



## ***Greetings to All of our Supporters!***

We hope this newsletter finds you well and that you are enjoying the summer. It has been over six weeks since our 2014-15 performing season ended, and many of us have been spread out across the country and abroad, performing and teaching at prestigious summer music festivals. You may read more about our various activities later in this edition. As we near the start of the 2015-16 season, all of us are excited to share our music with you once again as we come off our summer furlough from the ASO.

We have much to share in this newsletter/update, but we want to begin by thanking all of you for your continued support of all our musicians. Your passion for our orchestra keeps us energized, and we are grateful to you.

During the last three years, the Atlanta Symphony Orchestra has weathered the most difficult chapter in its history. However, we have reason to feel a sense of renewed optimism— which we have not experienced in a very long time. Thanks to a newfound collaborative working environment between the new ASO Board leadership, our interim CEO, members of our staff, and the musicians, we share a commitment to restoring the ASO by providing a sound artistic and financial foundation as we

look towards the future. To be clear, we have much work to do in order to ensure that the orchestra's complement number agreed to in our new four year contract (88 musicians) can be achieved ahead of schedule. This vital restoration is critical and must be only the first step to help pave a proven path forward. Maintaining this path is also imperative if we are to maintain the artistic standard of a major symphony orchestra. We must also be able to attract the best talent in our industry to ensure that new members of the orchestra continue to invigorate what we do best— perform great classical music for all of you at the highest level.

There is much to do as we move into our 71<sup>st</sup> Season, and we look forward to seeing all of you at our concerts. Thank you for your continued support!

On behalf of all of us,

*Daniel Laufer*

*Associate Principal 'Cello and  
ASOPA President*



# Reflections on the 2014-15 Season

by Jessica Oudin

**There was this incredible moment** during our last concert of the 2014-2015 Season. We were performing a free concert for the citizens of our city in Piedmont Park. The Conservancy was filled to capacity - families with picnics on blankets for as far as the eye could see. In the very front row, there were these two little girls. They couldn't have been more than five or six years old. I remember wondering if this would be their first hearing of the Atlanta Symphony Orchestra. What would they think? Did they have the attention span to sit through a concert - not that it would have mattered if they didn't; that's the beauty of performing in Piedmont Park.

I'll never forget the look on their faces when we began to perform the last movement of Edvard Grieg's Peer Gynt Suite – *In the Hall of the Mountain King*. The movement begins with an ominous chord in the horns, followed by a steady, rhythmic motif played with cello and bass pizzicato. The movement starts slowly, but gradually speeds up to a point when the entire orchestra is playing as fast as they possibly can in this incredible whirlwind of frenzied (and yet oh so controlled!) sound. Just as this slow motif started, I saw these two little girls smile and start jumping up and down – ever so slowly – right in time with the music. As the orchestra started to play faster and faster, they jumped faster and faster in perfect tandem with each other. Their parents, and probably every adult in the immediate vicinity, was watching these two, clearly bemused.

When the orchestra reached its climax, the girls fell to their blanket in a fit of giggles, unable to jump any more. Their joy positively radiated from their laughter and their smiles, and in that moment I was reminded that what I do – and the service that the ATL Symphony Musicians provide for our community - is so profoundly important.

You see, the beginning of this season made me question the importance of our work – of our role in the community. A season that was supposed to celebrate an incredibly legacy – our 70<sup>th</sup> Anniversary Season – began with unspeakable heartache and hardship for each of us. Those that were charged with nurturing and protecting the Atlanta Symphony Orchestra, Atlanta's Grammy-Award winning cultural jewel, were content to let our concert hall sit in silence for the second time in two years. It is hard to feel valued under such circumstances. And yet, looking out into the sea of people at Piedmont Park, and focusing on the joyful innocence of these two little girls who were literally inspired to move to our music, I knew

without question that we serve a vital purpose within our beloved community. Thousands of people were with us that night - out with their families, out on dates, enjoying time with old friends and making new ones. We will never know what our music brought to those individuals that evening – whether we provided feelings of comfort, whether our music solicited childhood memories, or whether we simply helped to create a fun evening away from the humdrum of everyday life. When I feel the energy of our audiences, as I did both in Piedmont Park and in Symphony Hall (I mean, the energy during our sold out performances of Scheherazade this past spring was INCREDIBLE), I am reminded that this is absolutely a community who recognizes, appreciates, and **DESERVES** the world-class institution that is the Atlanta Symphony Orchestra.

