

Summer  
2023

# The Leading Tone

# ROPA

Regional  
Orchestra  
Players'  
Association

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

## The Year That Was: a Round-Up of Our 2022-2023 Seasons

by Sharon Jones, ROPA Delegate, Elgin Symphony Orchestra

Member-at-Large; Editor, *The Leading Tone*



The Kalamazoo Symphony in performance. Photo courtesy of Rebecca Boelzner.

Happy Summer, everyone!

Here is our "yearly round-up" of how some of our member orchestras fared in the last year. This is a handy way to see at a glance the highs, lows and remarkable events that have commenced for our colleagues throughout the country. Many thanks to those who were able to submit a story.

Many thanks from me as well, as this is my last issue of *The Leading Tone* as your editor. I have been happy and proud to serve in ROPA as delegate and on the executive board. I've met so many people and learned so much, it's only fair that I step aside and allow another lucky person to experience the support, energy and determined tenacity from this organization. ROPA has served musicians well for 40 years; I look forward to seeing the progress ROPA makes for the next 40.

Thank you, and much gratitude,

Sharon

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The **Ballet West Orchestra** enjoyed a full season with large-scale works and our normal dose of *Nutcracker*.

Our season fulfilled all of the provisions in our contract, including service count. A new production was added to our fall schedule so that we performed both *Onegin* and *Rodeo* before heading into *Nutcracker* season. After *Nutcracker* we did *Sleeping Beauty*. Our spring show was unique in that the piece (*Les Noces* by Stravinsky) was written for four solo pianos, percussion, four solo vocalists and a full chorus. We wrapped up our season with our first annual orchestra picnic celebration and morale is good. We welcomed a new Principal Cello and Principal Oboe player to the orchestra this year. Our contract is nearing its end so we will be negotiating the next one soon. – Erin Voellinger, Delegate

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The **Boston Ballet Orchestra** finds itself in artistically fine shape with a good relationship with our music director. Seven new players have filled vacancies

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## The Leading Tone

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## ROPA

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- This newsletter will be posted online at: <http://www.ropaweb.org>
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- The list is open to musicians in ROPA member orchestras, and AFM Local officers for those orchestras.

## Notes From the President

*by Steve Wade, ROPA President*

As we head into the home stretch for our 40th ROPA Conference in Atlanta, I can't help but reflect on my recent experience at the AFM Convention at the Westgate Hotel in Las Vegas, NV. As I mentioned in my report on ROPA to the general session, this was my first rodeo. I had not been to an AFM Convention before. It was a truly fascinating and impressive experience.

I attended as a Player Conference head, along with ROPA's Delegate-at-Large to the Convention Naomi Bensdorf Frisch and ROPA Vice President Amanda Swain. All of the other four player conferences were represented as well: Bob Fraser from OCSM, Heather Boehm from the Theatre Musicians Association and Marc Sazer from Recording Musicians Association were present. Several representatives from ICSOM, including President Paul Austin, Chair-elect Keith Carrick and Meredith Snow, who is stepping down after 13 years of service as ICSOM Chair, were also in attendance. We were there in support of each other in the debate of several resolutions put forth by the player conferences for consideration by the convention delegates.

The AFM Convention, held every three years, is both alike and unlike our ROPA Conference. There are speakers and reports, but these things are interspersed throughout the four days with "Convention business." There is less of a focus on informational presentations, and the actual schedule seemed surprisingly fluid, and dependent on what resolutions were ready to bring forward for a vote.

So, how does that happen, you might ask. It's a process, one that begins several months before the Convention. In this instance, the ROPA Board wrote a resolution modifying an idea



ROPA President  
Steve Wade

that has been discussed off and on for a number of years: the rebate process for AFM members belonging to three or more locals. This rebate helps rank and file musicians get some financial

relief from the per capita part of union dues – the \$66.00 per year that goes to the National Union as opposed the remainder which goes to a given Local. Our idea was to try to streamline the process by offering a waiver up front as opposed to a rebate at the end of a given year, and to make it easier to join the many smaller locals that represent ROPA musicians. Resolutions like this one are due on March 1 of the Convention year.

The AFM leadership looks at all the resolutions and sorts out which of several committees will consider them and make recommendations to the delegates. Anyone with an interest in a given resolution can attend the committee meeting, offer testimony and answer questions from the committee. We went before the Finance committee, chaired by Brad Eggen of Local 30-73, Minneapolis, MN. Our resolution failed in the end; the next day the resolution was explained to the delegates by Chairman Eggen along with the Finance committee's recommendation to vote no. We were able to shine a light on a couple of issues the AFM should address in the long term. Personally, I was enormously impressed by the thoughtful, methodical way Mr. Eggen led the discussion, by the probity of the questions and most of all, by the professionalism and cool under fire shown by our Delegate-at-Large in defending the resolution. ROPA was very well represented!

One of the issues brought to light by our testimony is that not a lot of people are actually using the rebate benefit, or at least not all the musicians who are eligible. Towards that end, ROPA will help by publicizing the rebate, and providing the rebate form on page 16 here in *The Leading Tone*, among other places.

We knew that our resolution would spark debate. Indeed, ROPA Treasurer Rick Basehore anticipated some of the AFM's objections when we talked things over at our Mid-Year Board meeting this past January. But debate is what you want – a spirited, thorough discussion is a good thing, and the best path to weighing benefits versus risks. Debate and consensus are what makes a union strong, and we should not be afraid to have the hard conversations.

## The Performing Artists Tax Parity Act (PATPA): Its Scope and History

\*First article in a series about the PATPA

by Rick Basehore, ROPA Treasurer; Delegate, Annapolis Symphony

**The Performing Artists Tax Parity Act** was a bill introduced in the House of Representatives during the 116th Congress, and again in both the House and Senate in the 117th Congress. This sought to reform provisions in Section 62(b) of the Tax Code (Title 26 of the U.S. Code, *aka* "IRC") **in order that the Qualified Performing Artists tax deduction ("QPAD") could apply to a larger swath of taxpayers who make their living as performing artists.** The bill was originally co-sponsored by Reps. Judy Chu (D-CA) and Vern Buchanan (R-FL) in 2019 and 2021, and Sens. Mark Warner (D-VA) and Bill Hagerty (R-TN) in 2021.

