

2020 ROPA Conference  
Held Online  
July 27th – July 30th, 2020



Photo courtesy of Lisa Davis

2020 ROPA Conference Report

by Karen Sandene, ROPA Secretary

Earlier this year when it became apparent that “the COVID” would present challenges to getting dozens of ROPA delegates and guests from across the country on airplanes to fly to Orange County, CA (ROPA’s 2020 Conference site), the ROPA board decided a video conference would be the best way to proceed.

Conference dates remained the same but the times were restructured, and the board quickly became Zoom-savvy. Aware that many attendees had spent numerous hours communicating virtually over the past several months, decisions were made to minimize the amount of daily screen time by spreading

the conference sessions over four days, for just a few hours each day. Content to be covered was narrowed down to some of the more pressing “hot topics”. The valuable Member-at-Large group meetings took place virtually outside of the conference schedule, as did the New Delegate Orientation. Also, at a

“normal” conference, those in attendance usually number around 100+ people. However, an online conference allowed for a wider range of orchestra members and Local leadership to participate; the conference opened with over 300 people registered!

On Monday, July 27, ROPA President Mike Smith welcomed all to the virtual conference, then in his opening remarks described challenges faced since our industry came to a crashing halt back in March. He discussed the role of media in keeping our orchestras vital to the community. President Smith also

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ROPA Secretary  
Karen Sandene

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## The Leading Tone

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## ROPA

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#### INFORMATION CENTER

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

## Notes from the ROPA President

by John Michael Smith, ROPA President

We are now into the ninth month of the COVID-19 coronavirus pandemic. How is everyone doing? Some of our ROPA orchestras are working very little if at all; more are doing some sort of “reimagined” season, mostly by media and small ensembles. Most of the government assistance programs such as the Payroll Protection Plan have been exhausted, with little hope of any assistance from federal, state or local governments on the horizon as we prepare for the November election. Many of us have been collecting unemployment benefits for the first time in



ROPA President  
John Michael Smith

our lives, and in a number of cases that benefit is about to run out. I hope and pray you all stay healthy and safe in the months ahead.

Our orchestras have mostly adopted state and local protocols for safety and gathering and followed the many guidelines regarding instruments and distancing; entering and exiting our rehearsal and performance space; playing outdoors; playing indoors with attention to room air exchange and filtering; blocking and minimizing aerosol and droplets; and collecting and containing moisture from brass and winds. It's a very different world than the one wleft seven months ago! I've heard of very few instances of musicians testing positive when showing up for gigs, so it sounds like we are heeding the advice of the scientific community to safe and healthy. I wish we knew the end date for this pandemic. It sounds like it is going to get worse before it gets better as the number of cases is climbing while we move indoors as it gets cooler.

The 37<sup>th</sup> annual ROPA Conference, held virtually on Zoom, was, by all accounts and by the exit survey, a success! We had nearly 300 registrations, and participation at any one time was in the 150-175 range. By doing the conference online, we were able to do shorter daily sessions spread over two weeks, including the Member-at-Large Zoom breakout sessions. And, many delegates enjoyed the evening “happy hour” online gatherings for socializing and discussion

of particular topics with multiple breakout rooms. My thanks and appreciation to the ROPA Executive Board, our guest presenters, the AFM staff and everyone who helped make our virtual conference a success. Our plan for the 38<sup>th</sup> ROPA Conference is for it to be held in person on July 27<sup>th</sup>-29<sup>th</sup> in Orange County, CA – the location and hotel we had planned for in 2020. However, if that turns out not be possible, we know we can do an effective online conference.

A resolution from the conference involved how ROPA will deal with systemic racism in the orchestra field, with the protests and awareness that arose with the killing of George Floyd and other crimes throughout the summer. ROPA will encourage training for all in equity, diversity and inclusiveness (EDI) in our organizations. Shortly before the conference, the ROPA board created a statement on anti-racism that became the basis of the resolution mentioned earlier. I'm happy to say that ROPA is forming a Diversity Committee made up of musicians from our orchestras that will offer recommendations and goals on creating, encouraging, supporting and implementing EDI training in our orchestras and organizations. If you have interest in joining this group, please let us or your ROPA Delegate know! ROPA is participating with ICSOM, orchestra managers, conductors and the Sphinx Organization and National Alliance for Audition Support (NAAS) on developing recommendations and best practices for auditions and tenure in our orchestras, to make them “implicit bias proof”.

We lost a tremendous advocate and leader with the death of AFM Symphonic Services Chief Field Negotiator Chris Durham in August. There was a tribute put together for him by AFM Symphonic Services Director and Special Counsel Rochelle Skolnick in the October 2020 *International Musician*. The tribute to Chris in this issue of *The Leading Tone* is focused on Chris' early work and time in ROPA. Chris was a founding member, and was present at the first conference in 1984. Chris will be sorely missed by ROPA, ICSOM and the AFM.

We are stronger together; and by wearing our masks, social distancing and washing our hands, we are staying safe and looking out for our fellow human beings!

(Conference, continued from page 1)

shared the ROPA board statement supporting the Black Lives Matter movement, which also described how ROPA will address diversity and inclusion in our orchestras.

AFM President Ray Hair then addressed the attendees, giving his take on the terrible impact of COVID-19 on the performing arts and small businesses, even while many corporations are successful and strengthening their power. President Hair stressed that unions are working to protect wages and working conditions. Attendees then heard from Alfonso Pollard, AFM Diversity, Legislative, and Political Director, who highlighted the important legislative work being done in Washington.

Monday's session introduced the newly-organized Boise Philharmonic and AFM Local 423. Boise Local President Carmen Izzo and former Boise Philharmonic OC Chair Allison Emerick laid out the journey to achieving a strong union contract with the help of SSD Organizer Todd Jelen and Eugene, OR Local 689.

Tuesday's session featured Rocky Jones (Minnesota Opera's Director of Diversity), and Levi Weinhagen (Team Dynamics strategy firm). They presented the path toward the creation of the Opera's Diversity Charter when, during the fall of 2015, Opera leadership identified the need to bring together artists, audiences and the community of different color, ages and socio-economic groups. Weinhagen's team assisted the Opera in working through internal culture change and formulating the "why" of its diversity mission. The second half of Tuesday's session was the ROPA business meeting, including the approval of the 2019 Annual Conference minutes, Resolutions and financial reports.

Wednesday began with nominations for open board positions. President Smith and four Members-at-Large (Casey Bozell, Lisa Davis, Christian Green and Steve Wade) were re-elected by acclamation. Matthew Oshida was elected as treasurer by acclamation. Rochelle Skolnick (AFM SSD Director/Assistant to the President/Special Counsel) followed with a summary of SSD's challenges since the COVID-19 shutdown. She thanked Local officers, orchestra committees and players conference delegates who assisted in keeping the AFM apprised of conditions on the ground and in negotiating local solutions. Skolnick touched on things to be aware of as the new season approaches, such as a reimagined symphonic season and working with safety protocols. She spoke of new fault lines forming between musicians, i.e., musicians' comfort levels with technology, those who can mask while playing vs. those who can't and those comfortable going back to work vs. those fearing for their lives.