Moreover, this is a community that is willing to fight for their beloved orchestra. Our community's support is palpable – perhaps in a way we've never before experienced. Furthermore, our leadership team at the ASO has been reinvigorated; creative minds that are passionate about the orchestra's future are now at the helm. The Musicians stand united unlike ever before. Our future, for the first time in a long time, could be bright - very bright - and I have two little girls, bouncing along to Grieg's music, to thank for reminding me of this.



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## Good Financial News- Balanced Operating Budget

It has been well over a decade since the Atlanta Symphony Orchestra has been able to report a balanced operating budget, and we are pleased to share with you that the 2014-15 season did achieve a balance operating budget. This is a very important step in restoring our credibility within the philanthropic community, as both individual and corporate investment in the ASO continues to be needed in order to build stability for our institution's future. No less important is the announcement that during the last seven months, the ASO has been able to separately raise more than \$13 million that has been specifically allocated towards the Musicians' Endowment Fund - whose campaign goal stands at \$25 million. The sacrifices of many – both on and off the stage – have enabled our organization

to reach this point, and the generosity of these donors is proving to be a positive catalyst for the strengthening of our financial and artistic future. We are grateful for the commitment demonstrated by our Atlanta community, the ASO Board of Directors, the leadership of the Woodruff Arts Center, and the corporations and foundations who all understand that the Atlanta Symphony Orchestra is vitally woven into the cultural fabric of Atlanta. With this positive momentum - and our determination to work together - we can restore the ASO artistically while making it financially sound for many generations to come.

*Daniel Laufer*



*The ASO at Piedmont Park*

# A Fond Farewell to our Retirees

## Bill Rappaport, Second Clarinet

With the retirement of Bill Rappaport after 41 years of service, we've lost our current clarinet section's longest serving member. During Bill's time with the ASO, he performed on dozens of tours— both national and international— and thousands of concerts here in metro Atlanta. He is also represented on a rich legacy of recordings, including works of Mahler, Shostakovich, Prokofiev, Beethoven, Barber, Mussorgsky, Stravinsky, among many others. It is always hard for the orchestra to lose someone with this kind of experience; we especially feel the profound loss to our institutional memory and our musical stability as we continue to rebuild our great orchestra - but of course Bill offered much more than that. Always a great clarinetist who continued to explore and improve his craft throughout his career, Bill has a very broad musical knowledge and is fluent with dixieland and jazz improvisation. Perhaps surprisingly, he also has a keen enjoyment and appreciation of the absurd. We often puzzled over a quote from his teacher Robert Marcellus: "cold weather, hard



reeds" -and wondered whether it meant one thing or the exact opposite, and also enjoyed offering each other compliments which were not unambiguously positive, like "outstanding" or "extraordinary". It was always fun to search with him for similarities between whatever repertoire we were performing and various old standard pop tunes, and I could always count on him to continue with the next 8 bars of a tune if I began one (always at a clarinetish-ly low dynamic level). He also set an example simply by his constant and dependable presence; at just about every service we played together, my first and last words on stage were "Hi, Bill" and "Bye, Bill", as it was always difficult to precede him onto the stage, or to stay after. Finally, as a section member, he has always had a healthy and productive mindset providing musical support but maintaining a creative and artistic independence as a unique contributor to the ensemble - a chamber music outlook on a large scale - which will enrich the music of the smaller ensembles that he'll now have the freedom to perform with. Bill will be irreplaceable around here (unfortunately literally so, in the short term) and we hope he'll use his Golden Ticket to come listen often- for many future seasons.

*Ted Gurch*

## Tom Witte, Second Horn

Tom Witte, my father, retired this year, completing a 46-year career as a professional horn player. 42 of those years have been as second horn of the Atlanta Symphony Orchestra. Robert Shaw hired Dad in 1973, when the ASO, like the city it celebrates, was an upstart. The ASO's 70-year ascent into the realm of America's great orchestras was crafted through musical partnerships between stars like Brice Andrus and position players like Tom Witte, each specialist able to imagine and create something magical. Dad ends his career as the longest serving current second horn in America and his tenure with Atlanta is among the longest in American orchestral history. That alone is worth celebrating. 46 years playing a brass instrument, through the myriad injuries of flesh and spirit common to orchestral artist-athletes, is something only those who sit on stage night after night, day after day, daily can truly appreciate. Brice and Dad played as first and second horn for 40 years,



longer than any other current pair in a major American orchestra. Together they formed the linchpin of the ASO's consistently remarkable section, the ASO horns.