**The Tax Reform Act of 1986** first introduced the QPAD into the IRC, but income requirements were never indexed to inflation and have not risen from the initial statutory level of \$16,000. This means that **any otherwise eligible performing artist whose Federal Adjusted Gross Income ("AGI") is above \$16,000 does not qualify for the deduction.** In addition, consistent with most tax code language of that time, there was no adjustment made for the income of a spouse. Therefore, a married couple (who must file a joint return with the IRS if either spouse wishes to qualify for the QPAD) whose *combined* AGI exceeds \$16k does not qualify for the QPAD. These aspects alone exclude virtually all but a handful of graduate students and fledgling performing artists from qualifying for the QPAD. By comparison, the poverty level in 2023 is \$14,580 for a single taxpayer (it was \$5,360 in 1986). **Practically speaking, no one who earns a livable wage can currently benefit from the QPAD.**

**PATPA would change the language of the IRC so that taxpayers whose AGI is less than \$100,000 would now qualify. In addition, married couples filing jointly with an AGI of less than \$200,000 would also qualify.** There is a partial deduction for those taxpayers whose income is within \$20,000 above the income limits. These income levels would then also be adjusted to inflation, so that performing artists would not again be phased out of eligibility as incomes rise over time due to inflation. **The QPAD, if so reformed, could provide hundreds, if not thousands, of dollars of tax relief to low- and middle- income performing artists on an annual basis from just the IRS.** Those artists living in states with income tax systems that use Federal AGI as the basis for State AGI (~35 states, including those high-tax states of CA, CT, IL, MD, NY, et al.) would also see their state income tax liabilities decrease. **The tax relief would come about via a mechanism known as an "adjustment" or "above-the-line deduction."** These are wonky tax parlance terms, but their overall effect is to lower taxpayers' AGI. The deduction amount would essentially be the expenses we incur as performing artists (travel, instrument repairs and insurance, tools, depreciating equipment costs, etc.), working in the capacity of an employee. *This deduction should not be confused with expenses you claim on your Schedule C in the capacity of a self-employed individual,* although that mistake is easy to make. More specifics of how PATPA works will come in a future article, as well as how you once could work around its limitations, but now cannot (because of the tax reform legislation passed in 2017).

So what happened to the PATPA in the last two Congresses? It died in committee. Both times. In its second incarnation, the bill was co-sponsored by 93 Reps. and 19 Senators – a significant improvement over the 30 Reps. who co-sponsored the bill in the previous Congress. Suffice to say, we as musicians should be lobbying our Senators and U.S. Representatives to introduce the legislation into the current Congress. If its language could be included in spending bills that need to be passed this fall, it could bring much needed tax relief to performing artists of all stripes who have been adversely affected by the TCJA, the pandemic, and now inflation.

### For your reference:

#### Section 62 of the IRC:

[www.law.cornell.edu/uscode/text/26/62](http://www.law.cornell.edu/uscode/text/26/62)

Wonky fact: The QPAD's provisions are found in two subsections of IRC § 62:

§ 62(b) defines a Qualified Performing Artist

§ 62(a)(2)(B) provides for the deduction itself

Information about the bills from Congress.gov, including the text and sponsors of the bills:

116th:

[www.congress.gov/bill/116th-congress/house-bill/3121/cosponsors](http://www.congress.gov/bill/116th-congress/house-bill/3121/cosponsors)

117th:

[www.congress.gov/bill/117th-congress/house-bill/4750/text?s=1&r=99](http://www.congress.gov/bill/117th-congress/house-bill/4750/text?s=1&r=99)

#### Wikipedia QPAD entry:

[https://en.wikipedia.org/wiki/](https://en.wikipedia.org/wiki/Qualified_Performing_Artist_Deduction)

Qualified\_Performing\_Artist\_Deduction

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](mailto: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.



## Report on the 102<sup>nd</sup> AFM Convention

*By Naomi Bensdorf Frisch, ROPA Delegate-At-Large to the AFM Convention*

From June 25 to 29, 2023, 212 delegates from 132 AFM Locals, along with 13 player conference delegates, AFM staff members, AFM Officers and International Executive Board Members, speakers and guests gathered in Las Vegas, NV for the 102<sup>nd</sup> Convention of the American Federation of Musicians of the United States and Canada. Attendees heard presentations by representatives from other creative unions and the various funds that provide funding and benefits to our members, such as the AFM-EPF Pension Fund, the Sound Recording Special Payments Fund, the Music Performance Trust Fund and more. Over the course of the four-day convention, delegates were divided into committees to consider the policies

and practices of our Union. These committees were Law, Finance, Organization & Legislation, Measures & Benefits, Good & Welfare, Diversity, International Musician, Small Locals, Tempo, Credentials, Elections, Public Relations and Organizing. The committees presented reports and recommendations to the full body for consideration and comment. Revisions to the AFM bylaws were proposed, debated in committee, presented to the body and voted on by the delegates. Finally, new officers and members of the International Executive Board were duly elected and sworn in. It was a wonderful and long-awaited opportunity to gather and work towards a bright future for our Union.

### ROPA Delegation

ROPA, as a player conference to the AFM, sent three non-voting delegates to the convention: Steve Wade, ROPA President; Amanda Swain, ROPA Vice President; and myself as Delegate-At-Large to the AFM Convention. ROPA proposed two resolutions for consideration by the delegates: Resolution 7, a proposal that the multi-card (or multi-local) rebate be



ROPA at the AFM Convention: Delegate-At-Large to the AFM Convention Naomi Bensdorf Frisch, ROPA President Steve Wade and ROPA Vice-President Amanda Swain. Photo courtesy of Naomi Bensdorf Frisch.

changed to an up-front waiver; and Resolution 8, expansion of the ROPA ERF fund to allow the granting of loans during force majeure situations. Both of these resolutions were considered by the Finance committee. Resolution 8 was presented favorably and passed. After lengthy testimony on Resolution 7, the Finance committee presented it to the delegates unfavorably because of the logistics involved in a local keeping track of members who claim to have membership in at least two other locals. The resolution was defeated. Nevertheless, the testimony and discussion around this resolution led to a promise by the international secretary-treasurer's office to do more to help ROPA musicians who qualify to apply for and receive their multi-card rebate in a timely and efficient manner. We hope to continue this conversation and make it as easy as possible for our members who regularly perform in the jurisdiction of more than two locals to receive their per-capita dues rebates. If you are a member of three or more locals, your right to request a rebate of your third and subsequent per capita dues can be found in

Article 9, Section 16 of the AFM Bylaws. We encourage you all to apply for the rebates you are owed this January. Check the January edition of the *International Musician* and Page 16 of this edition of *The Leading Tone* for the application form.

### Notable Legislation

ROPA musicians should also be aware that several resolutions which will be of benefit to our members were passed on the convention floor. These include: Resolution No. 1, expansion to the AFM strike fund to allow benefits to be paid in a force majeure situation; Resolution No. 2, directing the AFM to take steps to mitigate the use of musician replacement technologies, such as KeyComp; and Reso-

lution No. 17, directing the AFM to support the campaign for Medicare For All. Several other issues were referred to the IEB to work on, including expanding the budget for organizing and engaging in more organizing activities, creating budgets to assist local officers and members with mental health issues, creating a special budget for small local assistance, and giving rank-and-file theater musicians more say in issues surrounding Pamphlet B tours. The IEB also submitted recommendations to the body. Notable changes are that locals may now have virtual offices, and there should be an emphasis on new member orientations and an active web/social media presence for all locals. You can look for a revised version of the bylaws on the AFM website in September, or come see me at the conference if you have more questions.