Jane Owen (AFM SSD Contract Negotiator) covered COVID-19 safety protocols for orchestras. She stated that until a vaccine is developed or instantaneous testing is available, there will always be risk coming to work and that the employer is responsible for

providing a safe workplace. Owen stressed that safe "return-to-work" conditions should be negotiated and ratified by musicians, with assurances that individual musicians be allowed to choose to remain safely at home without penalty, possibly doing alternative kinds of work.

Todd Jelen (SSD Negotiator/Organizer/Educator) detailed items to consider when approached by management for concessions, such as: are the concessions COVID-related or a power grab? Will you get back later what you temporarily give up now? Skolnick advised us to not reopen a contract, as that puts the entire agreement at risk.

On Thursday, Lovie Smith-Wright (AFM Diversity Committee Chair) shared the AFM Diversity Committee's statement on Race and Social Justice. Deborah Newmark (AFM Director of Symphonic Electronic Media), along with Rochelle Skolnick, covered the history of the Integrated Media Agreement with the Employers' Electronic Media Association since the March shutdown. Despite successful negotiations for the use of archival material and volunteer promo work to finish the 2019-20 season, they said negotiating the 2020-21 season has presented challenges.

Kevin Case, ICSOM Legal Counsel, provided valuable legal insights as he fielded questions from delegates and guests. Case stressed that when negotiating temporary terms and conditions, be sure to negotiate to something resembling normalcy by the end of the contract.

Interspersed through the conference we heard from representatives from our fellow player conferences: Meredith Snow (ICSOM), Tony D'Amico (TMA), Marc Sazer (RMA) and Robert Fraser (OCSM-OMOSC).

Following the election of officers, the 2020-21 ROPA Executive Board will include President Mike Smith (Minnesota Opera Orchestra), Vice President Amanda Swain (Houston Ballet Orchestra and Houston Grand Opera Orchestra), Secretary Karen Sandene (Omaha Symphony Orchestra and Lincoln Symphony Orchestra), Treasurer Matthew Oshida (Huntsville Symphony Orchestra), Delegate-at-Large to the AFM Convention Naomi Bensdorf Frisch (Illinois Philharmonic Orchestra), and Members-at-Large Casey Bozell (Portland Opera Orchestra), Lisa Davis (Mississippi Symphony Orchestra), Christian Green (Ann Arbor Symphony), Kendra Hawley (Palm Beach Opera Orchestra), Beverly Setzer (Symphony Tacoma), Katie Shields (Arizona Opera Orchestra), Cory Tiffin (Las Vegas Philharmonic) and Steve Wade (Hartford Symphony Orchestra). We thank outgoing Treasurer Sean Diller (Southwest Michigan Symphony Orchestra) for his service to ROPA.

We look forward to seeing everyone — in person (hopefully!) — in 2021, in Orange County, CA!

## Knoxville Symphony Musicians Fight To Have Recently Ratified Contract Upheld

*By Audrey Pride, ROPA delegate, Knoxville Symphony Orchestra*

This past season was a tumultuous one for the Knoxville Symphony musicians, who worked in good faith to negotiate under a contract that expired on August 31, 2019. We worked and organized throughout the season to ensure a new contract would particularly reflect a cost-of-living wage increase for musicians; a permanence of the principal woodwind players in the core orchestra; and compensation for those musicians traveling to play from out of town. In an unexpected turn of events, a tentative agreement for a new CBA was reached on March 13th, as a national emergency was announced due to COVID-19 and orchestras began to announce cancellations of seasons. This new contract was signed into effect on April 29, 2020.

Knoxville's management team agreed to sit down at the end of June to discuss the potential options for a COVID-safe 2020-21 season. Initial discussions included performing outdoors as much as possible early in the season in outdoor venues that could accommodate a large number of socially distanced attendees. Music director Aram Demirjian had worked on programs that would be reflective of the original nature of the pre-conceived 2020-21 season, but catered to smaller ensemble sizes. In these initial talks, executive director Rachel Ford indicated that ticket sales and season subscriber sales were not significantly off from where they normally were at that time, despite the looming threat of the coronavirus; community members wanted to continue to support this vital arts organization.

After the initial pleasantries of the first few meetings between the orchestra committee and management, a side letter to the current CBA was suggested in order to guarantee that musician and patron safety protocols would be upheld in the midst of this unusual and "risky" season of performing. This side letter suggestion quickly devolved on behalf of KSO management into discussion of pay cuts, much to the chagrin of KSO musicians weary from a long year of bargaining a

contract reflective of the rapidly increasing cost of living in Knoxville. During these initial discussions, compensation was offered only to the 24 full-time musicians of the orchestra, while leaving no guarantee to the other 46 per-service musicians, many of whom also rely heavily on their orchestra income. It has been the goal of KSO orchestra committees in recent negotiations to make sure that the needs of the core AND per-service musicians are equally addressed, and the committee refused to abandon this principle so soon after ratifying a new contract during a global pandemic.

Since early August, the Knoxville Symphony has held firm in offering no more than 75% of salary or service guarantees to all musicians. KSO management has refused to acknowledge the 2.5% pay raise accounted for in the 2020-21 season per the current CBA, so in actuality this pay decrease amounts to a 27.5% cut. Gig and teaching work in Knoxville has become hard to come by for many Knoxville musicians in recent years, and this financial hit combined with maintaining substantial scheduling flexibility makes covering expenses for many musicians exceptionally difficult. Throughout the process of these discussions with management, the Knoxville Symphony's financial director failed to produce financial reports that would accurately substantiate management's position on these matters. It is truly impressive that the Knoxville Symphony has operated "in the black" for the past 14 seasons. The orchestra endowment had grown to \$10 million as of this past spring, of which only \$200,000 is restricted. (In a negotiation meeting in March 2020, the KSO's financial director said this money could be used "only in a calamity or rainy day fund" situation). Recent KSO seasons have seen surprisingly substantial income surpluses. If any orchestra would be poised to weather this difficult storm, shouldn't the Knoxville Symphony be ready to tout its fortunate situation, and help its musicians also weather the storm?

On August 24th, the management and board of the Knoxville Symphony announced without warning that musicians would be furloughed through January 2021. This was announced almost immediately on KSO social media platforms. In the current Knoxville CBA, the only mention of force majeure language falls under the heading of "Addition or Cancellation of Services". This language is only in reference to specific rehearsal changes, and has no attachment to the partial cancellation of a season or the commensurate compensation. It has been clear throughout deliberations with AFM advisors Todd Jelen and Rochelle Skolnick that the force majeure language of Knoxville's bargaining agreement remains exceptionally strong in favor of the musicians, and this furloughing action was an attempt by management to scare them. Throughout the history of the KSO's collective bargaining, management has earned and maintained a reputation of skirting its duties to uphold its end of the bargaining agreement. This furloughing action is the latest on a long list of conscious decisions to avoid abiding by the CBA.

