

Winter 2011

REGIONAL ORCHESTRA PLAYERS' ASSOCIATION

The Leading Tone

DSO's first album nets Latin Grammy nomination The News Journal - Wilmington, Del., September 8, 2010 Ira Porter and Betsy Price; Reprinted with permission of *The News Journal*

The Delaware Symphony Orchestra's first commercially released recording in its 104-year history has turned out to be a bigtime hit -- garnering a nomination for a Latin Grammy award.

The album entitled "Interchange: Concertos by Rodrigo and Assad" was recorded at The Grand in May 2009 with the Los Angeles Guitar Quartet. It was one of four albums nominated in the best classical contemporary composition category when the Latin Grammy finalists were announced today at Hollywood's Avalon nightclub.

"When we put this recording in I had the gut feeling it was going to be a winner," said an exuberant Lucinda Williams, executive director of the DSO. "I feel extremely good about our chances of bringing the Grammy home to the state of Delaware. It belongs to all of us."

Williams said financial strains that orchestras across the nation are experiencing have made recording difficult, but the generosity of benefactors Tatiana and Gerrett Copeland, who paid for the recording, made this possible.

Williams said a process that normally takes two years to complete was done in six months and it was due to everyone being on board from the benefactors to the recording label, Telarc International.

"How incredibly proud I am that this orchestra managed to do this," Williams said. "You have to play well to get a Grammy nomination and they sure did. We're going to go and pick that thing up in November."

The Latin Grammys will be awarded on Nov. 11 at the Mandalay Bay in Las Vegas, and broadcast live by Univision.

"This is amazing," said David Amado, the DSO's music director and conductor. Amado said working on the project took much time and space, but it was rewarding.

"Every corner has been satisfying in wonderful ways. We didn't know what it was going to sound like. It was a brand new piece. Recording was a super intense experience, and then we got all these great reviews and now this!" he said.

The 55-minute album features the world premiere recording of a new concerto by Brazilian guitar master and composer Sergio Assad. The Los Angeles Guitar Quartet had never before recorded an album with an orchestra, although it has a dozen previous albums.

The LAGQ was formed in 1980 at the University of Southern California and won a Grammy Award for best classical crossover album in 2005. It is made up of William Kanengiser, John Dearman, Scott Tennant and Matthew Greif.



The Grand Rapids Symphony has performed Tchaikovsky's beloved ballet *The Nutcracker* since the early 1980s for hundreds of productions by the Grand Rapids Ballet. Shown here in the pit during intermission of a December 2010 production are five musicians with perfect attendance, for nearly thirty years, for all *Nutcracker* performances. From left to right: Monty Burch (Tuba), Judy Kempf (Piccolo), Christine Golden (Violin), Bill Vits (Principal Percussion), and Larry Herzberg (Violin). Congratulations to these musicians who have earned a place of honor among their GRS colleagues!

The composer, Assad, is half of the guitar duo the Assad Brothers, who have performed with world-class artists. Assad, who also has worked with LAGQ for years, tailored "Interchange" for the quartet.

- submitted by Rick Linn
ROPA Delegate
Delaware Symphony Orchestra

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The Leading Tone

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ROPA

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INFORMATION CENTER

- This newsletter is online at:
<http://www.ropaweb.org/>.
- 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.

Non-profits: Signs of Recovery

Carla Lehmeier-Tatum, ROPA President

It is that time of year when we reflect on our past 12 months, create our New Year's resolutions and send positive wishes to our friends and families for a productive New Year. In the upcoming year, it is my desire that we as musicians influence our industry to consider the economic gains non-profits have witnessed in recent months as a potential sign of turnaround. The past two years we have been inundated with tones of defeat within our orchestral industry. Many of our organizations have spent a great deal of their resources focusing on the institutional flaws. It is clear that moving our organizations forward will be best served by building upon our successes, rather than in our failures.

The positive signs I have observed within our ROPA orchestras over the past six months include a downturn in the number of contract reopeners and labor disputes. There were tense moments for some of our ROPA orchestras who started their 2010 seasons in the midst of contract negotiations, which in the end resolved with relatively peaceful settlements. However, we did witness some of our colleagues taking financial cuts for which they will need years to recover.

