

THE PRE-PROFESSIONAL TRAINING ORCHESTRA: A COMPREHENSIVE
MANUAL FOR CONDUCTORS

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Table of Contents

Table of Contents	iii
List of Figures	iv
List of Tables	v
Introduction	1
Chapter 1 : Historical Significance of Pre-Professional Training Orchestras	5
Chapter 2: Young Musicians Foundation Debut Orchestra.....	11
Chapter 3: National Repertory Orchestra	26
Chapter 4: New York Youth Symphony.....	43
Chapter 5: American Youth Symphony.....	54
Chapter 6: New World Symphony.....	62
Chapter 7: Symphony Nova.....	73
Chapter 8: Symphony in C.....	80
Chapter 9: Civic Orchestra of Chicago.....	89
Chapter 10: Conclusions.....	96
Appendix: Completed Questionnaires.....	115
Bibliography.....	141

List of Figures

Figure 4.1. New York Youth Symphony's inaugural concert program.....	45
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List of Tables

Table 2.1. Statement of Functional Expenses (2011-12 season).....	23
Table 3.1. Gender of Audience.....	31
Table 3.2. Age of Audience Members.....	32
Table 3.3. Income Levels of Audience.....	32
Table 3.4. Highest Education Level of Audience Members.....	33
Table 3.5. Relationship to Summit County.....	33
Table 3.6. NRO’s Revenues and Expenses (2010-12).....	37
Table 3.7. NRO’s Revenues and Expenses by source (2010-12).....	38
Table 3.8. 2013 Breakdown of Expenses.....	38
Table 3.9. Total Economic Impact.....	39
Table 4.1. 2012 Total Expenses and Revenue.....	52
Table 5.1. 2012-2013 Total Revenue and Expenses.....	59
Table 5.2. 2013-2014 Audience Demographics.....	60
Table 7.1. 2010-2012 Total Revenue and Expenses.....	78
Table 7.2. 2010-2012 Revenue Sources.....	78
Table 7.3. 2010-2012 Revenue and Expense Breakdown.....	79
Table 10.1. Demographics of Musicians.....	99
Table 10.2. Experience Level of Music Directors.....	100
Table 10.3. 2014-15 Musician Earnings.....	105
Table 10.4. Total Number of Concerts (2014-15 season).....	106
Table 10.5. Home Venues of Orchestras.....	107
Table 10.6. 2014-15 Trumpet Audition Excerpts for the American Youth Symphony.....	108

Table 10.7. 2014-15 Rehearsal Schedules.....109

Table 10.8. Additional Opportunities for Musicians.....111

Introduction

In March 2012 I was hired as Music Director of the Young Musicians Foundation Debut Orchestra of Los Angeles, the second oldest pre-professional training orchestra in the United States. Although regarded as one of the most successful pre-professional training orchestras in the country, the purpose and function of the training orchestra is often not very well known to the general public. Since winning the position, I am often astounded at how many people, musicians included, think of the pre-professional training orchestra as synonymous with a youth orchestra. Although both involve young people who are looking to advance their musical talents, the actual mission and purpose of each organization is remarkably different.

Since there is, to my knowledge, no contemporary manual available describing the evolution and current state of pre-professional training orchestras in the United States, I began an in-depth study by looking at eight pre-professional training orchestras in this country. It is my hope that through interviews with administrative and artistic staff as well as my own research of each orchestra's history and operations, the reader will be able to gain a better understanding of the training orchestra and use this manual as a source of reference. The manual will also serve to highlight the importance and distinctive purpose of the training orchestra in comparison to professional and youth orchestras. Furthermore, the manual will also discuss the logistics of running a training orchestra and attempt to answer why there are currently so few of these orchestras in existence. In that respect, the manual is not only for conductors but also for orchestral musicians who are interested in learning more about training orchestras and how to work with such organizations.