Discussions between the orchestra committee and KSO management continued after the furlough. The orchestra committee decided that considerations needed to be made about time versus money — if a substantial pay cut was inevitable, services needed to be scheduled in a way that reflected the necessity of consistent time for secondary work. Management rejected considerations of allotted days or times which could be reserved for musicians taking secondary jobs.

Additional savings could have been considered by management as well. This included savings from streaming via the IMA COVID side letter, and a dozen musicians who offered to take a leave of absence for the season, saving the orchestra close to \$120,000 in compensation. A clear disregard for trying to meet the musicians' needs was apparent. In a show of solidarity, a super-majority of KSO musi-



Photo courtesy of Audrey Pride

icians voted down the final offer put forth by management, which gave no consideration of the orchestra committee’s scheduling concerns.

The orchestra committee and Local 546 have completed their two required meetings to attempt to resolve the grievances

filed regarding the August 24 furlough. The grievances have not been resolved, and the decision will go before an independent arbitrator.

One of the main reasons the musicians rejected the final offer was the attitude of management in refusing to treat the mu-

sicians as equal partners while trying to preserve the “long-term health of the organization.” These are certainly unprecedented times and musicians and management everywhere *must* unite over the common goal of keeping classical music alive.

Do you have news about your orchestra?  
 An article to submit?  
 A letter to the editor?  
 We’d love to have you contribute  
 to the *Leading Tone*!  
 Submit articles to Sharon Jones at  
 bellsauf@gmail.com

*The Leading Tone* is the official voice of ROPA and reflects ROPA policy. However, we do appreciate and encourage the contribution of articles and letters by others. These submissions may cover topics on which ROPA has no official position; the opinions expressed therein are solely those of the author(s) and not necessarily of ROPA, its officers or members.

## Harrisburg is Doing it Right

by Marjorie Goldberg, ROPA Delegate, Harrisburg Symphony Orchestra

I have been a proud member of the viola section of the Harrisburg Symphony Orchestra for almost 30 years! I can honestly say that my children have grown up going to Harrisburg with me and my husband, cellist Jonathan Fink (proud member of HSO since 2003 and longtime substitute in years prior). So many family memories were made in Central PA along with all the wonderful music that we have been privileged to make with the Harrisburg Symphony.

budget size. I was with a group of eight other orchestras. At one point the moderator asked us to rank our orchestra on a scale of 1-10 for various subjects. Every group came in at a 5, 6 or 7. I had us at mostly 9s and 10s. I think my colleagues thought I was brainwashed and every time I answered a question they seemed so envious of our orchestra.

When COVID struck and everything was canceled, the HSO was one of the first

ny will have Masterworks and Pops concerts this season following our agreed-upon safety protocols and utilizing as many musicians as allowed by the state of Pennsylvania. Last year we had an Executive Director search. There were two musicians on the official search committee but our board and management wanted to hear from the orchestra committee as well. We were given the opportunity to interview the final candidates and submit our opinions to the board. Over the sum-



Photo courtesy of Marjorie Greenberg

I have served on the HSO Orchestra Committee off and on for many years and I am currently our ROPA Delegate. It is in this capacity and in my position as Vice President of the Philadelphia Musicians' Union, Local 77 where I am constantly reminded that the Harrisburg Symphony is a special organization. Obviously we are a good musical group, but the relationships between the management and the players is so much better than in other organizations. The care that the HSO board and management has for the musicians is evident, and to be commended. I have been told by other musicians how unique this is and I have experienced it myself in other ensembles. In one group where I also serve on the orchestra committee, we were told by our Chief Operating Officer that the board views the musicians as "line items that can be deleted or replaced." At that very moment I told myself I would never again choose to play that job over Harrisburg, regardless of pay.

When I attended the ROPA conference last summer, we had a breakout session where we were divided into groups by

groups out of the gate who reassured the musicians that they would be paid for work lost in March and moving forward. This assurance of payment was before the Payroll Protection Program was even implemented! In the previously mentioned "line item" organization, we were not paid one cent from PPP. I spent a good portion of April and May negotiating with the other groups here in Philadelphia in order to get them to pay their musicians using the PPP. Not one group here did it willingly and every one of them needed prodding from their orchestra committees and the musicians' union. Many only paid 75% and some only paid 50%. My colleagues are constantly in awe when I relay how caring and generous the HSO has been with payroll.

As of this writing, the Harrisburg Symphony has ratified a COVID side letter and signed on to Tier 3 of the IMA side letter. The musicians will receive 60% of their highest season over the last three years, and musicians participating in any musical events will be paid for these services according to our CBA. The Sympho-

mer we said goodbye to Jeff Woodruff, the ED for the past 17 years, and we welcomed Matthew Herren:

*When I arrived at the HSO in July, it was immediately apparent that management and musicians understand and respect one another and that we share a common goal: to bring great music to the Capital Region. The Harrisburg Symphony has long enjoyed a positive relationship with Local 269 and the American Federation of Musicians, and this continues as we enter our 2020-21 Season.*

*This summer, HSO worked with our orchestra players committee and the AFM to respond quickly but thoughtfully to the challenges of the current time and meet the needs of our musicians and audience. We have reached an agreement which allows us to both present concerts and guarantee income for our rostered players. — Matthew Herren, Executive Director*

As it became clear that the 2020-21 season was going to be something completely different than what was in the brochure, the Orchestra Committee, the Safety Com-

mittee and our management and Music Director met to discuss how to move forward with our season. Stuart Malina, our MD (who just celebrated 20 years with the HSO) has re-created a season which is called "A Season Like No Other". Concerts will be recorded for stream for the time being, and hopefully in front of an audience as soon as that is possible. He has also started a YouTube series called "A Conversation with the Maestro" and he has been interviewing musicians of the HSO.

*There is much to be proud of here at the Harrisburg Symphony, but I think our greatest achievement is the trust among our various components. The players know that management has their backs, that I have*

*nothing but the utmost respect for them as musicians and colleagues and that the board respects our art form and values above all else maintaining the remarkably high musical quality of our orchestra. In turn, I know that every time a musician sits on our stage, they will bring everything in their musical and emotional arsenal to bear in crafting concerts that generally range from fantastic to over the top inspiring. Most days I wake up feeling like the luckiest music director in the world. — Stuart Malina, Music Director*

I started serving on the Orchestra Committee in 1999 when Janice Galassi was still playing with us, and she was our OC Chairperson. Our relationship with Management at that time was very

strained and our negotiations were not easy. It was at Jan's suggestion that we joined ROPA, and we collaborated with Nathan Kahn on our negotiations. Each one was a bit easier and our relationship with management improved and became more productive. Our last negotiation, with the help of Jane Owen, brought us a five-year contract with significant increases and productive language changes. Our COVID and IMA side letter negotiations were respectful and completely painless. I feel that I can speak for my colleagues when I say that the HSO is a special orchestra and we are all grateful to be members. Stay safe and healthy and I hope we can all get back to playing with our groups as soon as safely possible.