He doesn't speak much, my Dad. In part, that's why I write. His is the kind of career not often celebrated. He's not a soloist. He rarely gets, nor seeks, individual attention. Still, for a quarter of a century, 1988–2013, the ASO horns were a marvel of section virtuosity and stability, making their ASO subscription-series solo debut on Robert Schumann's Concertpiece for Four Horns and Orchestra, in 2010. Until Richard Deane's departure, these five were the longest continuously serving horn section in the nation, and were widely recognized as the equal of any. The ASO's record during Dad's tenure is clear. In helping to establish the ASO and its superb horn section as a foundation of civic, educational, and musical excellence; in crafting recordings of international acclaim; and in giving performances worthy of halls in Bartow and Berlin, Vinings and Vienna, Piedmont and Paris, Newnan and New York - through all of this, and more, Tom Witte and his colleagues became greats.

*Peter Witte, Dean*

*UMKC Conservatory of Music and Dance 4*

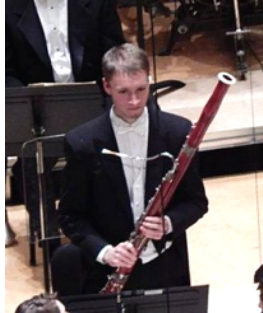


# New York, Chicago, Dallas and Cleveland Attract some of the ASO's Best

Richard Deane, Colin Williams, Jennifer Humphreys, Keith Buncke permanently depart the ASO, while Tom Sherwood spends a year in Cleveland

## Keith Buncke, Principal Bassoon

The ATL Symphony Musicians had only a short time with new Principal Bassoonist Keith Buncke, but he left a big impression on us all. Keith intrigued us during his first two trial weeks in the 2013-14



ASO season, which took place while he was still in his third year of college at the prestigious Curtis Institute of Music. At 20 years old, Keith played with the maturity and promise of a musician just starting to spread his wings.

Once Keith moved to Atlanta last fall, the lockout of 2014 began. Few walked more miles on the

pavement outside of the Woodruff Arts Center than Keith, all before he had even received his first paycheck. Keith immersed himself in the institution's history and immediately adopted the Musicians' struggle as his own. Once November came and we returned to work, Keith had already auditioned with and become a finalist for the Principal Bassoon position with the Chicago Symphony Orchestra. As we all know, Keith won that job in January of 2015 and is now beginning his first summer at the CSO's summer Ravinia Festival. His departure is a profound loss for us all.

We will miss Keith's artistry, his friendship and especially his sense of camaraderie. Congratulations to you, Keith, and we wish you the very best in Chicago!

*Laura Najarian*

*The audition process to replace these fine players begins this fall, thanks to successful ongoing fundraising and the generosity of our donors.. We will miss Richard, Colin Jen, Keith and Tom and wish them well in their new positions.*

*Here are tributes from some of their closest friends and colleagues:*

## Jennifer Humphreys, Cello

Jennifer Humphreys, or as all her friends call her "Jen," joined the Dallas Symphony Orchestra in the fall of 2014. Jen was a member of the Atlanta Symphony Orchestra cello section since January of 2011. During her short time with our orchestra, she made a big impact both on and off the stage. As a cellist, her warm personality has always been evident and radiates through her playing. She is a terrific and natural cellist, a pleasure to play with or next to as a stand partner, and you can see that she is passionate about music.



Off the stage, Jen got involved in helping the orchestra navigate through uncharted and difficult waters by serving on the orchestra committee. She also worked on social media projects on behalf of the musicians and the ASO. Jen exemplifies the kind of musician that we desire to have as a friend and colleague on the ASO stage – somebody who is a highly polished, professional, and passionate musician who makes the world a better place one day at the time through the power of music and friendships.

Jen will be greatly missed by many friends on and off the stage in Atlanta. At the same time, all of us are very happy for her and her husband who now reside in the Dallas/Fort Worth area building a life together in the same city for a change. We wish them both much happiness and look forward to their visits

*Danny Laufer*

**Richard Deane,  
Third Horn**

Richard Deane, the ASO's rock solid Third Horn for 27 years, was named Associate Principal Horn of the New York Philharmonic last year. A remarkable accomplishment by a most remarkable man.



