

# NOTES



## Introduction

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3. *Orpheus* p. 32.
4. *Orpheus* p. 66.
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6. Margaret Grant & Herman S. Hettinger, *America's Symphony Orchestras* (New York: W. W. Norton, 1940).

## Chapter 1: The Function of Governance

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2. Lee R. Marks, "Directors' Liability: What You Don't Know *Can* Hurt You," *SYMPHONY* magazine, October/November 1987, p. 19.
3. Kenneth Dayton, "Governance is Governance" (Washington, D.C.: Independent Sector, 1987), n.p.
4. Karl Mathiasen III, *Board Passages: Three Key Stages in a Nonprofit Board's Life Cycle*, NCNB Governance Series, No. 7 (Washington, D.C.: National Center for Nonprofit Boards, 1990), p. 2.
5. Nancy Axelrod, "Assessing Board Effectiveness," in *Orchestras: Made in America*. Proceedings of the 45th National Conference of the American Symphony Orchestra League, Part 2, "Topics for Today" (Washington, D.C.: American Symphony Orchestra League, 1990), p. 12.

## Chapter 2: Responsibilities of Orchestra Boards

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2. Richard T. Ingram, *Ten Basic Responsibilities of Nonprofit Boards*, NCNB Governance Series, No. 1 (Washington, D.C.: National Center for Nonprofit Boards, Revised 1996), p. 6.
3. Adapted from *Guide to the Preparation of a Three-Year Plan for Orchestras*, ed. Gwenlyn Setterfield, Michael LaLeune, and John Brotman (Toronto: Ontario Arts Council, 1990), pp. 10-12.
4. Dayton, "Governance is Governance," n.p.
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2. This information and all further text references to the League study are taken from *Policies and Procedures of Orchestra Governing Boards* (Washington, D.C.: American Symphony Orchestra League, 1996).
3. Cyril O. Houle, *Governing Boards: Their Nature and Nurture* (San Francisco and London: Jossey-Bass, 1989), pp. 66-67.
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4. Huntington T. Block, personal communication, April 1991.
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# GLOSSARY



## Artistic Personnel

**Associate and Assistant Principal Players:** The function of an associate or assistant principal varies with the orchestra. His or her primary duty is to be prepared to play the principal part when called upon to do so. In many orchestras, however, the associate may rotate with other players in the section depending upon the demands for that instrument in a particular score. In some orchestras, the associate/assistant principal will rotate with the principal on the first part on any given program.

**Casual or Extra Musicians:** Casual musicians are players hired when a particular work requires a larger orchestra than is under contract. For instance, a Mahler symphony may require eight horn players. If the orchestra has four horns under regular contract, it must engage four more on a “casual” basis. Casual musicians are also engaged in order to replace regular members in the event of absence.

**Concertmaster:** The concertmaster of the orchestra is the principal first violin. The concertmaster is also the principal musician in the orchestra and as such plays the incidental violin solos in the orchestra repertoire. The concertmaster may also act in an advisory role to the music director and conductor, and other conductors who work with the orchestra. The concertmaster’s role is to see that the orchestra is properly tuned before each rehearsal and concert, as well as to supervise the marking of bowings into the orchestral parts. Many orchestras will have an associate concertmaster and/or an assistant concertmaster. These musicians assist the concertmaster and act as concertmaster when the concertmaster is absent.

**Guest Soloists:** Guest soloists are engaged by the orchestra in order to perform solo works of the orchestral repertoire. Many soloists specialize in particular works and are engaged specifically for those works. Other soloists are engaged primarily for their reputation.

**Music Director and Conductor:** For most American orchestras, the two principal artistic functions are combined in one position, “music director and conductor.” The function of the music director is as the chief artistic administrator, while a conductor is a performer. As the chief artistic administrator, the music director is responsible for all artistic personnel, including the engagement and release of all musicians. The music director is also responsible for all aspects of program planning, including the selection of repertoire, guest soloists, and guest

conductors. The person holding the title music director and conductor is not only the chief artistic administrator, but also the chief conductor of the orchestra.

**Principal Conductor:** Few American orchestras designate a principal conductor. When the position exists, however, it indicates that there is one conductor who conducts more of the season than any other. This conductor usually carries no artistic administrative responsibilities and is responsible for the programming of his or her concerts only.

