

## A Letter from the ROPA President, Carla Lehmeier

Dear Friends of ROPA,

As we reflect on the past year of the orchestra world we have witnessed a wave of contract re-openers and concessionary contract settlements. One of the biggest challenges orchestral musicians face today is discerning if the organization is truly in jeopardy or if the economic crisis has been used as an opportunity to cut musicians' salaries. The template solution we have observed has been to reduce the 2009-2010 season's concert productions with very little focus on the revenue that will be lost through ticket sales and sponsorships. In the past, the lack of focus on the revenue side of the budget has been proven to lead institutions to a path of continued downward spiral of product. I have yet to hear accounts of orchestras who have taken on their financial challenges by promoting their institution to the community, assessing their marketing outlets and practices, calculating the productivity of the board and management, or focusing on the true needs of the community. One of the major flaws in the budget reduction decisions is that they are often void of direction from innovative long-range plans. In the past few years we have discovered that communities respond to innovation that reflects the needs of the community, yet we find ourselves going back to the old programming formats we have spent the last decade doubting.

One of the biggest questions that comes to mind is how can ROPA support the orchestra musicians who have been asked to once again subsidize their institutions? I am confident the design of this year's conference will provide our participants proactive solutions and tools that will assist them in their struggles to preserve their orchestras' artistic and institutional achievements. With this year's conference marking the 25th Anniversary, the ROPA *Leading Tone* Editor and ROPA Board compiled this commemorative *Leading Tone* edition that highlights the different eras of our past. These articles provide inspiration from the challenges the past ROPA leaderships have confronted and a message that we can persevere in these challenging times. The solutions offered in these articles involve banding together and combining resources. It is my desire that ROPA can lead the ROPA delegates in increased networking and to develop proactive answers to our institutions economic challenges. A special thanks to *The Leading Tone* editor, Amy Morris, for her exceptional work on this and previous *Leading Tone* editions.

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**The Leading Tone**  
**Volume 25, Issue 4**  
**July 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.

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**Subscriptions**

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

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- This newsletter is online at:  
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 The list is open to musicians in ROPA member orchestras, and AFM Local officers for those orchestras.

**www.ropaweb.org**

**Spokane Symphony Records World Premiere of**  
*Letters from Lincoln*

Greg Youmans, Delegate, Spokane Symphony

*Letters from Lincoln*, a 25-minute song cycle by Michael Daugherty was premiered by the Spokane Symphony Orchestra and baritone Thomas Hampson on February 28, 2009, and recorded for release by Koch Records.

The piece was commissioned by the Symphony in celebration of the Lincoln Bicentennial. The performance capped five weeks of commemorative activities in Spokane and was the final project of a Mellon Foundation grant.

Daugherty, a University of Michigan professor known for his depictions of Superman, Liberace, Elvis and Michael Jackson, attended the rehearsals, concerts and recording patch sessions, which were conducted according to the AFM media agreement. He drew inspiration from researching the writings of Lincoln. Two of the movements are entitled *Letter to Mrs. Bixby* and *The Gettysburg Address*. At the concerts, at times, there was

scarcely a dry eye in the house.

Spokane native son Thomas Hampson was tapped to premier the solo baritone part. He said of the piece, "I'm pleased Spokane called it into being. It's a thrill to come back home."

Hampson, along with Daugherty, participated in a master class with Washington State University, and the University of Montana, conducted remotely from the Fox Theater via its new Internet II capacity. This was largely facilitated by ROPA co-founder, Treasurer Emeritus, and tuba player Leonard Byrne.

Music Director Eckart Prevc chose two early works of Anton Webern – *Im Sommerwind* and *Langsamer Satz* – to be included on the CD.

This is the first commercial recording of the Spokane Symphony and is due to be released by Koch Records in October.

**2009 ROPA CONFERENCE INFORMATION**

**Location:**

Dayton Crowne Plaza  
 33 East 5th Street  
 Dayton, Ohio

**Dates:**

August 3, 2009: 2:00 p.m.–10:00 p.m.: Negotiations Workshop  
 August 4-6, 2009: ROPA Conference

**Conference Registration:**

[https://resweb.passkey.com/Resweb.do?mode=welcome\\_gi\\_new&groupID=157077](https://resweb.passkey.com/Resweb.do?mode=welcome_gi_new&groupID=157077)

# Celebrating 25 Years

## A Retrospective of ROPA from articles published in *The Leading Tone*

### President's Message

Barb Zmich

Reprinted from April 2003

*Let me give you a word of the philosophy of reform. The whole history of the progress of human liberty shows that all concessions yet made to her august claims have been born of struggle...If there is no struggle there is no progress...Power concedes nothing without a demand. It never did and it never will.*

Who wrote that? Some eloquent writer in 2003? It could apply today, couldn't it? Maybe the last line tipped you off. You may have recognized it – Frederick Douglass wrote those lines in 1857.