## SAVE THE DATE! 2021 ROPA Conference

### Tuesday, July 27th — Thursday, July 29th

**Negotiating Orchestras Workshop: Monday, July 26th**

Hilton Orange County/Costa Mesa Hotel, Orange County, CA

Hosts: AFM Local 7 Orange County Musicians' Union and the Pacific Symphony Orchestra



Hilton Orange County/Costa Mesa Hotel, Orange County, CA. Photo credit: Mike Smith

## In Memoriam: Chris Durham

by John Michael Smith, ROPA President

It is with deep sorrow that the ROPA Executive Board shares the passing of Chris Durham, Chief Field Negotiator for Symphonic Services Division of the American Federation of Musicians. Chris was one of the most dedicated and active union negotiators on the staff at the AFM. He first joined the AFM-SSD staff in 1989, later rejoined in 1995 and was named Director in 2009. At 25, he served as one of the youngest elected AFM local officers as Vice President of Local 103 in Columbus, Ohio, while working as a violinist in the Columbus Symphony from 1979-91. He later served as Secretary/Treasurer of Local 2-197 in St. Louis, MO, and a Trustee of Local 11-637 in Louisville, KY.

Chris was a founder of ROPA, being present at the first conference in Columbus in the fall of 1984, and served ROPA as a Member-at-Large from 1985-89. His first work with ROPA was serving on the Core Orchestra Problems Committee. He worked as a negotiator with many ROPA orchestras through the years.

I was a member of the Columbus Symphony when Chris arrived, 19 years old and fresh from the Cleveland Institute of Music. He was a violinist in cowboy boots, with his unmistakable attitude and

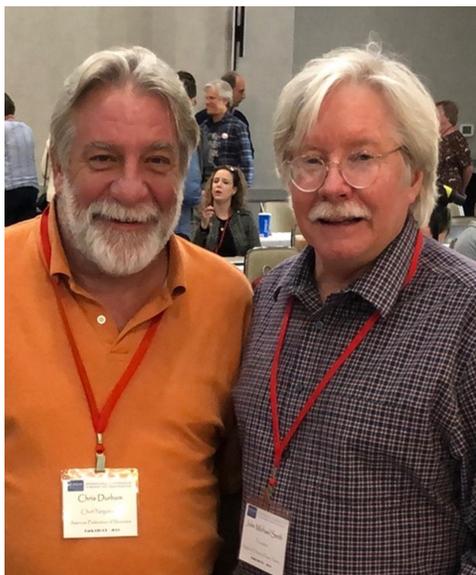


Photo courtesy of Mike Smith

swagger that let everyone know that he was there, and that he was not going to put up with any unfairness or lack of respect for musicians. In preparation for this tribute, I spoke with fellow CIM students and future Columbus Symphony colleagues, violinist Jonquil Thoms and violist Morris Jacob. The three also played together in a CSO string quartet doing numerous concerts and school educational programs. Jonquil shared that Chris was a people person from the get-go: knocking on practice room doors and striking up conversation with anyone. Chris was least experienced in chamber music, but because of his great ability on the violin, quick study and communication skills, he was a dream 2<sup>nd</sup> violinist. Moe found Chris to be a very intuitive musician, and a very physically gifted violinist. He felt that Chris found playing the violin in the orchestra almost too easy, that he may have become bored with simply playing the instrument and that this may have led to Chris' increasing interest in union activities. The orchestra at that time was run in a very "old-school" way, with a lot of issues between the musicians and management. Many future union activists were launched out of Columbus at that time who have since gone on to serve our cause on orchestra committees, negotiating committees, ROPA and ICSOM, and even becoming union lawyers. Both Chris and former SSD negotiator Lynn Johnson, who was also played in the Columbus Symphony at the time, later went on to work for the AFM.

Oboist Steven Secan, a retired Columbus Symphony musician and a ROPA founder, spoke at Chris' memorial service:



Photo courtesy of Rochelle Skolnick

"Chris was very good at cultivating relationships. For example, in advance of the [Columbus Symphony] lockout of 1986, Chris forged friendships with Fred Zenone of ICSOM, Lou Waldeck at Symphonic Services and Lenny Leibowitz, who was our chief counsel. It was not an accident that Chris did this. These relationships may have been some of the crucial connections that contributed to that labor dispute's eventual settlement." One of Chris' regular card buddies was also the Personnel Manager of the Columbus Symphony, Imre Szekfu. They could get into heated confrontations when dealing with the issues of the orchestra, and yet enjoy their time together later playing cards.

Steve added a brief word about Chris' family. "Playing classical music, negotiating symphony contracts, these were important things to Chris. But most important to Chris was his family. You don't need to take my word for that; all you have to do is meet Chris' son Jacob to understand the care that Chris took with his family." Nathan Kahn, the central founder of ROPA, has worked with Chris through ROPA and the AFM since the beginnings of ROPA. He mentioned to me that he never had any idea that Chris and the family was so involved with the Willoughby Heritage Farm and Conserva-

tion Reserve in Collinsville, Illinois, where they made their home. This farm recreates 1940's farm life, with animals, tractors, barns and a wildlife preserve with hiking trails, bridges and prairie, and is all owned and operated by the city of Collinsville. This was another side of Chris that many of us in the orchestra field were not aware of.

ROPA offers our sincerest sympathies to Chris' wife Lisa and son Jacob.

Chris will be greatly missed as a regular presence at ROPA Conferences, negotiating for our orchestras, and a resource for so many things in our orchestra/management relationships that was just a call away.

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Photos courtesy of Rochelle Skolnick

## Helping Musicians Through the Web

by Tony Edwards, Austin Symphony Orchestra

In the fall of 1990, I was playing a jazz gig with a guitar player friend of mine, Clay Moore, who had just gotten married to a computer programmer named Emily. Together they had decided to start a website company for musicians. They needed someone to help so Clay asked me if I'd be interested in some part time work. My first response was, "What's a website?" This was 1990, after all. They taught me some basic skills of programming and I discovered I kind of liked it. It turned into a side hobby. After doing some work with them, I branched out and created my own site, which led to some sites for friends. One thing led to another and soon I discovered I had a side gig.