**Principal Guest Conductor:** Some American orchestras designate a principal guest conductor, which usually signifies a multi-season relationship and more than several subscription concerts per season with a conductor who is not otherwise a part of the conducting staff of the orchestra. Such an appointment is often made to broaden the repertoire of the orchestra, such as when Pierre Boulez, a specialist in contemporary music, carried this title with The Cleveland Orchestra during the latter years of George Szell’s incumbency there.

**Principal Player:** The principal of each section is the leading musician in that section, occupies the first chair, and plays the first part for his or her instrument. The principal string players are responsible for coordinating the bowings for their section. The principal woodwind and brass players often play a prominent “solo” role within the orchestra. The principal percussionist is responsible for assigning the full percussion personnel to the various percussion instruments called for in a given score.

**Section Player:** A section player is any musician who is not a principal, assistant principal, or associate principal. In the string section there are numerous section players. In the woodwind, percussion, and brass sections, there are usually two to three section players per instrument depending upon the disposition of the instruments in the orchestration and the schedule demands of the orchestra.

**Sidemen:** In many orchestra contracts, section players are referred to as sidemen—a term that originated with dance bands and still exists in many master contracts.

**Staff Conductors:** Most American orchestras have at least one conductor in addition to the music director and conductor. Depending upon the orchestra and the

functions that need to be filled, their titles vary. Usually, the associate conductor denotes the chief staff conductor, who is sometimes followed by an assistant conductor. In most cases, all of the staff conductors are responsible as “cover conductors,” on standby for all rehearsals and concerts to fill in at a moment’s notice in the event of indisposition by the scheduled conductor.

**Associate Conductor:** The associate conductor is the first lieutenant to the music director and conductor, and as such, assists in some of the administrative functions of the music director. Often an associate conductor will have a discrete series such as pops, family, or youth concerts, and usually conducts at least one of the regular subscription series concerts.

**Assistant Conductor:** The responsibilities of the assistant conductor are similar to those of the associate conductor, except he or she is less likely to have a concert on a regular subscription series, and generally will assist in pops, family, and youth series rather than have full responsibility.

**Cover Conductor:** Seldom a title, it is rather a function within the conducting staff. The cover conductor may be one of the regular conducting staff members, or a conductor engaged specifically for that purpose. Responsibilities of the cover conductor are to be intimately acquainted with the repertoire for designated concerts, to attend all rehearsals and performances of those concerts, with the express purpose of being able to step in at a moment’s notice in case of indisposition of the scheduled conductor. The scheduled conductor may also rely on the cover conductor for comments about balance and texture during rehearsal.

## Musicians Under Contract

### Two Representative Samples

<i>New York Philharmonic</i>	<i>Oregon Symphony</i>
17 First Violins	13 First Violins
17 Second Violins	11 Second Violins
10 Violas	10 Violas
14 Celli	9 Celli
10 Double Basses	6 Double Basses
4 Flutes (one doubles on piccolo)	4 Flutes (one doubles on piccolo)
3 Oboes	4 Oboes (one doubles on English horn)
1 English Horn	3 Clarinets (one doubles on E-flat clarinet, another doubles on bass clarinet)
4 Clarinets (one doubles on E flat clarinet, another doubles on bass clarinet)	4 Bassoons (one doubles on contrabassoon)
4 Bassoons (one doubles on contrabassoon)	5 Horns
6 Horns	3 Trumpets
3 Trumpets	3 Trombones
4 Trombones	1 Tuba
1 Tuba	1 Timpani
2 Timpani	3 Percussion
3 Percussion	1 Harp
2 Harps	1 Keyboard
1 Harpsichord	
1 Organ	
2 Piano	

## Common Terms Used by Orchestras

**Concerto:** A concerto is a symphonic work in which one or more instruments is given a distinct and extensive solo role. The Classical and Romantic concertos are generally in three movements: a long first movement in a fast tempo, a slower more poetic second movement, and a fast, usually somewhat lighthearted, finale.

**Periods (Eras) of Music:** Music scholars have denoted periods of music according to various criteria. These criteria may have to do with date of composition, instrumentation, musical style, and the function for which the music was originally written. As in all types of classification, there are exceptions. However, the following historical classification of music encompasses most of the orchestral repertoire:

### 1. Baroque (1600-1750)

The orchestral repertoire from this period is largely from the latter part. It was during the Baroque period that a number of orchestral forms, including the concerto, evolved. Important Baroque composers are Bach, Handel, Couperin, Purcell, Rameau, Telemann, and Vivaldi.