In Charleston, South Carolina the orchestra returned to work in December after the board suspended their performances for eight months. Our colleagues in Charleston went back to work with a reduction in the number of core musicians from 46 to 24; the base salary has been reduced to \$14,000 for the 2010-11 season and will increase to \$20,000 for the final season of the contract (2012-13).

In July, the Richardson Symphony was placed on the AFM unfair list for refusing to negotiate their musicians' contract with the AFM. The Richardson Symphony has had a contract with the Union since 1992.

I hope that symphony boards across the country have learned through watching the latest stalled negotiations in Detroit that this is not the way to resolve economic difficulties. It is hard to comprehend how a proposal devised by two top-leading political figures in Michigan— Governor Jennifer Granholm and Senator Carl Levin—could be dismissed by the Detroit Symphony Orchestra Board.

In the past two years, we have been barraged with negative public statements by orchestra managements using the economy to justify significant downsizing of our institutions. These same institutions have spent these last two years ignoring the vision that in the past brought our great institutions to the status our communities enjoy today. It is important for our orchestra managements to turn to the positive indicators in our country's economy to encourage increased support for our arts organizations.

I recently came across signs of success that all non-profits should use to increase the confidence of their boards of directors. The Blackbaud Index of Charitable Giving is a broad-based fundraising index that reports total revenue trends of 1,412 non-profit organizations representing \$2.2 billion in yearly revenue on a monthly basis. The Index is based on actual revenue statistics from non-profit organizations of all sizes representing arts, culture, and humanities: education, environment and animals, healthcare, human services, international affairs, public and society benefits, and religion sectors. The index compares the most recent three months of revenue to the same period the previous year and is the most comprehensive and timely source of charitable giving available. The release shows that overall online giving for the three months ending in September 2010 is up 19.5 percent. The November, 2010 data indicated that small organizations with budgets of less than \$1 million dollars saw an increase of 17.2 percent while organizations of budget sizes between \$1 million and \$10 million realized an increase in charitable giving of 5.8 percent.

On November 3, 2010, the Chronicle of Higher Education reported that college endowment returns climbed an average of 12.6 percent for the fiscal year that ended in June. According to a preliminary study by the National Association of College and University Business Officers and Common Fund, endowments are making a recovery from gains in the stock market for the first time in three years.

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A Quarter of a Century of Progress: The 1985 ROPA Conference Words of Wisdom from Lew Waldeck: The Importance of Collective Action

Rachel Cox, ROPA Historian

There is no end
To our imagination
When we are confronted
With the improbable.

--Lew Waldeck

Lew Waldeck (Dec. 29, 1935-Jan. 26, 2004) was the first full-time administrator of the AFM Symphony Department, now the Symphonic Services Division (SSD). Before assuming this position, Waldeck was a professional tuba player who performed with the New York City Opera Orchestra for 25 years. He also performed with the Metropolitan Opera Orchestra, New York Philharmonic, Florida Symphony, St. Louis Symphony, New Orleans Philharmonic, Bolshoi Ballet, and the American Ballet Theatre Orchestra, as well as stepping in to perform with the big bands of Miles Davis, Dizzy Gillespie, and Sauter-Finegan. Waldeck was chairperson of the New York City Opera Orchestra Committee when AFM President Victor Fuentelba appointed him to direct the Symphony Department in 1982. Waldeck served in this capacity until 1994. ICSOM, OCSM, ROPA, and the Musicians' Association of Hawaii, Local 677 all contributed to the creation of the Lew Waldeck Fund, whose mission is to "perpetuate his legacy by inspiring, inciting and funding progressive union activities and projects within the symphonic and labor communities."

The 1985 ROPA Conference was held at the Hyatt Regency Hotel in Fort Worth, Texas from September 6-8 (Friday through Sunday).

Opening remarks were delivered by ROPA President Nathan Kahn. Ray Hair, who at the time was President of Local 72, delivered a brief history of the musicians' unions in the United States. Victor Fuentelba, who served as president of the AFM from 1978 to 1987, spoke about the effects of the Taft-Hartley Act on the music industry and the financial support the AFM derived from its membership.