The delegates from ICSOM, TMA, RMA, OCSM and ROPA enjoyed some time together discussing our common issues and eating lots of meat! We enjoyed our tradition of "meating" at a local Korean barbecue restaurant where we discussed



New AFM leadership being sworn in. Photo courtesy of Naomi Bensdorf Frisch.

organizing efforts, the state of our unions and membership, and upcoming conferences. We are grateful to be a part of the Player Conference Council, otherwise known as “the Five Families.”

#### International Leadership

The 102<sup>nd</sup> Convention was the last for retiring President Ray Hair, Secretary-Treasurer Jay Blumenthal, Vice President Bruce Fife and IEB member Terryl Jares. All received many congratulations and thanks for their years of tireless service to the AFM. ROPA has benefited from their strong support and leadership, and we join the delegates in sending our sincere gratitude to Ray, Jay, Bruce and Terry for their service. On Thursday, June 29, 2023, the following were elected to lead our Union until the next convention in 2026:

- President: Tino Gagliardi
- Vice President: Dave Pomeroy
- Vice President from Canada: Alan Willaert

- International Secretary-Treasurer: Ken Shirk
- International Executive Board: John Acosta, Luc Fortin, Dusty Kelly, Ed Malaga, Tina Morrison
- Delegates to the AFL-CIO: Mont Chris Hubbard, Tracey Whitney

We look forward to working with these new leaders in supporting the motto of the Convention: “In Unity, There is Strength.” It was oft repeated during our time together in Las Vegas that our union exists for two main purposes: to bargain, and to organize. Both of these activities promote the welfare of our membership, and ROPA will assist the new leadership of the AFM in achieving those goals in whatever way possible. I was honored to represent ROPA at the 102<sup>nd</sup> AFM Con-

vention. If this sounds like something you would like to do in three years for the 103<sup>rd</sup> Convention, please consider running for a position on the ROPA Executive Board as Delegate-at-Large to the AFM Convention. I will not be seeking reelection for this position after the Atlanta conference, and I would be happy to talk with anyone who is interested about what this position entails.



Ready for his close-up:  
ROPA President Steve Wade speaks at the AFM Convention.  
Photo courtesy of Fred Morledge — Photo FM.com.



(Orchestra Updates, continued from page 1)



Ballet West musicians rehearse on Halloween for *Rodeo*. Photo courtesy of Erin Voellinger.

since 2019. All have been tenured. Management has been supportive and very positive of the orchestra's role in producing ballet at a world-class level. This summer we have entered into negotiations for a new CBA and hope management positivity translates into meaningful gains in compensation that at the very least keeps up with inflation. – *Bob Marlatt, Delegate*

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The **Chicago Sinfonietta** completed its 35th Season in May 2023. Our season was filled with standards from Beethoven, Rimsky-Korsakov, Respighi and Gershwin, along with many new composers, including Molly Joyce, Nkeiru Okoye, Robert Sierra, Carlos Simon, Valerie Coleman and Florence Price. We performed several noted compositions: Pulitzer Prize-winning *Stride* by Tania Leon, a Chicago premiere of Anna Clyne's *Dance for Cello* and a new commission from Kathryn Bostic: *Letters From Moral Courage*. Our soloists were Julian Velasco, saxophonist on the Sierra, Rachel Barton Pine playing violin on the Price Violin Concerto No. 2 and Inbal Segev on the Clyne *Dance*.

This was the first year of our four-year contract with raises each year at the rate of 6%, 5%, 5% and 6%. We will be holding auditions this summer for positions in-

cluding Violin 1, Violin 2, Principal Viola, Principal Bass, Oboe/English horn and Utility Clarinet.

In May we performed our last concert at our home of Symphony Center and look forward to moving to our new venue (built in 1889 by Adler and Sullivan) The Auditorium Theatre Chicago. We will return to our pre-COVID season of five series, with an additional Holiday concert and proposed tour. – *Ann Griffin, Delegate*

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The musicians of the **Colorado Springs Philharmonic** performed Mahler's Symphony No. 9 to close the second season of our new three-year agreement. Our departing Music Director, Josep Caballé Domenech, was awarded the title of Conductor Laureate in a ceremony at the start of the concert. Afterwards Caballé Domenech hosted a party for the musicians. Next season we return to our full pre-pandemic service guarantee and attendance requirement with a slate of 10 guest conductors. – *Ann Carpenter Rule, Delegate*

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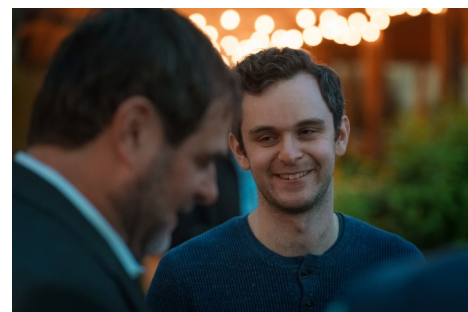
After two years of side letter extensions, the musicians of the **Dayton Philharmonic** are currently negotiating a two-year

contract. We are working to get our service guarantees back up to still-elusive pre-pandemic levels, while management invests heavily in marketing, development, and operations staffing. Audience return was nearly 80% this season, but Masterworks audiences proved themselves to be our most loyal, with sales reaching 104% of pre-Covid levels. Our endowment campaign, launched in early March of 2020, has been progressing so well that they raised the goal from \$15 million to \$20 million, and that new goal has nearly been met. Lastly, we've begun searching for a new artistic director/conductor to replace Neal Gittleman, who will be retiring within the next few years after leading the orchestra since 1994. – *Sheridan Currie, Delegate*

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The 2022-23 season for the **Detroit Opera** was the first under the recently negotiated three-year CBA. A few notable achievements include wage increases 6%/4%/4%, increase in minimum service guarantee to 45, reduced number of possible termination/reseating from four to two and clarification of audition language to ensure a fair and consistent process.

Audition terms and conditions, along with evaluation of probationary musicians, came into full use during the season with six auditions, and three probationary musicians being evaluated. We anticipate to holding four or five auditions in the 2023-24 season.



Noah Kay, principal oboe of the Colorado Springs Philharmonic, visits with maestro Caballé Domenech at a party held in the musicians' honor. Photo courtesy of Matt Diekmann.

Our company has been undergoing change since 2020 with the appointment of Yuval Sharon, Artistic Director, and Christine Goerke, Asst. Artistic Director. While the struggle to re-engage audiences lost during the COVID pandemic continues, during the 2022-23 season Detroit Opera announced the appointment of Roberto Kalb as Music Director and openings in key personnel: CEO, COO/CAO, Director of Education, Director of Marketing, etc. With so much changing in Admin/Management, musicians are concerned how they will be utilized in the future. During the 2022-23 season, management was unable to fulfill the minimum guarantee for approximately 30% of the orchestra. (Musicians will be compensated.) Upon receipt of Personal Service Agreements for the 2023-24 season, we

saw that everyone falls below the minimum guarantee. Meanwhile, musicians continue to see missed opportunities where colleagues not in our orchestra are utilized in "community partner" events. Our contract does not require use of our musicians with "community/outreach" events but in every discussion with management over the years we made it clear our musicians should be used. Management agreed and pledged to find opportunities for us. Actions show us a different story.