### 2. Classical (1750-1850)

This is the period of Haydn, Mozart, and the young Beethoven. It was during this era that the symphony was established as the highest form of orchestral art.

### 3. Romantic (1810-1900)

During the Romantic era the symphony and the concerto developed into great virtuoso works and composition became a much more personal expression by the composer. This was reflected within the more structured works of the symphony and the concerto, and also in the highly individual works of the new symphonic poem. Outstanding composers from this period include Beethoven, Brahms, Schubert, Schumann, Chopin, Liszt, Berlioz, Bruckner, Tchaikovsky, Mendelssohn, Dvůřák, Verdi, Wagner, Mahler, and Richard Strauss.

### 4. Impressionist (1880-1920)

Impressionism flourished during a relatively short period in the latter part of the 19th and early 20th centuries, chiefly in France. Its most notable com-

posers were Debussy and Ravel. The English composer Delius and the American composer Griffes also composed impressionistic music.

### 5. Modern (1900-present)

Since all of the dates given to these eras are arbitrary to a certain extent, modern music can be said to encompass any music written after 1900 that does not fall into the categories of Romantic or Impressionist. This includes works of a great variety of styles and genres, from the atonalism of the New Viennese School (Berg, Schoenberg, Webern) to the aleatoric music of the 1970s and 1980s as well as those works such as Igor Stravinsky's *Rite of Spring* and Aaron Copland's *Appalachian Spring*. One of the great contributions to orchestral instrumentation in the 20th century is the expansion of the percussion section.

### 6. Atonalism (1909-present)

An outgrowth of the New Viennese School, an atonal work (sometimes called "12-tone" music) is based upon a specific arrangement of the 12 tones of the musical scale called a tone row. The entire work both harmonically and melodically is then based upon the mathematical sequence of these tones.

### 7. Neo-Classical (1918-1940)

A style of composition prevalent particularly in the period between the two world wars. Reacting against the perceived excesses and formlessness of late Romanticism, composers revived the forms and thematic processes of earlier styles, pairing these with 20th-century harmonic practices. The compositions of Stravinsky written during the period described above are the archetypal works in the Neo-Classical style.

### 8. Aleatoric (1950-present)

Music in which sounds and the coincidence of sounds are left to chance rather than having been specifically noted and ordered by the composer.

### 9. Minimalist (1965-present)

The most distinguishing characteristics are rhythmic repetition coupled with an unwavering tonality. Among the Americans who compose minimalist music are Philip Glass, Steve Reich, and John Adams.

**Programming:** Programming has two general meanings within the orchestra context:

1. The process by which orchestral compositions, conductors, and soloists are combined for a given program.
2. The process by which individual programs are combined in order to form an orchestral series or season.

**Repertoire:** Repertoire has two meanings:

1. The general meaning refers to the entire corpus of music written for a particular medium—e.g. the repertoire for symphony orchestra.
2. The more limited meaning refers to those works that are currently rehearsed and ready to play by any given orchestra at any given time.

**Symphony:** Many orchestras carry the designation “symphony” in their titles. The Boston Symphony and the San Francisco Symphony are two examples. Others are known as “philharmonic,” such as the Los Angeles Philharmonic and the New York Philharmonic. Some, such as The Louisville Orchestra and The Philadelphia Orchestra, are known simply as “orchestra.” All of these designations, each with its own historical root, refer to the same kind of ensemble: one capable of playing the basic symphonic repertoire. Each of them is of the size and instrumentation described herein.

**Works for Chorus and Orchestra:** There is a large body of important works for orchestra that include chorus. These works may or may not include vocal soloists as well. Some of these works are symphonies—for instance, the Beethoven Symphony No. 9 and the Mahler Symphonies No. 2, No. 3, and No. 8. Others are works that were written to sacred text and may or may not have been intended for performance in a church. The requiems of Mozart, Brahms, and Verdi, as well as the masses of Haydn, Mozart, and Beethoven have become staples of the orchestra repertoire.