Our past history is as much a part of our lives as what we did just today. If we don't know where we came from we are ignoring the vast resources of knowledge, education

#### *Did you know?*

Nathan Kahn initiated the formation of ROPA. Thanks to Nathan for this wonderful legacy!

and information that our ancestors worked so hard to leave as gifts for their descendants.

Struggle. Power. Progress and Reform. What are the universal lessons we can learn from the words and accounts of our forefathers and foremothers? How can these monumental words filter down into everyday practice?

We are all extremely busy. I know a lot of us don't have the time to give priority to seemingly arcane subjects like labor history. But this, like any history, is not obscure at all. It's part of who we are, both as Americans and as members of a segment of the labor community. Sometime when you're web browsing type in the names of some of the less well-known people and groups in American history, those not talked about much in textbooks, who did so much to lay the groundwork for the decent lives you and I are able to lead today. Think about the great mineworkers' and railroad workers' strikes at the turn of the century. Their efforts remind us that not too long ago, before those brave people spoke out, a workweek of six or seven days, 12-14 hours a day was common. Look up the still-controversial Haymarket affair, which came about as the result of the movement leading to the eight-hour day. Research Elizabeth Cady Stanton and Susan B. Anthony, two women who dedicated the greater portion of their long lives to getting women the vote but who nevertheless did not live to see the great

day. And remember Walter Reuther, who led the workers in the auto industry to demand the better basic working conditions that have been continuously refined for all of us ever since.

Does all of this great progress mean we have "arrived" and don't need to work at improving things for ourselves and others? Of course not. Just take a step back and look at the world around us.

Allow me to remind you of another quotation, this one by George Santayana: *Those who cannot remember the past are condemned to repeat it.*

Mistakes? We make them all the time. Those leaders I mentioned made them too, sometimes with grave consequences. Mistakes are another way we learn. Let's narrow the concept and apply this to an organization like ROPA. Who hasn't wished they'd presented a negotiating point differently? Our negotiators can't know everything about our orchestras when they represent us. What did you learn that you could pass on to other ROPA orchestras?

History gives us perspective in a way that no other kind of education can. You and your orchestra committee may know a lot and you may have very firm ideas about things, but there is no substitute for reaching out to ask for the thoughts and experiences of other people. You can take those ideas and use them, or you may choose to leave them behind, but give yourself the chance to make informed decisions. Broaden your view – backwards, forwards, up, down and to all sides. You will be stronger for it.



The 1996 ROPA Conference

## From First Base to Third Base: A Comparison of Regional Orchestras and Minor League Baseball Libby Pistolesi and Lori Tiberio, Charlotte Symphony Orchestra Excerpted and Reprinted from May 1986

*Editor's Note: In 1984, baseball fans Libby Pistolesi and Lori Tiberio interviewed two players of the Charlotte O's, Jim Traber and Bob Mariano. They report on the parallels and contrasts between professional musicians and baseball players.*

The comparisons between athletes and musicians can go far beyond the fact that both spend many years of training to achieve high levels of skill. Baseball, in particular, with its system of minor and major leagues, can be compared with the orchestral classifications of metropolitan, regional and major. In both cases there is a large disparity between conditions in the majors and those at the lower levels even though, in many cases, the skills of those players are not necessarily so different. This article will compare the conditions in the minor leagues with those in regional orchestras and describe what a ballplayer or orchestra musician has to look forward to in the "majors."

Each of the 26 major league teams has a "farm system" consisting of four levels of minor league teams: Rookie, A, AA, and AAA. (The Charlotte O's are the AA affiliate of the Baltimore Orioles, Southern League.) Unlike basketball and football systems where players are drafted out of college and can instantly make big money, baseball players usually start out in the rookie league and spend several years in the minor leagues, hopefully on the way to the majors. Similarly, many young musicians start out in a metropolitan or regional orchestra with the hope of later landing a job in one of the major orchestras. One difference between the two systems is that musicians are free to leave their employer at the end of any contract year and may audition for any orchestra of their choosing. In baseball, players are confronted with a system in which the management's rights dominate the individual's rights to an extent that is unheard in the orchestral world.