We look to the next few years with a strange mix of excitement and optimism in our new Music Director Roberto Kalb, and fear and dread as we see services reduced and personnel leaving the company. – *Andrew Wu, Delegate*



The Houston Ballet performs the *Nutcracker*. Photo courtesy of Mayu Isom.

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The biggest news for the **Elgin Symphony Orchestra** is that we have a new music director, Chad Goodman. Now that he's here, the ESO can go ahead with auditions to fill nine long-vacant seats, mostly in the strings.

We are in Year Two of a two-year agreement ratified on June 30<sup>th</sup>, 2022. The ESO continues to dig its way out of a financial hole so deep that PPP pandemic relief money kept the orchestra from folding. We no longer have donors who give six-figure gifts, and ticket prices are covering only a quarter of our expenses as opposed to the third that was hoped for. Management projects a deficit of \$250,000-\$300,000 when our fiscal year ends on June 30, 2023, down from last year's deficit of \$600,000. On the plus side, audiences are coming back, a new development manager was hired to help with fundraising and ESO has secured a lot of grants specifically for education.

To reconcile financial difficulties with the need to guarantee services, it was negotiated with management that these services would include "Community Performance Partnerships", where the musicians play in small chamber groups in places such as libraries, retirement homes, churches and public spaces. This saved the orchestra the cost of hall rental, music preparation and conductor and soloist fees, and gave us a stronger presence in the community.

Our 74th season opens October 7, 2023, and plans are underway for a 75<sup>th</sup> season anniversary next year. – *Sharon Jones, Delegate and Member-at-Large*

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The **Erie Philharmonic** just completed a very successful year with four of the five symphonic concerts deemed a "sell out" and huge demand for the Pops series. Highlights included three Pops concerts

(Orchestra Updates, continued on page 8)



(Orchestra Updates continued from page 7)

to which a second performance was added: 1) Troup Vertigo's "Cirque de la Symphonie" and two films in concert: "Star Wars: The Empire Strikes Back" and "Toy Story." Starting with the 2023-24 season, all Pops concerts will receive back-to-back Saturday/Sunday performances.

The Symphonic series included Midori, (Schumann Violin Concerto), Beethoven's 9<sup>th</sup> and Prokofiev's *Alexander Nevsky*, both on hold since 2020-21. But in January, management decided to replace the Prokofiev due to the perception that Vladimir Putin was using that music to encourage his troops in the war. Mozart's *Requiem* was scheduled instead, making for a quieter ending to the season. Wind and brass players who lost services due to this repertoire change were given one additional service payment as partial economic compensation. Ten percent of ticket proceeds from that concert went to a fund to support Ukrainians. We also did two recordings that were broadcast on local PBS. One was our Holiday Pops concerts. The other was a recording session, done under the terms of the IMA, focused on music of nature, such as *La Mer* and *Oceans*, that was broadcast in May 2023. – *LeAnne Wistrom, Delegate*

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The **Glimmerglass Festival Orchestra** recently ratified a three-year contract, with raises of 6%/4%/3% and a substantial increase in money for housing expenses for those coming from more than 80 miles



Beth Welty, President of Local 171 (Springfield, MA) announces a new two-year CBA for the Springfield Symphony. Photo courtesy of Miho Matsuno.



The Houston Grand Opera performs Giuseppe Verdi's *La Traviata*. Photo courtesy of Michael D. Bishop.

away. We were able to get the designation changed to a "Per Diem for Lodging" which now will NOT be subject to taxation as it used to be because it's less than the Federal daily per diem rate. In addition, the overscale for Principal players is finally approaching industry standard.

This season is the first under the direction of our new General and Artistic Director, Robert Ainsley. We are about to open the Festival season with *La Bohème* and *Candide*, followed by Gounod's *Roméo et Juliette* and Handel's *Rinaldo*. As a special treat, Natalie Merchant will be performing with some members of our orchestra at a stop on her international tour! It's also our first season back without COVID testing or masks, though, sadly, the smoke from Canadian wildfires will be the new adversary for a summer festival without climate control. – *Katrina Smith, Delegate*

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With a heavy heart, the **Houston Ballet** announces the forthcoming departure of Music Director Ermanno Florio at the end of the 2023-24 season, marking an exceptional 32-year tenure. We cherish the op-

portunity to have him grace the podium for one final season. We express deep gratitude to Margaret Alkek Williams for her extraordinary \$10 million donation to our endowment fund, which will have a profound impact. This season the Orchestra Committee introduced orientation sessions for new orchestra members, fostering seamless integration and a warm welcome into our artistic family. Additionally, we celebrated notable achievements this year including the premiere of two captivating ballets: *Good Vibrations* and *Summer and Smoke*, as well as sold-out performances of *Swan Lake*, which beautifully showcased the artistry of both the orchestra and the dancers. – *Jamie Leff, Delegate*

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The **Houston Grand Opera Orchestra** had a wonderful 2022-23 season, including some "larger than life" works such as *The Wreckers*, by Ethel Smyth, an often-forgotten innovative female composer; *Werther*, which included a special audio capture with Soundmirror; and the provocative *Salome*, which was initially delayed from the 2019-20 season due to the pandemic. We



have an incredible upcoming season, and we look forward to starting again in the Fall of 2023! – *Mayu Isom, Delegate*

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In the 2022-23 season, the **Huntsville Symphony** completed its first semi-normal season of performances since prior to the pandemic. Notably, after a challenging eight-month period of negotiation, a new five-year agreement was reached with management. The musicians' committee

2023 has begun with a string quartet concert, followed by a brass ensemble concert and woodwind quintet concert.

At the beginning of the 2022-23 season, the IPO presented Classical Evolve, our yearly Composer Competition. The winner and 2023-24 Composer-in-Residence is Oswald Huynh. During the 2022-23 season we presented three world premieres by our 2022-23 Classical Evolve winner Jonathan Cziner. The IPO also gave the Midwest premiere of Vijay Iyer's Cello

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This season at the **Kalamazoo Symphony** was the first season under a new contract, which includes raises for the next three seasons as well as the addition of paid personal/sick days. This season saw increased subscription and ticket sales, coming close to selling out our movie performance of *Jurassic Park* (not an easy feat in our enormous university auditorium venue!). This year the KSO was chosen as one of 20 U.S. orchestras to be part of the League of American Or-



The Mississippi Symphony prepares to accompany dancers at the USA International Ballet Competition. Photo courtesy of Lisa Davis.

was encouraged to recommend a new CBA that features annual increases in per-service pay, as well as travel and hotel benefits. – *Paul Vest, Delegate*

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Beginning in July of 2022 the **Illinois Philharmonic Orchestra** presented a summer season of concerts outdoors at the Olympia Fields Country Club. One of those concerts (string quartet) was streamed. Other small ensembles performed pop-up events at farmers' markets in the Chicago Southland area. Summer Chamber Music

Concerto Human Archipelago with cellist Inbal Segev. We also resumed our Youth Concerts with a live audience; during COVID the performance was streamed using a small ensemble.