Richard has been a model of consistency, with always the highest ideals and the strongest work ethic. His integrity as a musician is rooted in his deeply centered sense of self, combined with intelligence and compassion for all.

He is also a very fine horn teacher, giving students not only a fine foundation for horn playing, but also respect for the history and culture of our instrument and profession.

A husband and father, he powered through heavy concerts while sleep deprived from the duties of

parenthood, with great musicianship and discipline. And one should remember, our concerts take place during the last hours of the day!

He has a terrific memory for when we last played certain pieces, who conducted them, and what else was on the program.

His consistency is not utter rigidity, however, and orchestras do differ. When opportunity presented itself in New York, he rethought his fundamentals, bought a different horn and mouthpiece, and has refined his approach in order to be the best he can be for his new orchestra.

It has been wonderful to sit beside him all these years, and to be recipient of helpful advice on occasion(!). He has been the backbone of our horn section and our orchestra. We will carry that memory fondly, and use it to guide us in our future.

*Bruce Kenney*

**Colin Williams,  
Principal Trombone**

Colin was the corner stone of the Brass section for the last 12 years. He was a consummate professional who strived for excellence in every aspect of our profession. From the Creston Concerto in 2003 to his last performance in



2014, Colin was always striving to be at his best. As with all great performers, excellence is infectious, and he was instrumental in making everyone around him perform at the highest level. I personally learned so much the three years I sat next to him. Colin just made everyone around him sound better.

Colin's remarkable musicianship was not his only outstanding trait. As a diplomat, Colin was gifted at helping to keep the cogs of the orchestra running smoothly. His service on the Orchestra Committee during the negotiations of 2012 demonstrated how eloquent he was in getting our message out to the media.

Colin won the New York Philharmonic Associate Principal position in 2014, and for many reasons felt that he had to take this opportunity. Colin, a valued member of the ASO will be missed. I myself will not only miss sitting next to such a great leader, a consummate professional, but one of my closest friends. Cheers, Colin.

*Nathan Zgonc*



**Tom Sherwood,  
Principal  
Percussion**



Tom Sherwood (who will play in the Cleveland Orchestra for the 2015-16 season) has been my friend and colleague for the past 11 seasons, and I honestly struggle to find words that describe the asset that he is to this organization. Tom is an exceptional Principal player not only due to his musicianship - he performs with beautiful sensitivity and extremely impressive accuracy - but Tom is also a consummate leader who demands greatness from his section, and who always knows when and how to lead. Tom would inspire his

colleagues not only on the stage, but off the stage as well. Tom was also very active in trying to create as many musically rewarding experiences for our musicians as possible. He was integral in establishing our pre-concert chamber music series, and he founded his own chamber music group outside of the ASO as well. Tom is a very creative thinker; he always has an infinite number ideas and never took “no” for an answer. Because of all of this and more, Tom could always make so much great music happen. I will miss Tom dearly next season - not only for his beautiful music making, but also his friendship. I wish him the very best in his next adventure. The Cleveland Orchestra is lucky to have him. We were all lucky to share the stage with Tom Sherwood for as long as we have.

*Charles Settle*

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## Two ASO Veterans honored for 25 years of service

**Sou Chun Su, Acting  
Principal Second Violin**

“The ASO is my hometown orchestra. Having attended high school in this area and played in the ASYO, it’s truly meaningful for me to be here. I am very proud of what the musicians have accomplished in the last 25 years musically, and also how we stood together as a group during the tough times. I look forward to continuing to make music and cultivate friendships with all my great colleagues in this orchestra.”



**Noriko Clift,  
Section Second Violin**

"I cannot believe that twenty five years have passed in such a flash. The Atlanta Symphony and its members have become family to me over these last two and half decades. It is true when they say that time flies when you're in good company and having a fun time doing what you love to do. I hope the next twenty five years hold more fond memories for me to cherish and carry with me for the rest of my life. Thank you to each and every one of you!

## Jane Little featured on the cover of the August *International Musician*

The most senior member of the ASO is also the most senior member of any symphony orchestra in the US and Canada and was honored as such in an article in the annual Symphonic issue of the AFM newspaper, *International Musician*. You may read the entire piece here: <http://www.afm.org/im/jane-little>



## And a new Principal Bass joins the ASO

**Colin Corner**, currently the Principal Bassist of the Rochester Philharmonic, joins the ASO as Principal Bassist at the beginning of the 2015-2016 Season.