Players not drafted may try out for one of the major league teams and be signed. Once a player has signed with a team, he is "owned" by that team for seven years. They may assign him to any team in their farm system or trade him or release him at will. His contract is renewed from year to year solely at management's option. If, however, the player chooses to leave the team, he is barred from professional baseball for seven years, effectively ending his career. After seven years in baseball, a player may become a "free agent" and bargain with another team, unless he has been placed on the team's protected roster. (Each major league team carries a 25 man roster.) The only way to circumvent this system is by being called up to the major league three times. After a player is called up from the minors for the third time, he must be kept in the majors or else he is released to bargain with another team.

While the salaries of minor league ballplayers and regional orchestra musicians fall into the same substandard range, there is no doubt that musicians, because of their unionization, are far better off in the matter of working conditions. Nearly

every regional orchestra has a collective bargaining agreement which details, in varying terms, travel conditions, scheduling restrictions, days off and job security. Every orchestra has its committee that can bring problems directly to management's attention. Direct access to the board of directors and input into conductor selection is becoming more and more common. While it is well known that major league baseball players have a powerful union, the minor leaguers have no union and no collective bargaining. Management has complete and unrestricted control over all working conditions and can even suspend players who fail to meet post-game curfews.

Travel is most difficult in the Southern and Texas Leagues because of the great distances between cities, all traveled by bus. There are no required rest stops. Meal allowances are \$12 a day on the road with \$1 a day going for clubhouse dues. (Major league meal allowance is \$42.50 a day.) One ten day road trip on the O's 1984 schedule required an all night bus trip following a night game in order to reach the next city for a day game. There is no restriction on the number of consecutive days a team may play, nor on the number of double-headers that may be scheduled in a week.

Roughly 2% of those starting out in professional baseball make it to the majors.

Major league minimum salary is now \$60,000 (up from \$41,500 last season) but the average salary is \$350,000. Some superstars negotiate multi-year contracts paying as much as \$2 million a year. In comparison, of the thirty major orchestras in the United States only seven of them have a minimum salary over \$40,000 (based on the 1984-85 wage chart) with the highest minimum being \$43,160 in Boston, Chicago and Philadelphia. The median minimum salary is \$31,500.

Several regional orchestras have recently negotiated contracts which begin to address the issue of paying a living wage and to close the gap between the majors and the regionals. Although most regional orchestras have a long way to go, it's likely that many orchestras will make significant improvements in their salaries and working conditions in the next few years. For the minor leagues, it's a different story. Although the need for a union may be glaring, the number of players involved and the distance over which they are spread make the chances of starting one remote. Undoubtedly, ballplayers are motivated by something that doesn't exist for orchestra musicians. As Jim Traber summed up, "You really sacrifice to play the game, but when you want to play in the majors, you make those sacrifices. You see those six figure salaries."

We thank Jim Traber and Bob Mariano for taking the time to talk with us. Jim spent the 1985 season with the Orioles AAA team in Rochester and Bob returned to the O's as a player-coach.

## From the First Desk: Orchestras in a Changing World

Andrew Brant

Reprinted from August 1995

Orchestras are very traditional organizations with many rituals and time-honored ways of doing things: performing many works by the great composers; playing in concert halls whose construction (at least acoustically) hasn't varied a lot in the past two centuries; wearing traditional clothing; arranging ourselves on stage in a hierarchical seating pattern, even dictating when the Concertmaster and Conductor walk on stage and when the oboe gives the A.

However, throughout the AFM's almost 100 years, orchestras have constantly adjusted to change. We've learned to perform many new styles of music, both "classical" and pops. We've found new paradigms of funding for our organizations. We've expanded our seasons and improved our wages, our benefits and our working conditions. We've increased our knowledge of the medical and physical consequences of the work we do. We've helped build recording and broadcast industries – from the Victrola and the crystal radio receiver to the CD-ROM and digitized satellite signals.

We've built institutions, such as the AFM, ROPA, IC-SOM, the NEA and the ASOL. We've developed a managerial class and infrastructure for our orchestras which constantly looks for new ways of doing business. We've survived wars, economic downturns, social upheavals, and changing demographics. Boards have aligned and realigned throughout this century. The orchestra committee was unheard of 50 years ago, as was rank-and-file participation in negotiations. The American infrastructure for training musicians has grown. As we approach the end of the millennia we find that, rather than stabilizing, the rate of change is increasing.