The IPO was one of many orchestras that participated in Violins of Hope events, including a chamber music concert of music of Holocaust victims. Several of the violins in collection, previously owned and played by Holocaust victims were played by our musicians in our final concert of the season as well. – *Lisa Bressler, Delegate*

chestras Catalyst Fund, a three-year grant program to help orchestras understand and build effective practice of DEI. That funding was used this year to hire a consultant who hosted workshops, conducted interviews and prepared a report outlining focus areas for the future. Other highlights of the season included exciting performances of Brahms' *German Requiem*, Respighi's *Pines of Rome*, Rachmaninoff's Third Piano Concerto with Marc-Andre Hamelin, and the always-popular chamber concerts at local Bell's Brewery. – *Rebecca Boelzner, Delegate*

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Minnesota Opera Orchestra members and supporters leaflet outside the Ordway before a performance of Donizetti's *Daughter of the Regiment*. Photo courtesy of Emily Hagen.

The **Las Vegas Philharmonic** returned to their home, The Smith Center, for the 2022-23 season. While we're still rebuilding post COVID, we're excited about our new CEO Alice Sauro and all the experience she brings to her new hometown. We lost two weeks of Young People's Concerts after the pandemic, and thankfully one of those weeks of concerts is returning this season. The musicians have been working under an expired CBA during 2022-23. We and management are about to ratify a new CBA with modest increases in wages and more protections for chamber performances as well as more representation on the board and hiring decisions. This CBA covers the 2022-23 and 2023-24 seasons. This is important because our MD, Donato Cabrera, is stepping down after the 2023-24 season. – *Tyler Vahldick, Delegate*

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The **Lincoln Symphony Orchestra** had its first "normal" season after the pandemic. We had a full season of classical, pops and family concerts. All concerts were in per-

son. Highlights included a Danny Elfman concert featuring his music from film scores. Mr. Elfman appeared in person to sing the role of Jack from *The Nightmare Before Christmas*. The orchestra also provided the music for the touring production of *Giselle* featuring the American Ballet Theater. We recently ratified our new contract for 2023-2027. – *Kelli Nelson, delegate*

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The Musicians of the **Long Beach Symphony** ratified a new Collective Bargaining Agreement in January 2023. The Agreement is for three years, from 2022 to 2025, with increases to wages and benefits, paid retroactively to July 1, 2022. Wages are increasing by a total of 8% over three years, and there are 1% increases each year for contributions to the Health and Welfare Plan. There are also partial restorations to concessions made in the previous agreement for the number of rehearsals for Classical Sets and the average size of the orchestra for performances. This spring saw a return of the small ensembles presentations in elementary

schools that were suspended due to the public health shutdown in 2020-2022. The Long Beach Symphony Association hired a new Development Director and recently created new administrative positions for a Development Manager and an assistant, and has received a \$500K grant from the Rumba Foundation of Long Beach to be used for music education. – *Paul Castillo, Interim Delegate*

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The **Milwaukee Ballet Orchestra** got to play *Swan Lake* and *Nutcracker* this past season. Other pieces calling for live orchestra for which tape was used included *Peter Pan* and *Hunchback of Notre Dame*. The decision not to use orchestra for *Peter Pan* came sometime during the season. Next season the company will premiere an all-new *Nutcracker* for which our orchestra will play. We expect/hope to also play for *Cinderella* but not *Dracula*. The company is strapped for money and live music is the first to go. *Dracula* has a wonderful score, and this will be the first time the company resorts to tape. – *Deb Hanks, Delegate*

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Local 30-73 (Minneapolis-St. Paul, MN) and musicians of the **Minnesota Opera Orchestra**, who were only hours away from a strike in February, officially ratified a new CBA on May 1. The agreement is retroactive to July 1, 2022, and runs through June 30, 2026. It is the result of more than a year of arduous negotiations, intensive organizing, and numerous labor actions. The orchestra is very thankful to AFM negotiator Adam DeSorgo for his help.

A core issue was the reduction of work following the pandemic. Minnesota Opera did not want to return to the pre-pandemic schedule of five full-orchestra mainstage productions, and reduced its schedule to three full productions, leaving most musicians with a 40% cut in employment. Other productions were moved to a smaller theater, requiring a greatly reduced orchestra. As a result of this un-



precedented cut, the negotiating committee fought hard for wage security. Under the new CBA, the Minnesota Opera Orchestra per-service scale increases each season (4%, 3.5%, 3%, 2%) after a nearly three-year freeze. For the first time, core musicians are guaranteed a minimum salary that is equal to just under a full season's work of five productions. – *Emily Hagen, Delegate*

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The **Mississippi Symphony** season focused on diversity, equity and inclusion with soloists from different countries and cultures. Music by foreign composers, African Americans and women composers were at the center of our programming. The Mississippi Symphony Board formed a DEI committee the year before and this was their main goal: To have a season of variety and expose the audience to pieces and soloists they normally wouldn't get to hear or experience at a pops, classical or chamber concert. Also, the orchestra is always striving to find new ways of attracting more diverse groups of people from the community

and around the state of Mississippi. Guest soloists included Syrian-born clarinetist/composer Kinan Azmeh, cellist Sterling Elliot and the Nicholas Payton Quartet. The season closed with our two annual outdoor concerts at the Vicksburg Military Park and the always-popular Pepsi Pops at the Reservoir. It was the largest Pepsi Pops crowd ever in its 38-year history even though the concert had to be re-scheduled two weeks later due to bad weather.

Just when the musicians are ready for summer break, they have to hold off for another three weeks every four years. This was the year that the Mississippi Symphony had the honor and pleasure to play for the opening and closing ceremonies of the International Ballet Competition. It had been five years since the competition had come to Jackson due to a year off because of COVID. More than 100 dancers were chosen from 350 applicants to come to Jackson and compete for medals, prize money, jobs and scholarships. – *Lisa Davis, Delegate and Member-at-Large*

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**Monterey Symphony** musicians just completed their first season with new Musical Director Jayce Ogren; look forward to a third annual outdoor Pops set, inaugurating the subscription series; and received a "final set of the season" 10% bonus for ratifying a new contract by a certain date. We also negotiated a significant travel reimbursement raise, long overdue considering gas prices and traffic conditions. Starting next season, new members selected from the most recent set of auditions: Principal Bassoon: Anne Ranzani; Principal Bass Clarinet/Third Clarinet: Jeff Anderle; Second Trombone: Chase Waterbury. – *Gigi Dang, Delegate*

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One of the **National Philharmonic's** highlights of this past season was the sold-out premiere of Henry Dehlinger's *Cosmic Cycles*, complete with large screen visuals, made possible through NatPhil's ongoing collaboration with NASA. Our final concert of the season featured another premiere: Symphony No. 5 by Adolphus Hailstork for chorus and orchestra. It was combined with the always popular *Carmina Burana*, drawing once again a sold-out house.