Nathan Kahn next introduced Lew Waldeck. Waldeck remarked that ROPA had already made a substantial amount of progress in only one year, most noticeably in the fact that there was now communication between the orchestras and the AFM. The only problem that continued to exist was that orchestras were not communicating with each other on a regular basis. Individuals in various orchestras would call the Symphony Department concerning information about another orchestra—information contained in a contract—rather than simply contacting the relevant orchestra in person.

Waldeck then counseled the ROPA representatives that performing in a regional orchestra did not imply lack of power or influence in the symphony world.

"What you do in your orchestra, in terms of what easements you give management, what you allow them to do, the kinds of concessions you grant them in negotiations, what kind of conditions you accept in your negotiation, has an effect on other orchestras. Before you give an easement to your management, especially in the area of media, you need to think, and you need to get your orchestra and your committee to think, 'If we do this in city A, what does that mean to the people in city B? Is that going to hurt them?' Even if you do feel powerless, what you do affects other orchestras. You must think very, very carefully before giving your managements easements, concessions or particular terms that you know are not industry standards."

Waldeck cautioned that even though the AFM exercised flexibility in some contract issues, orchestras should not waive media provisions without first consulting the AFM.

Waldeck also spoke of a constant problem many orchestras had to face: apathy among orchestra members. Musicians would call the Symphony Department asking how they could motivate their colleagues to become more interested and involved in the workings of the orchestra committee. Waldeck urged musicians to explain the importance of collective action and how it can literally change the world and affect lives in a positive manner.

"We grow up in a society that teaches democracy. Every man for himself. One man, one vote. Pull yourself up by your bootstraps. All of our input is literally geared to that....We are taught at a very early age that there is one very dirty word to be avoided: collective. We are told that collective action is not the way to go. We need to take care of ourselves.

"I think that those orchestras that have exercised their ability to collective action have learned a lesson. Collective action works. As much as we are instructed that that is not the way we do things, it is the thing that works. If you examine the word 'union,' what does it mean? 'Together.' Collective action. The members of our orchestras by and large don't believe or understand or consider the concept of collective action to be valuable, and before you can do anything else, before you can get them to send back questionnaires, get them to go to meetings, get them to work on other subcommittees, get them to work on negotiations, get them to go out on strike on an issue that does not directly concern them, we must sell them the idea that collective action is the only way that we can get anywhere. Ray [Hair] alluded to it earlier, when he talked about the labor legislation of 1935, that it is recognized now under law that collective bargaining is beneficial to both sides. The government recognizes this. The only people who don't recognize it are our people. They have been taught, 'Do it for yourself. Do it by yourself.' Rugged individualism or ragged individualism. You have to convince your people that collective action is the way to go."

In order to illustrate this concept, Waldeck cited the progress ICSOM orchestras had made in the past two decades in regard to salaries and working conditions. ICSOM orchestras had achieved better salaries and working conditions partly because those orchestras had a national networking system in which to exchange information and ideas and partly because the musicians had utilized collective action rather than individual initiative to achieve their goals.

References:

- * ICSOM Handbook. Retrieved from www.icsom.org/handbook11a.html.
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- * Local 802 News. *Allegro Archives*. Volume CIV, No. 3. March 2004. Retrieved from www.local802afm.org.
- * Minutes of the 1985 ROPA Conference.

This article is part of a series that will focus on the importance of the 1985 ROPA Conference.

ROPA 2010 RESOLUTIONS

Adopted at the Annual Conference

Note: Text in [brackets] is deleted.

Resolution No. 7 — Executive Board

Resolved, That Article VI be eliminated in its entirety and be replaced by the following:

Article VI. EXECUTIVE BOARD

Section 1. Composition: The Officers shall collectively constitute the Executive Board, but the Delegate-at-Large shall be a non-voting member of that Board.

Section 2. General Powers and Duties: Between General Conferences, the Executive Board shall have general supervision of the affairs of ROPA.

The members of the ROPA Executive Board shall perform the following duties:

- (a) Check email daily for ROPA communications;
- (b) Respond to all ROPA communications in a timely manner;
- (c) Be ready to represent ROPA at any forum upon the request of the President;
- (d) Assist the President with the planning and the running of the ROPA Conference;
- (e) Participate in ROPA Executive Board conference calls;
- (f) Attend the ROPA Executive Board Mid-Year meeting;
- (g) Monitor, assist and take the appropriate action on behalf of the ROPA Delegates and Orchestras;
- (h) Present articles intended for publication - by other organizations on behalf of ROPA - to the ROPA Executive Board for approval prior to submitting for publication;
- (i) Forward appropriate correspondences and invitations to the ROPA Executive Board;
- (j) Subscribe to Orchestra-L [ICSOM's email list], the OCSM [Canadian] email list, and/or other publications and communications to gain knowledge on industry trends that could possibly affect ROPA;
- (k) Attend the ROPA Executive Board meetings;
- (l) Attend the ROPA General Conference meetings.