"I am of course very excited about moving to Atlanta to join a great orchestra, but also to escape some harsh winters! I've been playing Principal Bass in the Rochester Philharmonic in upstate NY for the past 7 years. It is a great orchestra too, but the winters get a little crazy from time to time! The ASO is truly a world class ensemble, and I am thrilled about sharing the stage with amazing musicians and conductors.



When I'm not playing great orchestral music, I am often times found jamming with various bands. I love to play electric bass, and I am a huge fan of jazz and blues. In Rochester, I play with a Jethro Tull tribute band, two jazzy blues groups, and a funky reggae infused jam band. I'm looking forward to starting some new projects in Atlanta. In my non-musical life, I'm also a golf aficionado, and I've heard Georgia is a pretty nice state for golf- looking forward to nearly year round golfing!"



# Keeping Busy this Summer

*Your ATL Symphony Musicians are in demand across the country and around the world during the summer months at some of the world's most prestigious summer music festivals, both as performers and teachers. Here are some of the festivals populated with ASO Musicians:*

**Aspen Music Festival** (Aspen, CO): David Coucheron, Keith Buncke, Mark Yancich

**Atlanta Harp Center's Harp Camp masterclass** (Atlanta, GA): Justin Bruns

**Bellingham Festival of Music** (Bellingham, WA): Christina Smith, Todd Skitch, Elizabeth Tiscione, Laura Ardan, Brice Andrus, Sue Welty, Mike Tiscione

**Blossom Music Center** (Cuyahoga Falls, OH): Sou-Chun Su (with The Cleveland Orchestra)

**Brevard Music Center** (Brevard, NC): Jay Christy and Emily Brebach

**Cabrillo Festival of Contemporary Music** (Santa Cruz, CA): Justin Bruns, Jessica Oudin, Brad Ritchie, Joe McFadden

**Colorado College Summer Music Festival** teacher (Colorado Springs, CO): Elizabeth Tiscione

**Festival Mozaic** (San Luis Obispo, CA): Jessica Oudin, Elizabeth Tiscione, Mike Tiscione

**Franklin Pond Chamber Music:** Ronda Respass, Jun Ching Lin, Carolyn Hancock, Paul Murphy, Danny Laufer; Brad Ritchie, Lachlan McBane

**Grand Teton Music Festival** (Jackson Hole, WY): Olga Shpitko, Danny Laufer, Karen Freer, Tom Sherwood, Juan de Gomar, Judith Cox, Raymond Leung, Yang-Yoon Kim, Paul Murphy, Elizabeth Tiscione, Laura Ardan, Jay Christy, Reid Harris, Emily Brebach, Christina Smith, Stuart Stephenson

**Grant Park Music Festival** (Chicago, IL): Mike Meyers

**International Chamber Ensemble** (Rome, Italy): Bruce Kenney

**Just Chamber Music 2015** masterclass (Ft. Collins CO): Justin Bruns

**Kon-Tiki Kammermusikk Festival** (Norway): David Coucheron

**Lincoln Center Music Festival** (New York, NY): Sou-Chun Su (with The Cleveland Orchestra)

**Meeting House Chamber Music Festival** (Cape Cod, MA): Elisabeth Remy-Johnson

**Music in the Mountains Festival and Conservatory** (Durango CO): Justin Bruns

**National Youth Orchestra** coach (New York, NY): Elizabeth Tiscione

**San Miguel de Allende, Mexico:** Michael Moore

**Strings Music Festival** (Steamboat Springs, CO): Elizabeth Tiscione, Mike Tiscione, Jun Ching Lin, Christina Smith

**Sun Valley Summer Symphony** (Ketchum, ID): Mike Tiscione, Charles Settle, Tom Sherwood

**Tanglewood** (Lenox, MA): Jaclyn Rainey (with the Boston Symphony Orchestra)

**Wintergreen Festival** (Roseland, VA): Christopher Pulgram, John Meisner

## Looking Ahead to 2015-16:

“Beethoven’s Seventh Symphony was the very first piece that I performed in the summer of 2006. I had just finished my second year at the Curtis Institute of Music, and I was so honored to have the opportunity to play with such an incredible orchestra. On November 7th, 2015 - almost a decade later - I will get to perform this work with Robert Spano and the ASO once again. I cannot wait to revisit a piece that holds such dear memories for me.”