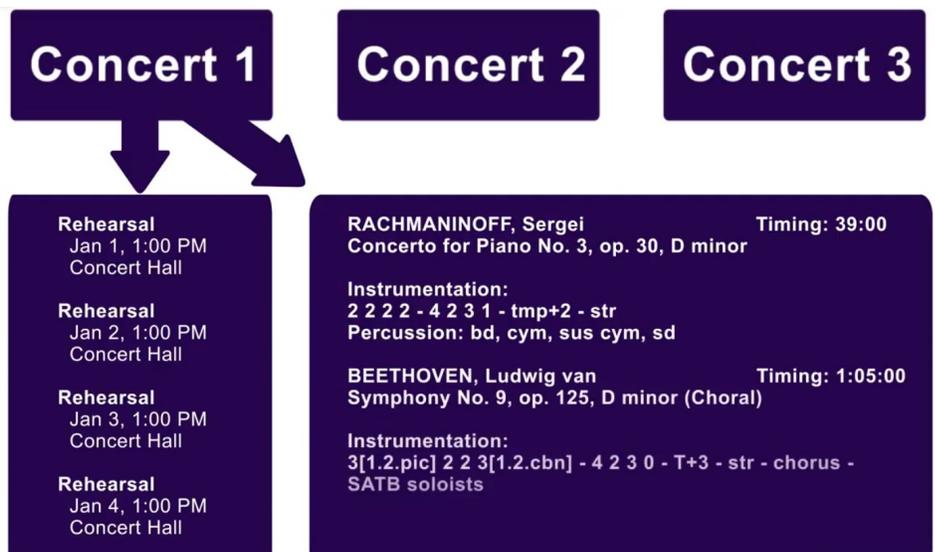
I then won a job with the Austin Symphony Orchestra and joined the faculty at University of Texas, but I held on to this side hustle. Some of my clients became UT faculty such as composer Don Grantham ([piquantpress.com](http://piquantpress.com)) and violinist Brian Lewis ([brianlewisviolin.com](http://brianlewisviolin.com)). I became very familiar with the musicians' plight. Private lesson teachers need to invoice students, composers need to sell their work and orchestras need to maintain and organize rosters. In 2015, I turned this side gig into a company called Artistry of Music ([artistryofmusic.com](http://artistryofmusic.com)). It is a web platform where musicians and organizations can create a website that includes such tools as invoicing students, online payments, an e-commerce store, curriculum builder and more. Last year I was happy to get onboard the Austin Fed-

eration of Musicians' Local 433 as well as Houston's Local 65-699. I was able to provide a low-cost way for them to have a website, organize members and have an online way to collect dues.

But the *crème de la crème* was created last year: a new platform called Ensemble Manager (EM) ([ensemblemanager.com](http://ensemblemanager.com)). This is a platform designed to help with the challenges of organizing a concert season for orchestras. Now an operations manager can create details for a concert like dates, times and repertoire. A roster can be created with email confirmations that go out in a timely manner before each concert to track what musicians accept or decline. If musicians decline, the chair can be filled with the next player on a list. This information is stored in a database.

Librarians can create an online customizable database for repertoire as well as upload and organize practice parts. Only musicians with a private login can access it. The platform also includes an online contract function as well as a payroll calculator. Some other platforms offer these functions, but they are very pricy. Ensemble Manager is much less expensive and can be customized for an additional cost. It is a solution for orchestras with smaller budgets.

EM has been up for less than a year and already such organizations as the Austin Symphony Orchestra, Kalamazoo Symphony, Abilene Symphony and Orchestra Iowa have come onboard. It's really helped with organizing concerts especially in these trying times.



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Regional Orchestra Players' Association

## Passing the Torch: How to Effectively Transition Between Departing and New ROPA Delegates

*By Amanda Swain, ROPA Vice President, Delegate, Houston Grand Opera Orchestra and Houston Ballet Orchestra*

Has your term as ROPA delegate expired? Have you decided to step down from your role to allow someone else to experience all the fun and responsibility of being a ROPA delegate? Don't call it quits just yet! There are several imperative duties you must attend to before you can officially retire.

New delegates can often feel overwhelmed and confused as to what their duties are as a ROPA delegate. To alleviate this stress, the ROPA Executive Board has come up with this handy checklist of your obligations as a departing delegate. This list is also published in the Delegate Resources section of the ROPA website.

If you need assistance in completing this checklist, please reach out to your Member-at-Large. Your help in making this transition is vital to the success of your successor and to the ROPA organization as a whole.

### ROPA Departing Delegate Checklist

Once you've served your final term as a delegate and a new delegate has been elected, there is still a set of crucial responsibilities in order to ensure a smooth transition and set your orchestra's new delegate up for success!

- Forward your new delegate and alternate delegate's contact info to ROPA Secretary Karen Sandene ([karensandene@gmail.com](mailto:karensandene@gmail.com)) and your MAL. If you do not have an alternate delegate, your orchestra needs to elect/recruit one. This is also a good opportunity to confirm the alternate's contact info with the secretary.
- Explain the expectations and responsibilities to your new delegate (follow delegate discussion list, wage charts, two to three questionnaires annually, orchestra reports, conductor evaluations, post-conference reports to your orchestra and local, settlement bulletins, etc.). The new delegate will also go through an orientation with the VP or their MAL.
- Emphasize the importance of going to the conference; tell your successor all about what to expect.
- Show the new delegate where to find a copy of the New Delegate Handbook: pass on your copy or download from the ROPA website: [http://ropaweb.org/wp-content/uploads/2020/07/ROPA\\_DHB\\_2020.pdf](http://ropaweb.org/wp-content/uploads/2020/07/ROPA_DHB_2020.pdf)
- Share other relevant contact information for your orchestra with your new delegate.
- Ensure your new delegate understands how ROPA dues are collected and/or paid by your orchestra and/or local.
- Share effective strategies you have discovered or learned for communicating with your orchestra to maximize responses and minimize their stress.
- Schedule a session (in person or virtually) to show the delegate how to properly acquire and input all wage chart data. Wage charts are open from approximately January to May.
- Inform your delegate of the role they will play within your own orchestra and its orchestra/players' committee.
- Remain available as a resource and guide! Your knowledge and experience are an invaluable resource that can ensure the success of your orchestra's delegates for years to come.

# ROPA 2020 Resolutions

## Adopted at the Annual Conference

### Resolution No. 1

**Subject:** *Resolution proposing to amend Article V of the ROPA Bylaws*

#### Election Bylaw Change Resolution

Whereas, The 2020 Regional Orchestra Players' Association ("ROPA") Conference is being held virtually due to the COVID-19 pandemic; and

Whereas, To elect Officers, the ROPA Bylaws require a secret ballot election in accordance with United States Department of Labor recommendations; and

Whereas, The ROPA Executive Board wishes to clarify the process for elections which must be held by mail in the event that secret ballot elections cannot be held in person, such as during a virtual conference; and

Whereas, The ROPA Executive Board wishes to amend the bylaws to allow for electronic secret ballot elections when possible in the future; therefore, be it

*Resolved*, That Article V of the Regional Orchestra Players' Association Bylaws be amended, as follows:

#### Section 2:

**Time of Elections:** There shall be an election of Officers on the final day of each General Conference of ROPA, or as soon as practicable thereafter. The election in even numbered years shall be for President, Treasurer and four Members-at-Large. The election in odd numbered years shall be for Vice-President, Secretary and the four remaining Members-at-Large. The Delegate-at-Large to the AFM Convention shall be elected at the ROPA Conference directly following an AFM Convention.