Section 3. Funds: The Executive Board shall have the power to draw upon the ROPA treasury at its discretion to further the interests of ROPA. The Officers shall be authorized to incur and be reimbursed for reasonable expenses pursuant to their Offices.

Section 4. Subordination to General Conference: The Executive Board shall at all times be subject to the orders of a General Conference. None of its acts shall conflict with action taken by a General Conference. Subject to this limitation and any imposed by the Bylaws, the Executive Board shall have full power to act on all matters pertinent to the well-being of ROPA.

Section 5. An Honorarium for the office of President shall be set by the Executive Board, subject to the approval of the general membership.

Section 6. Posting of Minutes: The Secretary shall post minutes of every Executive Board meeting on the ROPA web site within 45 days following their approval by the Board. Copies of all Executive Board minutes will be distributed to the delegates in the regular Secretary mailings.

Section 7. Delegates to the AFM Convention: All three Convention Delegates shall be responsible for representing the interests of ROPA and its members at the Convention, and shall maintain communication with the Executive Board in all related activities.

Section 8. Meetings: The ROPA Executive Board shall make best efforts to meet in person between Conferences, the date and location of which shall be determined by the Board.

Resolution No. 8 — Adjunct Officers

Resolved, That Article VII be replaced in its entirety with the following:

Article VII. Adjunct Officers

Section 1. Enumeration: The Adjunct Officers shall include an Editor of *The Leading Tone* and a Historian, both of whom shall serve subject to an

appointment by the President with the approval of the Executive Board.

Section 2. The Leading Tone Editor: *The Leading Tone* Editor shall:

- (a) Prepare and promulgate at least four issues annually of ROPA's official Newsletter, which shall be named *The Leading Tone*;
- (b) Send out reminders to Delegates and Executive Board (via email) to submit articles for *The Leading Tone* approximately 2-3 weeks before the deadline;
- (c) Compile submitted articles into newsletter format (using preferred design software such as Publisher);
- (d) Edit articles for grammar and spelling;
- (e) Submit completed newsletters to the ROPA President for review and approval;
- (f) After the ROPA President's approval, submit *The Leading Tone* to legal counsel and any proof readers, and may also submit articles to the original authors for additional proof-reading;
- (g) Send an electronic file (in final draft form) to the Secretary for posting on the ROPA website;
- (h) Send emails to the Delegates to notify them when the newsletter is available on the ROPA website.

[(a) prepare and promulgate at least four issues annually of ROPA's official newsletter, which shall be named *The Leading Tone*.]

Section 3. Historian: The Historian shall:

- (a) Store and maintain historical documents;
- (b) Submit articles of historical significance.

Resolution No. 9 — Webmaster

Whereas, The ROPA website needs to be regularly upgraded and maintained; and

Whereas, The position of Webmaster needs to be codified in the ROPA Bylaws; therefore, be it

Resolved, That Article VII Section 1 of the ROPA Bylaws be amended as follows:

Section 1. Enumeration: The Adjunct Officers shall include an Editor of *The Leading Tone*, [and] a Historian, and a Webmaster, [both of whom] who shall serve subject to an appointment by the President with the approval of the Executive Board.

And be it further

Resolved, That a new section of Article be added to Article VII of the ROPA Bylaws as follows:

Section 4. Webmaster: The Webmaster shall maintain the ROPA website in accordance with the policies and needs of ROPA as determined by the ROPA Executive Board.