In American politics, the arts world has turned upside down. Who would have thought at the last ROPA Conference that we would now be engaged in a struggle to save government funding for the arts? Moreover, who would have then thought that in just a few months time, the AFM, ROPA, IC-SOM, the AFLCIO, the American Symphony Orchestra League and other arts advocates would be building a coalition to try to save the NEA? Further, who would have thought last summer that Congress would now be discussing tax legislation that could eliminate the nonprofit status of our arts institutions and the way that we finance them?

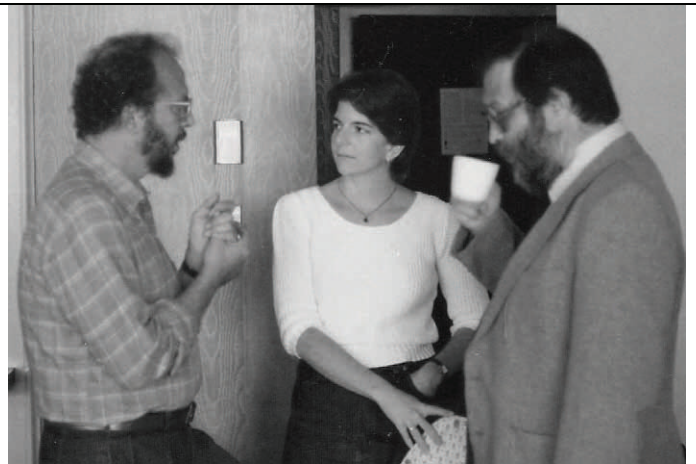
But let's look back a little further. Five years ago, who would have thought that bankruptcy would be used as a negotiation tool for symphony orchestras? On the other side of the coin, who would have thought that non-adversarial bargaining techniques would ever be applied to an orchestra negotiation?

Ten years ago, who would have predicted the financial crisis that would unseat almost the entire International Executive Board of our union and lead to its financial restructuring (and survival)?

Change was in evidence also at the AFM Convention in Las Vegas this June. For the first time in the history of the AFM, a musician with a symphonic background was elected

President (and a bassoonist, to boot!) We also made some small strides for our members who pay multiple per-capita dues and a few other changes.

At the convention, I was joined by Laura Ross and Karen Hall in representing ROPA, in concert with delegations from IC-SOM, OCSM, and the Recording Musicians Association. Like the fine musicians we are, we worked together in ensemble on several matters, supported each other in presenting testimony to several legislative committees, and helped in drafting or re-writing several pieces of legislation. With the leadership of IC-SOM and RMA, the Players' Conferences also threw a fantastic party for the 100th anniversary of the AFM in the Top of the Tower of the Riviera Hotel, complete with Si Zentner and his Orchestra, food and drink, and a presentation of a plaque from the players' conferences to Mark Massagli in recognition of his leadership in saving our union from financial destruction and for the support he has given all working musicians in the past four years. The party was so successful that we might do it *every* hundred years!



From the 1984 Conference: Fred Zenone, Jane Owen and Lew Waldeck

### *Did you know?*

The official guests who attended the first ROPA Conference in Columbus, Ohio in 1984 included Chris Allen, Brian Bell, Mike Buccicone, Tom Dale, Chris Durham, Steve Secan (Columbus), Nancy Levine, Janis Nilsen, Elizabeth Pistolessi, Carol Stumpt (Charlotte), Buddy Pitts, Mark Tetreault (Jacksonville), Nathan Kahn, Rick Ricker (Nashville), Leonard Byrne, Richard Totusek (Spokane), Bruce Schultz, Weymouth Young (Tulsa), Gary Wisner (Florida), Sam Gnagey (Fort Wayne), Jane Owen (Fort Worth), Russ Schultz (Memphis), Tom Derthick (Sacramento), Joanne Tanner (San Jose), Dennis Danders (Wichita), John Palanchian, Fred Zenone (IC-SOM), and Victor Fuentealbe, Lew Waldeck (AFM).

## Hard Times for Symphony Orchestras: 1986 in Review

Andrew Brant

Excerpted and Reprinted from January 1987

### 1986 Silver Lining

Although 1986 brought bankruptcies, bitter labor disputes, increased anti-unionism and economic turmoil to many in the orchestra business, there were also good contract settlements, improved support for musicians, and better communication between musicians and those who support them. A brief review:

Both Atlanta and Baltimore are optimistic in their current campaigns to increase their endowments, which should increase economic stability in their orchestras. Atlanta also had a fine settlement in 1986, as did the Philharmonic Orchestra of Florida, Cleveland, Cincinnati, Indianapolis, and Buffalo. Boston showed their unity and seriousness of purpose by leaf-letting their audiences earlier in the season and by joining the AFM Strike Fund. When they settled they got a contract which will take their minimum salary to over \$1000 per week in the second half of the second season.