Even though audiences seem to be coming back, the numbers are not what they were pre-pandemic and we ended the season in the red. Management is looking to reduce costs next year by eliminating repeat programs and chamber music concerts. Family and Pops concerts also have been eliminated for the coming year. Overall there exists a good relationship between management and musicians. NatPhil's CEO pays the orchestra's ROPA dues and management strives for transparency. A top priority for management is to make the orchestra more diverse. Appointments for filling positions seem to currently be favored over the traditional audition process.



Opera Philadelphia musicians wear Local 77 T-shirts as a show of solidarity to the final dress rehearsal of *Otello*, September 2022. Photo courtesy of Brooke Beazley.

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Sarasota Orchestra musicians pose on land purchased to build a new hall.  
Photo credit courtesy of the Sarasota Orchestra.

The current Music Director will be retiring within six years, and musicians have asked to be involved in the search for a new Music Director. Management seems open to the idea.

NatPhil will be recording both violin concerti by Florence Price in September 2023 with violinist Melissa White. It will be the first recording featuring a female African American soloist. – Nicolette Driehuys Opelt, Alternate Delegate

After nearly nine months of negotiations, leafleting before performances and an authorization to strike, members of the **Opera Philadelphia** orchestra ratified a three-year agreement that will run through August 31, 2025. Musicians received a 6% salary increase during the 2022-23 season. An increase of 4% in season 2023-2024 and a 3% increase in season 2024-2025 will follow. For the first time in the history of the company, musicians now have guaranteed services. The guarantees increase over the term of the three-year contract. A new provision in the contract establishes monthly joint labor-management meetings between the orchestra committee and the management

team. The goal is to establish open lines of communication and resolve issues as they arise. – Brooke Beazley, Delegate.

**The Orlando Philharmonic** raised \$1,040,000+ in this year's United Arts of Central Florida Collaborative Campaign, which represents 1/3 of our required annual income support. The orchestra is in the final stages of ratifying a new three-year CBA. Musicians and audiences alike will enjoy a full season of Classics and Pops concerts in the amazing Steinmetz Hall at the Dr. Phillips Center for the Performing Arts. – Kathy Thomas, Delegate

The **Palm Beach Opera Orchestra** is excited to be rehearsing in the PBO's new facility, The Cornelia T. Bailey Opera Center, an 18,000 square foot building that was purchased and renovated last year to house rehearsal spaces, production storage and all administrative offices. We will continue to perform mainstage grand operas at the Kravis Center for the Performing Arts in West Palm Beach, Florida. We opened the 2023 season in January with culturally sensitive performances of

Puccini's *Madama Butterfly*, followed in February by Mozart's *Così fan Tutte*, and concluded in March with Verdi's *Falstaff*. We are currently in contract negotiations. – Laura Miller, Delegate

Although the **Pittsburgh Ballet Orchestra's** main part of the season normally has five to six productions in a given year, the orchestra will play only two of them. This year we performed Tchaikovsky's *Sleeping Beauty* on one program, and Tchaikovsky's *Theme and Variations* on another as only 1/3 of a program that included a CD recording of Anne Sophie Mutter performing the entire Sibelius Violin Concerto. We used to play the *Nutcracker* over 10 years ago, but lost it due to financial restraints when the choreography used in the production changed. Needless to say, we would like to be more busy! Newly Appointed Artistic Director Adam W. Kinney and new Executive Director Kathryn Gigler both indicate that they are very much interested in using the orchestra more often, especially if the choreography changes in the *Nutcracker*, which has been scheduled for 2025, so wish us luck!

The Violins of Hope will make an appearance in Pittsburgh, and at Carnegie Mellon University the Ballet will dance on a program called "Light in the Dark". Using the Violins of Hope in a ballet production is being discussed. The Ballet is in the process of endowing the orchestra, which is almost complete – another great sign of more work in our future. We are still under a contract that covers both the 2022-23 and the 2023-24 seasons. – Rachel Stegeman, Delegate

The **Pittsburgh Opera Orchestra** had a wonderful 84th season beginning with the Pittsburgh Opera premiere of Dvorak's *Rusalka* and ending with Verdi's *Il Trovatore*. Since the International Opera Conference was held in Pittsburgh this year, steps away from our hall, there were two very special operas performed for conference attendees, both to great





The photo features Tucson Symphony Orchestra Music Director José Luis Gomez congratulates Young Composer Student Rory Bricca, at the TSO's Young Composer's Project concert with the TSO at the Catalina Foothills Auditorium. Photo courtesy of the Tucson Symphony Orchestra.

success. The first was *Denis and Katya*, with music by Philip Venables and libretto by Ted Huffman. It was a very unique and dramatic presentation with only a four-cello accompaniment, no conductor, using iPads and click track. It was presented in Pittsburgh Opera's own building in the Strip District. The second was *We Shall Not Be Moved* (music by Daniel Bernard Roumain, libretto by Marc Bamuthi Joseph), held at the August Wilson African American Cultural Center, scored for four solo strings, drum set, keyboards and percussion. Both were big hits both with the Opera Conference and local audiences.

Auditions for Associate Principal Second and Horns 2, 3, and 4 were held and filled by both local and non local musicians. The second flute was confirmed. Principal Second will be auditioned next, perhaps with a section violin opening or two, dates not announced or advertised as of yet.

The Opera held three amazing events this year: the 67th Annual Diamond Horse-

shoe Ball, September 30, 2022; Fashion Show, February 2023; and the Maecenas Ball XXXVIII, April 15, 2023.

There were two grievances filed after the horn audition having to do with proctoring (who should do it), and how many rounds there should be. There have been no COVID changes (we are still masked), but it's up for discussion at the next orchestra committee meeting. There is a CBA that is undergoing some final review, but should be done soon. — *Rachel Stegeman, Delegate*

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The **Reading Symphony Orchestra** completed the entire season with exciting, creative programming and engaged audiences. We performed our 4th of July Star-Spangled Spectacular at the EnerSys field to a full audience with attendance in the thousands. Highlights of our season include successfully completing our contract negotiations to cover the 2022-2025 seasons, which included provisions to have two orchestra members on the RSO

board of directors (in ex-officio capacity); and sadly saying goodbye to our executive director of the past five years, David Gross, who relocated to Sioux Falls, Iowa to be closer to family and grandchildren. David worked tirelessly for the RSO and will be very difficult to replace in any capacity. We look forward to searching for another outstanding executive director, and for the opening of our 2023-2024 season, which will be our 110th continuously operating season since 1913. — *Valerie Trollinger, Delegate*

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Back in October 2022, the **Richmond Symphony Orchestra** ratified a generous CBA, serving the 2022-2026 seasons. Highlights of the CBA include the conversion of four per-service string positions to core membership, as well as a generous 5% raise for the 2022-23 season from the previous year, with additional raises through the end of the contract period. In addition, there is a new provi-

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The Reading Symphony Orchestra performs for thousands at their Fourth of July Star-Spangled Spectacular. Photo courtesy of Valerie Trollinger.