Resolution No. 10 — Delegate Eligibility

Resolved, That Article V Section 1 of the ROPA Bylaws be amended as follows:

Article V. ELECTIONS

Section 1. Eligibility for Office: Any member of a Full Membership ROPA Orchestra who is a member in good standing of the AFM and does not hold a managerial or supervisory position, in [that] any ROPA orchestra shall be eligible to hold a ROPA Office. Should an Officer cease to meet any of these qualifications during his or her Term of Office, his or her office shall automatically become vacant. No more than two members from any one orchestra may hold Office at the same time. Be it further

Resolved, That Article IX Section 2 of the ROPA Bylaws be amended as follows:

Article IX. CONFERENCES

Section 2: Each Member Orchestra shall elect or select a Delegate and Alternate Delegate(s) through a verifiable process agreed upon by the orchestra, at least one of whom shall attend the annual ROPA Confer-

continued on next page

ROPA 2010 RESOLUTIONS

Adopted at the Annual Conference

ence. The outgoing Delegate of each Member Orchestra shall forward the names and contact information of any newly elected Delegate and/or Alternate Delegate to the ROPA Secretary within two weeks of the election. Any member of a ROPA orchestra may serve as its orchestra's Delegate provided he or she is a member in good standing of the Federation and does not hold or assume a managerial or supervisory position, in any ROPA orchestra. Only one delegate from each Member Orchestra shall be a Voting Delegate. Each Member Orchestra shall determine for itself the degree of representational authority its Voting Delegate may assume.

Resolution No. 11 — Honoraria

Whereas, The number of orchestras in ROPA has grown significantly over the past few years with sixty-six orchestras in 2003-04 to eighty-three in 2009-10; and

Whereas, The number of Member at Large positions has increased with this growth from five to seven; and

Whereas, The duties of the ROPA Vice President, Secretary and Treasurer have increased exponentially during this growth; and

Whereas, These duties have been performed pro bono since the inception of ROPA; therefore be it

Resolved, That Article VI, Section 5 be amended as follows:

Honoraria for the office of President, Vice President, Secretary and Treasurer shall be set by the Executive Board, subject to the approval of the general membership.

Resolution No. 12 — Service Conversions

Whereas, Some orchestras are seeking to create business models that include musicians working in the office- performing clerical or managerial duties; and

Whereas, Such orchestras are reducing orchestral services and instead assigning musicians to perform tasks in the office as a cost-saving scheme; and

Whereas, Musicians are trained and hired for their musical skills and talent; and

Whereas, Orchestras exist to enrich the communities they serve by providing concerts of the highest quality; and

Whereas, The practice of swapping orchestral services for management or clerical duties deprives communities of enrichment; and

Whereas, Such practice only encourages financial mismanagement by allowing orchestra managements to circumvent their obligations to raise the necessary funds to produce orchestra concerts; therefore, be it

Resolved, That the Delegates to the 2010 ROPA Conference of the American Federation of Musicians denounce the practice of swapping or exchanging orchestral services for management or clerical duties; and be it further

Resolved, That the Delegates urge their orchestra committees and Locals to take all steps necessary to preserve and ensure the role of orchestra musicians to reach the highest artistic level to benefit the orchestral industry as a whole and enrich the communities the orchestras serve.

Resolution No. 13 — Professionals Replaced with Students

Whereas, The matter of professional musicians represented by Local 10-208 of the American Federation of Musicians being replaced by a symphony orchestra consisting of students enrolled at the Roosevelt University Chicago College of Performing Arts to accompany a professional dance company of international stature, at a commercial venue for which tickets will be sold, was brought to the attention of the Delegates of the 98th Convention of the American Federation of Musicians; and

Whereas, The Delegates of the 98th Convention of the American Federation of Musicians adopted an emergency Resolution introduced at the Convention condemning the replacement of professional musicians with Roosevelt University students; and

Whereas, The actions and practices of replacing professional musicians with students who will perform for little or no financial compensation or pay constitutes exploitation of student musicians and deprives professional musicians of their livelihoods; and

Whereas, The recent developments with two Regional Orchestra Players' Association orchestras – the Richardson Symphony and Charleston Symphony orchestras – have raised the prospect of those professional musicians being replaced by college or university students; therefore, be it

Resolved, That the Delegates to the 2010 ROPA Conference of the American Federation of Musicians condemn the practice of replacing professional musicians with students; and be it

Resolved, That the Regional Orchestra Players' Association urges the American Federation of Musicians of the United States and Canada (the "AFM") to work with its Locals to develop and implement programs to educate and train student musicians at conservatories, colleges and universities on the importance of unionism for musicians and the value of AFM membership; and be it

Resolved, That the Regional Orchestra Players' Association shall utilize the resources within its membership to educate students who attend conservatories, colleges and universities on the importance of unionism for musicians and the value of AFM membership; and be it further

Resolved, That the Regional Orchestra Players' Association urges the International President of the American Federation of Musicians of the United States and Canada to engage in discussions with the President of the National Association of Schools of Music (the "NASM") to arrive at an understanding and enter into an agreement on a code of ethics regarding the matter of student musicians displacing professionals.