*Elizabeth Tiscione,  
Principal Oboe*

“I’m really looking forward to taking the Brahms *Requiem* to Carnegie Hall to celebrate the 100th birthday of Robert Shaw. For me, that is one of the most perfect ways to celebrate Mr. Shaw. I distinctly remember playing the Brahms Requiem with him. There is no harp in several movements, and I remember sitting there, just watching, completely overwhelmed and just soaking it in. He had the most expressive face and eyes while he was conducting; he utterly embodied the music and loved every single note, and it was an immense privilege to work with him.”



*Elisabeth  
Remy-Johnson, Principal Harp*

“I’m particularly looking forward to performing Mahler’s Second Symphony on opening night next season. I’m also really looking forward to Beethoven’s *Missa Solemnis*, Verdi’s *Requiem*, and the opportunity to perform Brahms’s Violin Concerto with my colleagues.”



*David Coucheron,  
Concertmaster*

“I’m super excited about the first concert of the season - our performance of Mahler 2. I love that every musician has to be individually engaged during a Mahler symphony in a way that is unique to orchestral playing. Playing Mahler is electrifying in a way that is unlike anything else; this feeling is exactly why I play in an orchestra. Nothing explores the extremes of human emotion like performing a Mahler symphony.”



*Christina  
Smith, Principal Flute*

For information on next season and to purchase tickets-  
<https://www.atlantasymphony.org/ConcertsAndTickets/Schedule>



# Orchestra News around the Country

## Good News:

### **Woodruff Arts Center/Atlanta Symphony: 6/4/2015**

On June 4<sup>th</sup> 2015, the Woodruff Arts Center (WAC) announced that they had successfully raised more than \$13.4 million for the 2014-2015 Annual Corporate Campaign, which serves as the WAC's primary annual fundraising effort. For the first time in its history, the Annual Corporate Campaign sought donations through one integrated fundraising initiative; the donations will be shared among the Alliance Theatre, the High Museum of Art, and the Atlanta Symphony Orchestra. The funds raised this year exceeded the previous all-time fundraising record by 20%.

### **Rochester Phil: 6/24/15**

The Rochester Philharmonic Orchestra Inc. ended its 2014-15 season with its strongest ticket sales and revenue growth in four years with \$1.66 million in single ticket revenue—a 19 percent increase over the previous season and a 23 percent increase over the 2012-13 season.

### **Omaha Symphony: 6/23/15**

The Omaha Symphony saw record attendance during 2014-15 season with close to 69,000 people attending symphony programs during the 2014-15 season, including the largest number of paying attendees (59,450) since the orchestra started playing at the Holland Performing Arts Center a decade ago. Average attendance per concert was 1,369 — another record.

Since 2011, paid attendance for symphonic programs has increased 23 percent, and ticket revenue is up 20 percent.

### **Houston Symphony: 5/20/15**

The Houston Symphony received a \$5 million commitment from Margaret Alkek Williams to support operations, a sustainability fund and an endowed chair for the organization's executive director and CEO. The gift also helped the symphony meet its sustainability fund goal for the 2015 fiscal year, capping four years of consecutive balanced budgets during a period of transformation.

### **Cincinnati Symphony: 5/8/15**

The Cincinnati Symphony Orchestra raised \$26 million for its endowment, the pinnacle of a strategy that began six years ago in backstage offices. The \$26 million in gifts from 26 local families, individuals and foundations will allow the orchestra to hire 14 new players over the next five years, which will increase the orchestra's players by 18 percent, restoring the ensemble to 90 full-time, tenured musicians.

### **Buffalo Philharmonic: 1/14/15**

The Buffalo Philharmonic Orchestra finished with a significant increase in ticket sales and performed to approximately 200,000 people while seeing its endowment fund surpass the \$32 million mark. The BPO's fiscal year ended on Aug. 31, 2014 with ticket sales during the 2013-2014 season topping \$3.367 million, a 6.2 percent increase from the \$3.17 million tickets sold the previous fiscal years.

### **Los Angeles Philharmonic: 12/10/14**

The Los Angeles Philharmonic received a \$20-million gift from technology entrepreneur and philanthropist David Bohnett. The L.A. Phil said that Bohnett's gift will be divided into two equal parts, with \$10 million to endow the newly named David C. Bohnett Presidential Chair and the other \$10 million to launch the David C. Bohnett Presidential Fund for Discovery and Innovation, which will help the orchestra explore ways of reaching new audiences.