New Jersey, after a disastrous cutting of their season in 1980, has made gains in their recent settlement to increase their season from 18 weeks last season to 29 weeks in the third year of the contract. Wages will eventually reach \$690/week with improvements in other benefits as well.

Just as important as these settlements was the fact that, in 1986, more orchestra members learned that they can, indeed, control their destiny by taking unified action. The Honolulu Symphony came out of their strike with a great deal of clout. The Spokane Symphony had their first work stoppage and survived it handily. Although Spokane's gains were modest by major orchestra standards, the musicians learned a great deal about orchestra unity and its benefits. The Sacramento Symphony also readily survived a difficult work stoppage through their unity.

In addition, orchestra musicians in 1986 had more resources to aid them than they did a few years ago. The American Federation of Musicians has had success, in spite of

these hard times, in supporting orchestras in both the local and national levels. The AFM Symphony Department has grown (even opening a West Coast Office in 1986) with new staff and greater access to computer technology, including an on-line bulletin board. Orchestras are also getting better legal counsel and support, and loans are available to help those in lengthy work stoppages.

The AFM held a special symphony orchestra symposium last year to discuss problems distinct to orchestras and ways the Federation can help. Changes in the assessment of work dues and in limited release recording contracts have been discussed in other meetings, both of which might improve some musicians' financial situations.

National conferences of both ICSOM and ROPA are increasing communication among orchestras. In 1986 ROPA and ICSOM agreed to share new letters with each other's representatives, and *The Leading Tone* is now also being distributed to regional orchestra managers. ROPA representatives, in turn, will now receive copies of the American Symphony Orchestra League's *Symphony Magazine*.

1986's ROPA Conference was a great success, enabling orchestra musicians, local officers and Federation officials to exchange views and information. The leaders of many AFM locals are showing increased awareness and support for orchestra negotiations and contract administration. ROPA also formed its own relief fund to help member orchestras in need. As this fund grows, it will be able to increase support to threatened members.

It is a great challenge, in 1987, to learn all that is necessary for economic and artistic survival in the increasingly complicated and competitive field of orchestra music. With improved communication and a unity of purpose, we can learn and benefit from our mistakes and successes. For America's orchestral musicians, this increased awareness may become the most important legacy of 1986.

### *Did you know?*

The following orchestras were the Charter Members of ROPA in 1984 (The Charlotte Symphony, Columbus Symphony, Florida Orchestra, Fort Worth Symphony, Jacksonville Symphony, Nashville Symphony, Florida Philharmonic, and the Virginia Symphony subsequently joined ICSOM):

Austin Symphony Orchestra  
Charlotte Symphony Orchestra  
Colorado Springs Symphony Orchestra  
Florida Orchestra (Tampa Bay area)  
Fort Wayne Philharmonic  
Fort Worth Symphony  
Grand Rapids Symphony  
Hartford Symphony Orchestra  
Jacksonville Symphony Orchestra

Memphis Symphony Orchestra  
Nashville Symphony Orchestra  
New Mexico Symphony Orchestra  
Omaha Symphony Orchestra  
Philharmonic Orchestra of Florida\*  
San Jose Symphony (now the Silicon Valley Symphony)  
Savannah Symphony Orchestra

Spokane Symphony Orchestra  
Tulsa Philharmonic Orchestra  
Virginia Symphony Orchestra  
Wichita Symphony Orchestra

\*(later became Florida Philharmonic, now defunct)

## Shreveport Symphony Orchestra Report to the 2009 ROPA Conference

Christopher Allen, Delegate

The musicians of the Shreveport Symphony Orchestra have been idle for the entire season. In June of 2008 a contract was imposed by the board which forced the full-time musicians to give up their jobs and become part-time musicians, being guaranteed an annual salary of only \$3,123 a year. The musicians signed their individual contracts out of concern of being terminated if they did not, and chose to strike in October 2008 before the first scheduled concert. Soon thereafter, the organization was placed on the International Unfair List.