## Orchestra Operations Terminology

**American Federation of Musicians (AFM):** The professional musicians’ union for the United States and Canada, representing musicians in all fields, including

symphony orchestras. Local unions of the AFM are the signatories on the union side to collective bargaining agreements covering symphony orchestra musicians.

**Back-to-Back Concerts:** Usually refers to an arrangement of educational concerts in which two performances of the same program are played to two different audiences within a 2½ hour period.

**Contract Musician:** A musician who is engaged under the stipulation of a master contract that guarantees either a season employment or employment for a specified number of services.

**Doubling:** Occurs when a musician plays more than one instrument during a given service, e.g. flute and piccolo; sometimes requires extra compensation.

**Guaranteed Annual Salary:** An amount of money that is guaranteed to each musician, regardless of the number of services played in a given year.

**ICSOM:** International Conference of Symphony and Opera Musicians, an organization that specifically represents symphony and opera musicians within the AFM. Provides information to orchestra musicians in 48 of the largest orchestras, and serves a lobbying and network function on wages and employment conditions.

**Master Agreement (or Master Contract):** The collective bargaining agreement between an orchestra and union, in contrast to any individual contract for retention of services that the orchestra may negotiate with an individual musician.

**Pairs:** Two concerts of the same program, usually held on consecutive days.

**Per-Service Musician:** A musician who is engaged for a particular service and is paid for that service.

**Principal:** First chair of the section. Principals and associate principals are paid at a higher scale than section players.

**ROPA:** Regional Orchestras Player Association, created by the symphony department of the AFM to provide

lobbying and networking on wages and employment conditions for musicians employed by mid-sized orchestras (not eligible for ICSOM membership). Most of the 49 ROPA orchestras are per-service orchestras.

**Run-Out:** Any concert that does not take place in the orchestra's immediate area but to which the orchestra can travel and return without spending a night on the road.

**Scale:** The minimum salary that can be paid to a player as established by the orchestra.

**Season:** The number of weeks that the musicians are employed each year.

**Service:** A service is a rehearsal or performance that is typically 2½ hours in length and includes a 15-minute intermission.

**Tour:** Any concert in which the orchestra must make an overnight stay in a given location.

**Triples:** Three concerts of the same program, usually held on consecutive days.

## Financial Terminology

**Accumulated Surplus (Deficit) or Fund Balance:** The result of adding every season balance (either surplus or deficit) from the beginning of the orchestra's incorporation.

**Administrative Expenses:** All expenses connected with the administrative operation of the orchestra. Salaries, postage, telephone, office rent, etc., are common administrative expenses.

**Annual Fund:** An annual campaign for unrestricted or non-service contributions from private individuals, foundations, and corporations.

**Capital Campaign:** An intensive fund-raising program to raise a specified sum of money to meet the capital needs of the orchestra, e.g. to raise funds for endowment, building construction, remodeling, etc.

**Concert Fees:** Fees paid to the orchestra when the orchestra plays a run-out or tour concert.

**Contributed Income:** Donations from individuals, businesses, corporations and foundations, and volunteer associations.

**Direct Concert Costs:** Expenses incurred in order to put on a concert. Direct concert costs include stagehands, ushers, hall rental, guest soloist and guest conductor fees, and publicity.

**Earned Income:** Income derived from orchestra fees, ticket sales, program advertising, pension fund, broadcasting, and recording.

**Endowment Fund:** Money or property given for the permanent use of the orchestra. The principal of the fund (and all additions to the fund) is to be held by the orchestra in perpetuity, with only the income earned from investment of the fund to be used for operating or other expenses.

**Endowment Income:** Income derived from the interest on the orchestra's endowment fund.

**Form 990:** Orchestras are generally required to file an annual Internal Revenue Service information return on IRS Form 990, Return of Organization Exempt From Tax.

**Impresario Activities:** Income from the sponsorship of performances by artists and performing groups not in the regular employ of the orchestra, including recitalists, visiting orchestras, and opera and dance companies.

**Investment Income:** Derived from earned and contributed income placed in short-term investments.

**Production Salaries and Benefits:** Salaries and benefits paid to an orchestra's musicians and resident conductors.

**Season Balance:** The balance (surplus or deficit) at the end of a season.

**Special Events:** Special benefits or concerts that can be used to raise money for the orchestra. ∞