sion for travel assistance for out of town per-service and substitute musicians. Thanks to the tremendous leadership of the orchestra's music director, Valentina Peleggi, attendance has bounced back to healthy levels, slightly surpassing even pre-pandemic numbers. Highlights of the season include Yo-Yo Ma, a spectacular performance of Mahler Symphony #2 and numerous local Virginian artists including Butcher Brown and composer-in-residence Damien Geter. The orchestra also has been experimenting with an updated wardrobe to bring a new look to the stage. – *Eddie Sundra, Delegate*

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The **Sacramento Philharmonic and Opera** is heading into Year Two of a three-year contract negotiated over the summer of 2022 with a Union negotiator (shout-out to Adam DeSorgo), and there are several exciting updates to share. After nearly 10 years without a Music Director and many calls by the musicians, the Sacramento Philharmonic and Opera recently appointed an Artistic Advisor, Ari Peltó, to serve in that capacity for the next several years. Mr. Peltó will conduct three of the five Classical programs while guest conductors have been engaged for the remaining Classical and Opera programs (two each). One of the Opera programs is new as of this

season and will be a permanent fixture! Audience support has been strong this last season, filling 80-95% of the hall for most of our programs. Our hall was renovated during the pandemic to be much more aesthetically pleasing and this last season was filled with tuning the hall and adjusting to the space. This September, the SP&O will perform *Harry Potter and the Sorcerer's Stone*, the first movie we've performed in recent years. – *Ed Wharton, Delegate*

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On June 22, the **Santa Barbara Symphony** and Local 308 ratified a new three-year contract extending to 2026. The CBA includes pay increases of 6%, 4% and 3%, making rehearsal scale \$171, \$178, \$183 and performance scale \$212, \$220.50, \$227. Travel pay increased, and ALL strings will be engaged for regular series programs with very few exceptions. This is a big deal. The Symphony has not hired full strings for a majority of a season since 2017. Work will be distributed equitably for concerts with reduced strings. Attendance requirements have been adjusted to better serve musicians. We have a management and community who value our skills and dedication. Thanks Local 308, Neil Garber President and the SBSO OC for bringing this home. – *Leslie Lashinsky, Delegate*

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This **Sarasota Orchestra** season began after the untimely passing of our newly appointed Music Director, Bramwell Tovey, in the summer. There was a desire to keep programming as close as possible to what Tovey had designed. His management helped fill the role using consultants Peter Oundjian and David Alan Miller for programming, auditions and revisions in tenure review procedures. With the music director gone, Miller became a full voting member for auditions and tenure review.



A sticker of Maurice Cohn, the newly appointed Music Director of the West Virginia Symphony Orchestra. Photo courtesy of Karen Barker Ferren.



This season was the end of Force Majeure. COVID protocols were revised for the musicians and audience with no masking.

The Gala was a success with Yo-Yo Ma as the featured soloist. Land purchase was completed and fundraising has begun for the new 1,800-seat, acoustically state-of-the-art music hall. The quickest and most optimistic timeline to be built is five years, but I expect it will take longer. The orchestra gave a benefit concert for the victims of Hurricane Ian, which could have easily impacted all of us in the Sarasota area. Thankfully, we were spared the brunt of it.

Masterworks series missed budget this year by several hundred thousand dollars. Next season programming will bring more standard warhorses with fewer extras to help correct this shortfall. Next season we will not do a full opera for the first time in a while, but will do onstage arias. There will be two fewer ballets. Negotiations are ongoing and the musicians involved feel that there will be some progress. There have been many open positions unfilled because of losing our music director and additionally with COVID, so we have been playing catch up this year. – *Carmen Bannon, Delegate*

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The **Southwest Florida Symphony** completed its first season under the baton of Maestro Radu Paponiu. He opened our 62<sup>nd</sup> concert season with guest artist Gil Shaham performing Samuel Coleridge-Taylor's Concerto in g minor, Op 80. The Fort Myers area sustained a direct impact from Hurricane Ian, a Category 5 storm, which had a profound effect on the community as well as many of our musicians. One of our venues on Sanibel Island sustained damage, our symphony office suffered only minor damage and the symphony library was safe. All auditions were eventually completed and the artistic level at the auditions was high. Our opening chamber concerts were converted into benefit concerts for a local foundation rather than being cancelled. The South-

west Florida Symphony has been performing for two seasons under "forced implemented terms" rather than a negotiated CBA. Musicians in our orchestra were offered a record low service count for the 2022-23 season, forcing some to resign or take a leave of absence. The record low service count was not affected by the storm or by any state COVID protocols. We resumed negotiations in May of this year with a new orchestra committee. – *Kathleen Beard, Delegate*

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The **Springfield Symphony Orchestra** achieved a two-year collective bargaining agreement beginning with the 2023-24 season. The CBA guarantees six Classical concerts and two Pops, a total minimum of eight concerts, for the coming two seasons. If additional funding can be identified, other community and educational concerts will be added. Musicians also will receive a raise over each of the two years of the contract.

In a separate agreement, the Musicians of the Springfield Symphony Orchestra (MOSSO), the organization formed by musicians, will transition into a newly named entity to be called the Springfield Chamber Players and will assume the role of creating chamber music concerts, including the long-standing Longmeadow Chamber Series. The Springfield Chamber Players will provide outreach that will bring elements of the Springfield Symphony to the community.

As part of the agreement, a pending unfair labor practice complaint by the musicians' union registered with the National Labor Relations Board will be dropped.

Highlights of the current season have been the return of "Holiday Pops"; January's "Audacity of Hope" concert, celebrating the life and spirit of Dr. Martin Luther King, Jr.; a Mardi Gras Pops Celebration featuring New Orleans Jazz music; and a "Fearless Women" concert, an evening that highlighted women in music

and celebrated several "Fearless Women" from the region as part of the program. The season also featured two guest conductors, JoAnn Falletta and Theodore Kuchar. – *Miho Matsuno, Delegate*

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The **Tucson Symphony Orchestra** had a full season of Classics, Masterworks, Pops and Educational concerts, as well as a chamber music series called "TSO Up Close." Highlights include performances by guest artists Hilary Hahn, Anne Akiko Meyers, Michelle Cann and Pink Martini, and a sold-out performance of Beethoven 9. The Young Composer's Project continues to be a cornerstone of the TSO's educational offerings, giving students the opportunity to work directly with TSO musicians, educational staff, and professional conductors and composers who guide them as they create their own compositions for symphony orchestra. Ticket sales were slightly up from last season, but not yet back to pre-pandemic levels. The challenge of attracting and retaining a diverse audience that reaches everyone in the Tucson community remains at the forefront of the TSO's focus for future seasons. – *Candice Amato, Delegate*

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After a season of conductor candidates auditioning for the position of Music Director, the **West Virginia Symphony Orchestra** has hired Maurice Cohn. He is 28 years old, a graduate of Oberlin Conservatory of Music in Ohio and presently the assistant conductor of the Dallas Symphony Orchestra. He has several months left in that contract, and he's already in Charleston working on our future and finding a home in town.