#### Section 4:

**Nominations:** Nominations shall take place from the floor of the ROPA Conference prior to the day of the election. In the event the nomination meeting is held virtually via an online or telephonic meeting program, nominations shall be made verbally by the nominating delegate and repeated by the Secretary. Each candidate must consent to the nomination — either in person at the time of nomination or by giving a written statement to the Secretary at or prior to the nomination — as a condition of having their name on the ballot.

#### Section 5:

**Balloting:** Elections shall be by secret ballot and conducted according to the rules and regulations promulgated by the U.S. Department of Labor for conducting secret ballot elections in Labor Organizations. In the event that only one candidate is nominated for an Office, that candidate shall be declared elected by acclamation, without the need of balloting.

**Submitted by:** The ROPA Executive Board

### Resolution No. 2

**Subject:** *Resolution to Explore the Creation of a ROPA Diversity Committee to Adopt the ROPA Executive Board's Statement Against Racism*

#### Resolution in Opposition to Systemic Racism

Whereas, Recent events, such as the brutal killing of George Floyd and other Black and Indigenous People of Color ("BIPOC"), have brought to light, now more than ever, the need to act to end systemic racism in the United States; and

Whereas, The Regional Orchestra Players' Association ("ROPA") recently published a statement against systemic racism; and

Whereas, The ROPA Executive Board pledges to continue to explore ways in which ROPA can contribute to the work of ending systemic racism in the professional orchestral community; therefore, be it

*Resolved*, That the Regional Orchestra Players' Association ("ROPA") Executive Board will develop a Diversity Committee from amongst its membership; and be it further

*Resolved*, That the delegates of the 2020 ROPA Conference hereby adopt the statement below and pledge to contribute to this important work.

#### **Regional Orchestra Players' Association (ROPA) Executive Board Statement on Anti-Racism**

The recent murder of George Floyd by police officers has shocked the world in its brutality and blatant disregard for the rights of a Black man — a human being. This horrific incident is not an isolated occurrence, but one that plays out regularly in our nation. This crime received the attention of people around the world; unfortunately, this scenario is all too familiar here in the US to the Black and minority communities.

Enough! We are angered and saddened that we, as an organization, have not done enough to create equity in our field and promote a diverse and inclusive workplace for the musicians of our orchestras.

What will we do?

- We will encourage awareness and understanding of racism in all its forms in our organizations, through training in Diversity, Equity and Inclusiveness (DEI) — not just for musicians, not just for staff members, not just for boards of directors — for everyone.
- We will continue to strive to support audition and tenure processes that make auditions and hiring into orchestral jobs "implicit bias proof".
- We will encourage performance and programming practices that provide a safe and welcoming space for all musicians of color, and audiences that embrace all the diverse cultures in our communities.
- We will build on our promise to provide harassment-free ROPA meetings and conferences and work towards building an inclusive environment for our members which is safe for all and that helps to erode

the systemic racism in our industry and our country.

The systemic racism and white privilege that permeate our society must change. We hear the wake-up call and strive to do better. The outrage we are feeling today must drive us forward.

The ROPA Executive Board, serving and representing nearly 6,000 professional orchestral musicians, stands with our brothers and sisters in the American Federation of Musicians in condemning racism.

BLACK LIVES MATTER.

Submitted by: The ROPA Executive Board

### Resolution No. 3

**Subject:** *Resolution Encouraging Congress to Pass the HEROES Act*

#### HEROES Act Resolution

Whereas, In March 2020, a global pandemic hit the United States; and

Whereas, Many orchestras of the Regional Orchestra Players' Association ("ROPA") have ceased operations due to the pandemic and their individual members have become unemployed; and

Whereas, To date, Federal legislations such as the Coronavirus Aid, Relief, and Economic Security (CARES) Act have provided much needed relief to musicians and other unemployed Americans; and

Whereas, As cases of COVID-19 continue to rise, more assistance is needed to ensure that musicians and other unemployed Americans are able to stay in their homes, feed their families and receive affordable healthcare; and

Whereas, On May 15, 2020, the House of Representatives passed the HEROES Act; and

Whereas, The HEROES Act provides an extension to the Paycheck Protection Plan program implemented by the CARES Act, which, if enacted, would provide much needed forgivable loans to the arts and culture sector, including nonprofits and freelancers; and

Whereas, The HEROES Act provides an extension of the Federal Pandemic Unemployment Compensation (FPUC) program, which provides an additional \$600/week to the 20 million Americans receiving state unemployment benefits, including many ROPA orchestra musicians who would suffer great losses without these benefits; and

Whereas, The HEROES Act provides a federal subsidy for healthcare costs for Americans who have lost employer coverage due to unemployment; and

Whereas, The HEROES Act further provides substantial increases to the National Endowment for the Arts

(NEA) and the National Endowment for Humanities (NEH) funding, which would greatly assist our member orchestras; and

Whereas, The Senate has yet to vote on the HEROES Act; and

Whereas, The Senate will recess on July 31, 2020; therefore, be it

*Resolved*, That the Regional Orchestra Players' Association ("ROPA") hereby strongly supports the immediate passage of the HEROES Act, or similar legislation, which would provide much needed relief to our member musicians and others in need; and be it further

*Resolved*, That ROPA encourages its member musicians and supporters to immediately contact their Senators and encourage passage of the HEROES Act before the July 31, 2020 recess.

**Submitted by:** The ROPA Executive Board

#### Resolution N<sup>o</sup>. 4

**Subject:** *Resolution Encouraging Congress to Pass the Mixed Earner Pandemic Unemployment Assistance Act*

##### Mixed Earner Act Resolution

Whereas, In March 2020, a global pandemic hit the United States; and

Whereas, Many orchestras of the Regional Orchestra Players' Association ("ROPA") have ceased operations due to the pandemic and their individual members have become unemployed; and

Whereas, Current Federal legislation such as the Coronavirus Aid, Relief, and Economic Security (CARES) Act has provided much needed relief to musicians and other unemployed Americans; and

Whereas, The CARES Act further provides Pandemic Unemployment Assistance ("PUA") to musicians and freelance workers who are otherwise ineligible for unemployment assistance; and

Whereas, Most musicians' annual compensation consists of a combination of employee wages and self-employment income; and

Whereas, PUA is not available to anyone who earns any employee wages; and

Whereas, Regular unemployment compensation is usually only calculated based on past employee wages earned, resulting in many musicians receiving only a small amount of benefits disproportionate to their actual income; and

Whereas, Representatives Judy Chu (D-CA) and Adam Schiff (D-CA) recently introduced the Mixed Earner Pandemic Unemployment Assistance Act, which is legislation that is intended to resolve the imbalance in unemployment compensation for workers, including musicians, who earn a mix of employee wages and self-employment income; therefore, be it

*Resolved*, That the Regional Orchestra Players' Association ("ROPA") hereby strongly supports the passage of the Mixed Earner Pandemic Unemployment Assistance Act, or similar legislation, which would provide much needed relief to our member musicians and others in need.