# Orchestra Settlements

## Utah Ratifies 3-Year Agreement

- On May 19, 2015, the musicians of the Utah Symphony ratified a three-year agreement.
- It was agreed to use a federal mediator at the bargaining table, rather than attorneys, with discussions being amicable and collaborative in nature.
- Wages: 2015-16 base salary will be \$66,872 and increase to \$71,968 by the 2017-18 season.
- EMG: [NEW] \$19.23/week for a total of \$1,000 annually.
- Increases were achieved for pension, seniority pay, paternity leave, travel provisions, per diem, with additional reworking of language for auditions, working conditions, and other miscellaneous language.

## Phoenix Ratifies 1-Year Agreement

- On May 9, 2015, the musicians of the Phoenix Symphony ratified a one-year agreement, the fifth consecutive one-year agreement that, since the 2011-12 season, has yielded an aggregate 18.4% increase in base scale wages, including the 3.75% contained in this agreement.
- Length of season remains at 38 weeks.
- Wages: 2015-16 base salary will be \$41,449.64.
- Improvements in working conditions and substitute pay were also achieved.

## Cincinnati Ratifies 5-Year Agreement Four Months Early

- On May 6, 2015, the musicians of the Cincinnati Symphony Orchestra ratified a five-year agreement that is in effect until September 13, 2020.
- This agreement, negotiated and ratified four months ahead of expiration of the current agreement, underscores a legacy of cooperation between the Cincinnati Symphony Orchestra's musicians, Local 1 and its board and management.
- Length of season remains at 52 weeks.
- Wages w/ EMG: 2015-16 will be \$100,282 and increase to \$106,436.20 in the 2019-20 season.
- Upon ratification of this agreement, a one-time income supplement of \$10,000 will be paid to each tenure-track musician and librarians.
- Orchestra size: New language in the CBA requires 86 musicians through 2018, with increases to 90 tenure-track musicians by 2019-20.
- Additional language added for auditions and working conditions.

## Columbus Ratifies 3-Year Agreement

- On May 20, 2015, the musicians of the Columbus Symphony Orchestra ratified a three-year agreement that runs through August 31, 2018.
- Length of season remains at 26 weeks.
- Wages remain the same for 3 years at \$40,000.22.
- Additional payment to full-time members (annual payment for health and welfare since no employer health insurance is provided). Payments are issued from \$2500-\$7725, depending on years of service with the CSO.
- Miscellaneous update in language for musicians facing termination or reseating was achieved.

## Metropolitan Opera Ratifies 4-Year Agreement

- On September 9, 2014, the musicians of the Metropolitan Opera Orchestra ratified a four-year agreement that runs through July 31, 2018.
- Length of season remains at 52 weeks.
- Wages: Last season 2014-15 were \$137,580.30 and reduce to \$135,328.36 until the end of the 2017-18 season.
- Electronic Media Salary begins at \$13,323.20 and decreases to \$12,740.58 by the end of the agreement.
- Orchestra size: 90 required in CBA does not change.

## Minnesota Orchestra

- The musicians of the Minnesota Orchestra reached a new deal by extending their current agreement, with increases, through mid-2020.
- This new deal will begin when that contract expires in 2017, increasing weekly minimum salaries from \$1,967 in 2016-17 to \$2,127 by the end of the contract in mid 2020, an increase of 8.1 percent.
- The number of full-time musicians will increase to 88 in the final year of the contract, from a complement of 84 in 2016-17.

## San Francisco Ratifies 3+ Year Agreement

- On January 31, 2015 the musicians of the San Francisco Symphony ratified a three-year-ten-month agreement that runs through November 24, 2018.
- Negotiations resulted in an agreement with increases in salary and pension, as well as the likelihood that the Administration will self-insure the musicians' health insurance.
- Length of season remains at 52 weeks.
- Wages go from \$150,454 in 2014-15 to \$166,400 in the 2017-18 season.
- Orchestra size remains at 107 members.

## Jacksonville Ratifies 3-Year Agreement

- On November 21, 2014 the musicians of the Jacksonville Symphony ratified a three-year agreement that is retroactive to September 22, 2014 and continues through September 24, 2017.
- Length of season remains at 35 consecutive weeks.
- Wages began at \$36,578.15 for the 2014-15 season and increase to \$38,054.99 by the 2016-17 season.
- Orchestra size remains at 53 core-contract and 14 full-time musicians.
- Changes to health insurance were agreed to, with additional gains in the addition of a new HRA account for musicians provided by management.
- Other changes in auditions, working conditions and miscellaneous items.



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