Along with rehearsals and concerts, the screening process included a sit-down Q&A session between musicians and each candidate, with NO management or board members present. We asked about what

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### Multi-Card Member Rebates

Effective January 1, 2023, members who belonged to three or more Locals throughout 2022 can petition the AFM Secretary-Treasurer for a **"rebate equal to the per capita dues received by the Federation"** for that member's membership in each AFM Local in excess of two. (Members pay their Federation per capita dues as a portion of their Local annual dues. The Local forwards the member's per capita dues to the Federation. Only the Federation's portion of the annual dues will be rebated).

According to Article 9, Section 16 of the AFM Bylaws, the rebate is only available to members who held simultaneous memberships in *three or more Locals* for the full calendar year. No rebates are available to members who held membership in fewer than three Locals. The rebate will only be given for membership in the third Local (and each additional Local above three, if any). Members *will not* be given rebates for dual membership.

Under the new rebate program, membership in a base of two Locals must be established in order for a member to qualify for a rebate. The AFM Secretary-Treasurer's Office has determined that a musician's membership in his or her "home

Local" and the subsequent Local of longest tenure shall be designated as the two base Locals. The Secretary-Treasurer's Office will then rebate the appropriate per capita dues for membership in the *third* Local and any other Local(s) beyond three to which a member belonged for the entire 2022 calendar year. The amount rebated will be determined by the amount of per capita dues the member paid for AFM membership in a third Local and any other Locals beyond three.

To petition for a Multi-Card Member Rebate, members should fill out the form below and return it to the AFM Secretary-Treasurer's Office together with copies of all their paid-up 2022 membership cards, receipts of cancelled checks for annual dues from all Locals, OR a letter from each Local stating that the petitioner was a member in good standing of the Local for all of 2022.

No rebates will be issued until the AFM Secretary-Treasurer's Office verifies that petitioning members held continuous membership in three or more Locals for the full prior year of 2022.

No rebates will be issued until after March 1, 2023.

## PETITION FOR 2022 MULTI-CARD REBATE

Regular Members - \$66.00; Life Members - \$50.00; Inactive Life Members - \$44.00

Article 5, Section 47(a) & 47(b) of AFM Bylaws

Under the terms of Article 9, Section 16 of AFM Bylaws, I am hereby requesting a rebate of **2022** per capita dues paid to the Federation.

Name: \_\_\_\_\_  
(First) (Last)

**Social Security or Social Insurance Number:** \_\_\_\_\_

I belonged to the following Locals for the entire 2022 calendar year:

Local: \_\_\_\_\_ Local: \_\_\_\_\_  
(Number) (Number)

Local: \_\_\_\_\_ Local: \_\_\_\_\_  
(Number) (Number)

Local: \_\_\_\_\_ Local: \_\_\_\_\_  
(Number) (Number)

Please include with this petition copies of all paid-up 2022 membership cards, receipts of cancelled checks for annual dues from all Locals, **OR** a letter from each Local stating that you were a member in good standing of the Local for all of 2022. Allow six to eight weeks to process your rebate.

Return to: American Federation of Musicians; Secretary-Treasurer's Office; Multi-Card Rebate Program; 1501 Broadway, Ninth Floor; New York, NY 10036 **Attention: Dan DeRienzo**



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A view from the pit at the Boston Ballet. Photo courtesy of Bob Marlatt.

kind of visions or expectations they had for the orchestra going forward, emphasizing our concerns about touring the state and various ways to grow our audience. Each candidate also met our board members, the symphony chorus and the West Virginia Youth Symphony, and got a tour of the city and some real estate options.

We played our first concert with Maestro Cohn on June 4 to a huge outdoor audience on the grounds of the University of Charleston, above the Kanawha River. Boats park on the river for the evening concert, and thousands bring lawn chairs to sit in the park-like setting. The orchestra is thrilled with our choice and looking

forward to the coming 2023-24 season. –  
*Karen Barker Ferren, Delegate*

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The **Wichita Symphony** started the 2022-23 season with a bang (literally) with “Symphony on the Grand Lawn” with beautiful fireworks post-concert. In October we had a long awaited (and thrice postponed) Kristin Chenoweth concert and started our Masterworks concerts with a diverse program including Tim Hinck’s *Fanfare for Rosa*. Spring brought more diversity in programming with Louise Farrenc’s 3<sup>rd</sup> Symphony; violinist Anne Akiko Meyers soloed on Michael

Daugherty’s *Blue Electra*; new patrons enjoyed an Aretha Franklin Tribute; and guest conductor Rei Hotoda electrified the audience with music from Jennifer Higdon and Jessie Montgomery. A new DEI committee was formed so we can continue to include pieces like Jimmy López Bellido’s *Perú Negro*.

A Gershwin program in November and a young people’s concert in January had a terribly low turnout and concerts were cancelled. While we have added two new outdoor concerts, our outdoor Wichita River Festival Twilight Pops concert that occurred each June was cancelled, and probably will not happen again. We mourn the loss of any service.

Our orchestra committee continues to meet monthly (during the pandemic we met weekly!) with management via Zoom. We also have 3/5 members of the office staff who are/were WSO musicians so overall we have a good working relationship with our management. I continue to encourage musicians to connect with symphony board members, and OC hosts a Zoom coffee chat yearly.

This summer our Local brought food and volunteered their time to support our union brothers and sisters in other locals who were on strike. We have a strong and long history of aircraft workers/machinists unionizing, as well as nurses and local Starbucks workers who became part of our union family this year. In this right-to-work state, we are proud to support those who unionize. Together we are #unionstrong! – *Judy Naillon, Delegate*



Regional Orchestra Players’ Association

# 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

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Cape Symphony  
Central City Opera Orchestra  
Chattanooga Symphony & Opera  
Orchestra  
Chicago Sinfonietta  
Colorado Springs Philharmonic Orchestra  
Dallas Opera Orchestra  
Dayton Philharmonic  
Delaware Symphony Orchestra

Detroit Opera 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  
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Lansing Symphony Orchestra  
Las Vegas Philharmonic  
Lexington Philharmonic  
Long Beach Symphony Orchestra  
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Marin Symphony  
Memphis Symphony Orchestra  
Minnesota Opera Orchestra  
Mississippi Symphony Orchestra

Monterey Symphony  
National Philharmonic Orchestra  
New Haven Symphony Orchestra  
New Mexico Philharmonic  
New West Symphony Orchestra  
Oakland Symphony  
Omaha Symphony Orchestra  
Opera Philadelphia  
Orchestra Iowa  
Oregon Ballet Theatre Orchestra  
Orlando Philharmonic Orchestra  
Palm Beach Opera Orchestra  
Pasadena Symphony Orchestra  
Philadelphia Ballet 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

Spokane Symphony Orchestra  
Springfield Symphony Orchestra  
Symphony San Jose  
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  
Lincoln Symphony Orchestra  
Milwaukee Ballet Orchestra  
Opera San Jose  
Pittsburgh Ballet Orchestra  
Southwest Michigan Symphony Orchestra  
Tri-Cities Opera Orchestra  
Tulsa Opera