**Submitted by:** The ROPA Executive Board

#### Resolution N<sup>o</sup>. 5

**Subject:** *Resolution Calling on Symphonic Managers to Take Care of Musicians During the COVID-19 Pandemic*

##### Protect our Musicians Resolution

Whereas, In June 2020, management of the Indianapolis Symphony Orchestra announced that they were furloughing all musicians and staff for the 2020-21 season, canceling musicians' health insurance as of June 7, 2020, despite holding assets which include a \$97 million endowment; and

Whereas, In June 2020, management of the Nashville Symphony Orchestra announced that it would be furloughing its musicians for the 2020-21 season, with no guarantee of health insurance past the end of 2020; and

Whereas, In July 2020, management of the Fort Wayne Philharmonic announced that it would be furloughing its musicians through January 31, 2021 and canceling have only committed to pay the musicians' health insurance through the end of 2020; and

Whereas, Despite the real challenges to live performances presented by the COVID-19 pandemic, these decisions are extremely troubling in that they fail to protect the safety and security of musicians who have dedicated their careers to serving their communities with live music performances; and

Whereas, These orchestras are only some examples of how orchestral, opera and ballet managements are sacrificing the health and security of their musicians in the name of "financial sustainability"; and,

Whereas, The actions of these managements were unnecessary and resulted in punitive action towards musicians, without whom the organizations could not exist; and

Whereas, The actions of these managements deprive their communities of great art during a time of suffering; and

Whereas, What affects one orchestra has the ability to affect us all; therefore, be it

*Resolved*, That the Regional Orchestra Players' Association ("ROPA") hereby stands in solidarity with the musicians of the Indianapolis Symphony Orchestra, the Nashville Symphony, the Fort Wayne Philharmonic and others like them as they face this period of uncertain job security, financial challenges and barriers to receiving healthcare; and be it further

*Resolved*, That ROPA calls on the managements of all American Federation of Musicians of the United

States and Canada ("AFM") orchestras to take steps to ensure that their musicians are safe, healthy and financially secure even if performances cannot take place; and be it further

*Resolved*, That ROPA condemns the actions of any management that chooses to cancel musicians' health insurance in the middle of a pandemic and hereby implores them to provide, at minimum, the health benefits its musicians deserve.

**Submitted by:** The ROPA Executive Board.

#### Resolution N<sup>o</sup>. 6

**Subject:** *Resolution Encouraging Orchestras to Keep Our Musicians Working*

##### Finding Ways to Compensate Musicians in a Pandemic Resolution

Whereas, Since March, most live performances in the United States have been canceled due to the COVID-19 Pandemic; and

Whereas, The rapid spread of COVID-19 in the United States will likely prevent orchestras from presenting live performances the way they used to for the foreseeable future; and

Whereas, Some organizations are seeking ways to present alternative programs in order to keep musicians working; and

Whereas, For example, the Akron Symphony Orchestra has committed to paying its musicians their full guarantee for the 2020-21 season, by presenting small-scale performances in alternative venues; and

Whereas, The Richmond Symphony will be honoring its contractual pay obligations for all core and per-service musicians for the full 2020-21 season; and

Whereas, The Toledo Symphony has committed to meeting 100% of its payroll obligations to their musicians for the 2020-21 season; and

Whereas, This kind of commitment, programming and support is necessary to keep audiences engaged, to keep musicians working and connected to their orchestras and to stimulate the economy; therefore, be it

*Resolved*, That the Regional Orchestra Players' Association ("ROPA") hereby supports the efforts of all organizations that are doing their best to keep their musicians working; and be it further

*Resolved*, That ROPA applauds the organizations that have committed to paying musicians their full salaries or at least minimum guarantees for the 2020-21 season; and be it further

*Resolved*, That ROPA encourages all orchestral, opera and ballet managements to follow these examples and endeavor to compensate their musicians in this difficult time.

**Submitted by:** The ROPA Executive Board

(Resolutions, continued from page 11)

#### Resolution N<sup>o</sup>. 7

**Subject:** *Resolution Encouraging Safety in Performance Venues as Musicians Return to Work*

##### Workplace Safety Resolution

Whereas, In March 2020, the COVID-19 pandemic hit the United States; and

Whereas, Many orchestras of the Regional Orchestra Players' Association ("ROPA") have ceased operations due to the pandemic and associated government mandates to close facilities and limit the size of public gatherings; and

Whereas, As local governments begin to ease these restrictions, orchestras will begin to plan to return to work; and

Whereas, Despite any action to re-open the economy, there is still no cure or vaccine for COVID-19, making musicians, staff members and audiences vulnerable to infection whenever they gather for rehearsals and performances; and

Whereas, It is now known that COVID-19 can spread through aerosols, which are released into the air through breathing, talking, singing and blowing through musical instruments; and

Whereas, The Centers for Disease Control ("CDC") and many local governments have put out guidelines regarding recommendations for workplace safety during the pandemic, such as maintaining a six-foot distance from colleagues, wearing appropriate Personal Protective Equipment (PPE) and providing appropriate ventilation; and

Whereas, The American Federation of Musicians of the United States and Canada ("AFM") has further put out guidance regarding the orchestral workplace and measures which should be considered to keep musicians safe; therefore, be it

*Resolved*, That the Regional Orchestra Players' Association ("ROPA") hereby strongly encourages its member orchestras to work with the American Federation of Musicians of the United States and Canada ("AFM") in determining appropriate safety protocols for each orchestral workplace; and be it further

*Resolved*, That ROPA discourages any rehearsal or performance activity where the health and safety of musicians is not of paramount concern.