Resolution No. 14 — Richardson Symphony

Whereas, the musicians of the Richardson Symphony Orchestra (RSO) have been the essential element of the Richardson Symphony's musical product since its inception; and

Whereas, the musicians of the RSO voted to be represented by AFM Local 72-147 in 1992; and

Whereas, the continued bargaining between the RSO and the AFM Local 72-147 has resulted in significant improvements in working conditions for the musicians as well as significant improvements in the Richardson Symphony's musical product; and

Whereas, the Richardson Symphony Orchestra management's decision to refuse to collectively bargain with AFM Local 72-147 has resulted in the placement of the RSO on the AFM International Unfair List; therefore, be it

Resolved, that the Delegates of the 2010 ROPA Conference of the American Federation of Musicians call upon the Richardson Symphony Orchestra Management and Board to bargain with the musicians of AFM Local 72-147.



www.ropaweb.org

There is Some Good News!

Diane Merrill, President; Pikes Peak Musicians' Association, Local # 154

Buried in the stream of bad news from many orchestras around the country (Charleston, Detroit, Louisville, to name a few), there is a little bit of good news in Colorado Springs.

President and CEO of the Colorado Springs Philharmonic, Nathan Newbrough, has reported that households subscribing have increased 120% since 2008-09, and total subscription packages sold have increased 148% in the same time period. Although single ticket sales have decreased considerably, it is because so many single ticket buyers have been converted to subscriptions. New ticket subscribers receive 50% off the regular single ticket price, and when they renew for the first time they get 30% off. More aggressive marketing efforts and improved programming have contributed to these increases. Average donor gift amounts have decreased by 30%, but total donor households have increased 48% since 2008-09.

Many may remember that the Colorado Springs Symphony suddenly

filed Chapter 11 bankruptcy almost eight years ago, which was later converted to Chapter 7. The CSPO was immediately established and the long painful process of rebuilding the orchestra began.

Other recent positive developments include the Colorado Springs Symphonic Guild announcing that their fundraising efforts now will be totally directed toward the support of the CSPO, and that the remaining CSSO endowment funds, which were previously held in the CSSO Foundation, have now been designated for the support of the CSPO.

CSPO Board Chairman John Street recently initiated the establishment of a Strategic Plan as a general framework for the long term. This is now in progress and includes participants from the orchestra, board, staff and union.

2011 ROPA Conference News!

The ROPA Executive Board is excited to announce the site of our 27th Annual Conference: Portland, Maine. This summer's conference will be held in Portland at the Eastland Park Hotel. This historic hotel is conveniently located in the heart of Portland's acclaimed arts and shopping district. The hotel is surrounded by quaint galleries, outstanding restaurants, upscale shops, and museums, including the Portland Museum of Art. Both the ROPA Executive Board and our conference hosts—the Portland Symphony Orchestra musicians, Portland ROPA Delegate-Richard Kelly, the Boston Musicians' Association-Local 9-535 of the American Federation of Musicians, and Pat Hollenbeck, the President of Local 9-535—have been working to make this an unforgettable conference experience. This conference will be designed so participants will have an opportunity to experience the European charm of Portland's Old Port water-

front through special events scheduled at different locations throughout the week.

The Conference Dates are August 2-4, with the AFM Symphonic Services Division's Negotiations Workshop to be hosted on the afternoon of August 1. The hotel room rate is \$129.00 per night and is available to our participants July 29 through August 5. This is a very reasonable rate for Portland, Maine during their high tourist season. The ROPA Executive Board is planning to host meals to defray some of the added costs and the schedule of events will conclude mid-afternoon on August 4 to allow people to arrange to depart that day if needed. We hope that you will join us in Portland for our 27th Annual ROPA Conference.