The board did not budge from their original plan to restructure the orchestra in this manner, and one by one the concerts had to be cancelled. Finally, in January 2009, they cancelled the remainder of the season and made the decision to become a "presenting organization." During April and May they presented the "Lite Series," consisting of bringing in three groups from outside: The St. Petersburg String Quartet, Five by Design (a vocal quartet presenting symphonic pops programs), and the Classical Mystery Tour (a

Beatles tribute band). A great effort was made to dissuade these groups from crossing the picket line, but to no avail. The audiences for these events were only a fraction of the size of the usual symphony concert audience, and a number of people turned away when they discovered that the orchestra would not be performing with these groups as they had been falsely led to believe.

The board and management have stated that they are "moving forward without the musicians" and are attempting to schedule eight outside groups to come and perform during the upcoming season. It is believed that the organization has very little money, but they are unwilling to disclose any financial information. It is rumored that the executive director has asked for a raise.

It would be very helpful to the Shreveport musicians if the ROPA membership would help in contacting these groups to keep them from participating in usurping our jobs. The prospective groups are the following: Sejong, Maureen McGovern, Leahy, Ballet Folklorico, Take 6, TAO, Schonbrunn Vienna Orchestra, and Fireworks.

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## Minnesota Opera Orchestra Ratifies Four-Year Contract

Amy Morris, The Minnesota Opera Orchestra

A majority of the Minnesota Opera Orchestra musicians met on July 8th to discuss, and unanimously ratify, a new four-year agreement. The Orchestra had been represented in negotiations by five experienced opera musicians, including Mike Smith, ROPA delegate, who served as primary spokesperson in negotiations.

Local 30-73 President Brad Eggen had the following to say about the negotiations and resulting agreement. The contract "will both assist the Opera Company through times of unique financial stress and maintain forward strides in the compensation and security of the Minnesota Opera Orchestra musicians.

"Negotiations began in the context of significant cutbacks in the Minnesota Opera company's annual budget, the Company's reduction of staff personnel, and the Company's projections of strong subscription sales but reduced support from contributors and other funding sources. The Company retains laudable aspirations and goals for the coming seasons, and is not deterred artistically by national financial trends...But to address its lowered revenue, the Company sought added flexibility from the musicians and support in the form of wage freezes, reduced pension contributions, a lower "concert performance" rate, and donated services. The

musicians sought to secure their exclusive identity as the Minnesota Opera Orchestra, solidify the channels of leadership within the core group of musicians, and maintain income and pension levels which would justify the ever growing expenses of working in the arts...

"...By the conclusion of this four-year contract, the Minnesota Opera Orchestra will be firmly entrenched as the exclusive orchestra for the productions of this nationally-acknowledged opera company...The contract provides for creative and unique methods of reaching the local industry...the musicians are vested in the advancement of the orchestra and the Company....Procedures for auditioning and retaining membership....were clarified, with the lines of leadership and communication stated so that any remnants of a free-lance or periodic role in this orchestra are the lost image of a far distant past. The compensation terms of this contract are back-loaded, with healthy base salary increases in the final two years."

Many thanks to Brad Eggen for permission to reprint quotes from his article "Minnesota Opera: A Well-Reasoned Approach" published in *Duet*, Volume XXVIII, No. 4.

## ROPA Officers

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

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

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

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

Member-at-Large Laurien Jones  
California Symphony Orchestra  
Email: laurien\_jones@comcast.net

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

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

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

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

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

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

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

### Adjunct Officers

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

**Conference Coordinator** Liz Cochrane  
Delaware Symphony  
lizard@bee.net

**Legal Counsel** Patricia Polach  
Email: ppolach@bredhoff.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  
Duluth Superior Symphony Orchestra  
El Paso Symphony

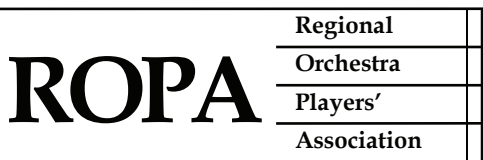
Elgin Symphony Orchestra  
Erie Philharmonic Orchestra  
Fort Wayne Philharmonic  
Fresno Philharmonic Orchestra  
Grand Rapids Symphony  
Harrisburg Symphony Orchestra  
Hartford Symphony Orchestra  
Hollywood Bowl Orchestra  
Houston Ballet Orchestra  
Houston Grand Opera Orchestra  
Huntsville Symphony 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  
Reading Symphony Orchestra  
Rhode Island Philharmonic  
Richardson Symphony Orchestra  
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  
Lincoln Symphony Orchestra  
Milwaukee Ballet Orchestra  
Pittsburgh Ballet Orchestra  
Tulsa Opera Orchestra



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

The Leading Tone  
6620 Newton Avenue South  
Richfield, MN 55423