**Submitted by:** The ROPA Executive Board

#### Resolution N<sup>o</sup>. 8

**Subject:** *Resolution Encouraging Congress to Explore the Possibility of Healthcare for All*

##### Healthcare for All Resolution

Whereas, Due to the skyrocketing cost of health insurance in the United States, there are millions of Americans who are currently unable to afford sufficient healthcare coverage for themselves and their families; and

Whereas, This causes many Americans to forgo much needed doctor visits and treatments; and

Whereas, The majority of Regional Orchestra Players' Association ("ROPA") Orchestras employ musicians on a part time basis, and therefore do not provide health insurance to musicians; and

Whereas, Many musicians who play in member orchestras of ROPA are freelancers, and as such have a fluctuating income and are not always able to afford health insurance even through the marketplaces provided by the Affordable Care Act; and

Whereas, In March 2020, the global COVID-19 pandemic put the health of many Americans at risk, at the same time putting millions out of work and endangering their ability to afford health insurance; therefore, be it

*Resolved*, That the Regional Orchestra Players' Association ("ROPA") hereby strongly supports any and all efforts to provide free or low-cost healthcare for all Americans; and be it further

*Resolved*, That ROPA encourages Congress to consider drafting and passing legislation that would provide Healthcare for All.

**Submitted by:** Sean Diller, ROPA Treasurer, and The ROPA Executive Board

#### Resolution N<sup>o</sup>. 9

**Subject:** *Resolution commending the American Federation of Musicians for its work in protecting musicians' salaries in a time of crisis by negotiating additional media use*

##### IMA Side Letter Resolution

Whereas, In March 2020, a global pandemic hit the United States; and

Whereas, Soon thereafter, theaters and concert halls were forced to close, leaving musicians unable to perform as usual and

Whereas, Member orchestras of the Regional Orchestra Players Association ("ROPA") and other orchestras with American Federation of Musicians of the United States and Canada ("AFM") Collective Bargaining Agreements sought creative ways to keep paying musicians; and

Whereas, These organizations and their musicians sought to present additional online content while much of the country was staying home, thereby providing their communities with music at a time when it is sorely needed; and

Whereas, AFM Symphonic Services Director Rochelle Skolnick and AFM Director of Symphonic Electronic Media Deborah Newmark, together with AFM International President Ray Hair and the AFM negotiating committee for the Integrated Media Agreement ("IMA") worked tirelessly to create a COVID-19 side letter to the IMA, which would allow organizations to present expanded content online in exchange for payment to musicians through the end of the 2019-20 season; and

Whereas, Many organizations signed on to this COVID-19 IMA side letter and continued to pay musicians; and

Whereas, The AFM media negotiating committee has worked to develop media options for symphonic employers for the 2020-21 season, without compromising the protections for musicians provided by the IMA, including through development of a COVID-19 2020-2021 side letter framework; and

Whereas, The Symphony, Opera and Ballet Employers' Electronic Media Association ("EMA"), on behalf of its employer members, has resisted the AFM media negotiating committee's efforts, and instead is using the national crisis of the COVID-19 pandemic to attempt to gut the protections afforded to the musicians by the IMA and to obtain *carte blanche* to exploit unlimited media content without any commitment to continue compensation to the musicians who create it; and

Whereas, the EMA leadership now seeks to prevent its member employers from availing themselves of the AFM's COVID-19 2020-2021 side letter framework and instead stands in the way of those organizations that desire to avail themselves of this useful framework; therefore, be it

*Resolved*, That the Regional Orchestra Players' Association ("ROPA") hereby applauds, commends and recognizes the AFM media negotiating committee, and especially Rochelle Skolnick and Deborah Newmark, for the incredible work that has been done with IMA side letter negotiations to protect musicians and their media product in an uncertain time; and be it further

*Resolved*, That ROPA calls on the members of the EMA and in particular the leadership of the EMA to join with the AFM in helping symphony, opera and ballet employers to meet the challenges of the coming season while also promoting and protecting the well-being of musicians in a time of need.

**Submitted by:** The ROPA Executive Board



# ROPA

Regional
Orchestra
Players'
Association

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

The Leading Tone  
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## ROPA Member Orchestras

### Full Members

Akron Symphony Orchestra  
Albany Symphony  
Allentown Symphony  
Annapolis Symphony  
Ann Arbor Symphony  
Arizona Opera Orchestra  
Atlanta Ballet Orchestra  
Atlanta Opera Orchestra  
Austin Symphony Orchestra  
Binghamton Philharmonic  
Boston Ballet Orchestra  
Boulder Philharmonic  
California Symphony Orchestra  
Canton Symphony Orchestra  
Cape Symphony  
Central City Opera Orchestra  
Chattanooga Symphony & Opera Orchestra  
Colorado Springs Philharmonic Orchestra  
Dallas Opera Orchestra  
Dayton Philharmonic  
Delaware Symphony Orchestra  
Duluth Superior Symphony Orchestra

East Texas Symphony Orchestra  
Elgin Symphony Orchestra  
Erie Philharmonic Orchestra  
Eugene Symphony  
Fort Wayne Philharmonic  
Fresno Philharmonic Orchestra  
Harrisburg Symphony Orchestra  
Hartford Symphony Orchestra  
Houston Ballet Orchestra  
Houston Grand Opera Orchestra  
Huntsville Symphony Orchestra  
Illinois Philharmonic Orchestra  
Kalamazoo Symphony Orchestra  
Knoxville Symphony Orchestra  
Lansing Symphony Orchestra  
Las Vegas Philharmonic  
Lexington Philharmonic  
Long Beach Symphony Orchestra  
Los Angeles Opera Orchestra  
Madison Symphony Orchestra  
Marin Symphony  
Memphis Symphony Orchestra  
Michigan Opera Theatre Orchestra  
Minnesota Opera Orchestra

Mississippi Symphony Orchestra  
Monterey Symphony  
New Haven Symphony Orchestra  
New Mexico Philharmonic  
New West Symphony Orchestra  
Oakland Symphony  
Omaha Symphony Orchestra  
Opera Philadelphia  
Orchestra Iowa  
Pacific Symphony  
Palm Beach Opera Orchestra  
Pasadena Symphony Orchestra  
Pittsburgh Opera Orchestra  
Portland Opera Orchestra  
Portland Symphony Orchestra  
Reading Symphony Orchestra  
Rhode Island Philharmonic  
Richmond Symphony  
Sacramento Philharmonic & Opera  
Santa Barbara Symphony  
Santa Rosa Symphony  
Sarasota Orchestra  
South Bend Symphony  
Southwest Florida Symphony Orchestra

Southwest Michigan Symphony Orchestra  
Spokane Symphony Orchestra  
Symphony Silicon Valley  
Symphony Tacoma  
Toledo Symphony Orchestra  
Tucson Symphony Orchestra  
Vermont Symphony Orchestra  
West Virginia Symphony  
Wichita Symphony Orchestra  
Wisconsin Chamber Orchestra

### Associate Members

Eastern Connecticut Symphony Orchestra  
El Paso Symphony  
Flint Symphony Orchestra  
Glimmerglass Opera Orchestra  
Hudson Valley Philharmonic  
Lincoln Symphony Orchestra  
Milwaukee Ballet Orchestra  
Opera San Jose  
Pittsburgh Ballet Orchestra  
Tri-Cities Opera Orchestra  
Tulsa Opera