Non-profits: Signs of Recovery, *continued*

In December of 2010 *The Chronicle of Philanthropy* reported that there was a sharp increase in holiday giving during November and December, compared to 2009. Fifty-three percent of the 181 organizations that reported on the state of their November and December appeals told *The Chronicle* that they were raising more than they had during the same time a year ago. One in five who participated in the study reported an increase of 20 percent.

There are also reports of non-profits who have sought new methods of raising awareness that have produced excellent results. Doctors without Borders approached the *Today Show* host Ann Curry for assistance when their planes were not allowed to land in Haiti during their earthquake relief efforts. Ms. Curry sent a Twitter message that prompted so much public pressure that the Air Force relented and the planes were allowed to land in Haiti. This new form of outreach accomplished their mission and assisted the organization to recruit a remarkable 280,000 first-time donors in the past year.

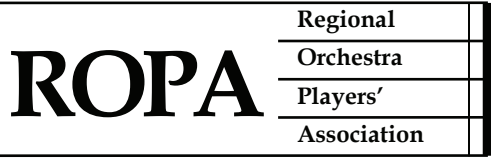
In looking to the positives while getting our organizations back on track, I recommend a wonderful resource released this past fall that should be shared with all symphony boards. Michael M. Kaiser, the

president of the John F. Kennedy Center for the Performing Arts, has just released a new book, [Leading Roles, 50 Questions Every Arts Board Should Ask](#). This book draws upon key board issues that consistently contributed to the successes or failures of various organizations, discovered during Kaiser's 50 state, 69 city Arts in Crisis tour. The information shared in this book complements the panel discussion ROPA hosted on the role of the Symphony Board at the 2010 Omaha ROPA Conference.

I believe it is imperative that we as artists promote the positive trends experienced in recent months and reveal that the dark reports of failures have caused great harm during our recovery from recession. I leave you with a quote I discovered on January 1 that I would hope that our ROPA Orchestras might consider adopting in the new year:

"We spend January 1 walking through our lives, room by room, drawing up a list of work to be done, cracks to be patched. Maybe this year, to balance the list, we ought to walk through the rooms of our lives... not looking for flaws, but for potential."

~Ellen Goodman, Pulitzer prize winning columnist



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

ADVERTISING OPPORTUNITY

In response to requests from our membership, we are pleased to announce that *The Leading Tone*, ROPA's official newsletter, will now accept advertisements. Here is the information regarding advertising in the official newsletter of ROPA.

RATES/SPECS for black & white advertisements

- \$350.00 1/2 page ad (7.5" width x 4.75" height)
- \$200.00 1/4 page ad (3.625" width x 4.75" height)
- \$100.00 business card (3.625" width x 2" height)

DEADLINES

- | | | | |
|-------|--------------|-------|--------------|
| 10/01 | Fall issue | 04/01 | Spring issue |
| 01/01 | Winter issue | 07/01 | Summer issue |

- . We offer a 10% Discount to musicians who are members of a ROPA orchestra.
- . *The Leading Tone* is published four times a year. ****Note that the fourth issue (summer) is electronic only.**
- . Circulation is nearly 6000 professional musicians in 83 orchestras throughout the USA.
- . All ads must be pre-paid.
- . Black and white advertisements only.

Complete the form below to secure a space in an upcoming issue of *The Leading Tone*.

ADVERTISEMENT FORM: THE LEADING TONE
official newsletter of the Regional Orchestra Players' Association

Name: _____ email address: _____

Mailing Address: _____

Telephone: Cell _____ Home _____ Work _____

Indicate in which issue you wish to place an advertisement:

Fall _____ Winter _____ Spring _____; Summer (electronic copy only) _____
(10/01 Deadline) (01/01 Deadline) (04/01 Deadline) (07/01 Deadline)

Indicate ad size:

half page (7.5" x 4.75") _____ quarter page (3.625" x 4.75") _____ business card (3.625" x 2") _____

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- Allentown Symphony
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- Arizona Opera Orchestra
- Atlanta Ballet Orchestra
- Atlanta Opera Orchestra
- Austin Symphony Orchestra
- Boulder Philharmonic
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- California Symphony Orchestra
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- Richardson Symphony Orchestra
- Richmond Symphony
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The Leading Tone
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