchestra

Associate Members

Eastern Connecticut Symphony
Orchestra
Flint Symphony Orchestra
Green Bay Symphony Orchestra
Hudson Valley Philharmonic
Milwaukee Ballet Orchestra
Pittsburgh Ballet Orchestra
Richardson Symphony Orchestra
Tulsa Opera Orchestra



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

The Leading Tone
6620 Newton Avenue South
Richfield, MN 55423