Definition of the pre-professional training orchestra

The pre-professional training orchestra can be thought of as a laboratory for musical education and expression, which through a wide range of performance and instructional activities seeks to develop its musicians with the full complement of skills and qualifications required to perform in a professional symphony orchestra. According to Howard Herring, the New World Symphony's Executive Director, "in the early days, I don't think people understood what an orchestral academy might be. Now it's acknowledged and understood as a terrific training ground to get musicians ready for the audition and for life in an orchestral community."¹

The pre-professional training orchestras in the United States are also being tailored to the twenty-first century musician of today. There is a range of skills increasingly demanded of orchestral players, including the ability to lead a team, to introduce concerts, to improvise in education workshops and to manage projects. The challenge facing conservatories is finding a method to reflect the increasing breadth required of today's musicians without compromising the delivery of basic instrumental skills.² Yet this is where the pre-professional training orchestra excels. According to Lawrence Isaacson, Music Director and Executive Director of Symphony Nova, "a professional training orchestra is not just about preparing musicians for the rigors of the weekly performance cycle of a typical ensemble setting but also helps to develop

¹ David Fleshler, "New World Order," *Symphony Magazine*, September 2008, 26.

² Simon Channing, "Training the Orchestral Musician," in *The Cambridge Companion to the Orchestra*, ed. Colin Lawson (Cambridge: Cambridge University Press, 2003), 192.

business and interpersonal skills that are required for the long-term success of musicians – topics not usually offered in conservatory programs.”³

Importance

With the scarcity of orchestral positions available for graduates in today’s job market, the pre-professional orchestra helps to bridge the gap between full-time education and entry into the profession. The majority of conservatory graduates will not have a full-time appointment with a professional symphony orchestra right out of school, which is most discouraging to young performers. Having pre-professional training orchestras available to young musicians gives them an opportunity to perform and continue their musical training in a new and unique environment, away from the rigors of academia. The training orchestra is not simply an extension of their conservatory or college experience but rather an environment that fosters the ability to gain the tools and skills to win an orchestral job as well as the ability to pursue other musical avenues. Pre-professional training orchestras are a departure from traditional musical training in many ways. According to Yo-Yo Ma, the Creative Chair for the Chicago Symphony’s Civic Orchestra:

The challenge is to identify society’s needs, just as orchestras were created before anyone realized they were needed. There's room in our world for more imaginative thinking, or a need for it, or for more humanistic thinking. If there's more need for that, then young people cannot only look at the jobs that actually exist but also think about where the jobs don't yet exist and find (them), whether it's a storefront near a public school that actually can offer music and literacy, a place that can serve a community that needs it ... a place where the inner life of a child or a family is addressed.⁴

³ *The Giving Common: Symphony Nova*, <https://www.givingcommon.org/profile/1107382/neponset-valley-philharmonic-orchestra-inc/> (accessed on August 20, 2014).

⁴ Mark Caro, “Yo-Yo Ma gives musical challenge to Chicago's Civic Orchestra,” *Chicago Tribune*, May 3, 2013, http://articles.chicagotribune.com/2013-05-03/entertainment/chi-yo-yo-ma-civic-orchestra-20130503_1_yo-yo-ma-civic-orchestra-young-musicians (accessed August 20, 2014).

In general professional orchestras today are seen more and more as a resource for the community at large, and, although performing concerts of the highest quality is still the main focus, the range of activities surrounding these concerts is widening, and they are increasing in number.⁵ Training for the orchestral musician resonates far beyond the conservatories. According to the late Howard Hanson, former Director of the Eastman School of Music from 1924-1964 and famed composer, “it is becoming increasingly obvious that if the arts are to develop successfully in this country the artist must become a vital part of the life of his community. The artist must not act as though he were alone on his own special planet. He must be able to talk with people, to present his ideas, to take his place in the mainstream of community life.”⁶ Thus, the role of orchestras is constantly changing, and training orchestras provide the need for a broad general musical education that will equip musicians for a variety of possible careers.

⁵ Channing, “Training the Orchestral Musician,” 188.

⁶ Howard Hanson, “The Education of the Orchestra Musician,” in *The American Symphony Orchestra*, ed. Henry Swoboda (New York: Basic Books Inc., 1967), 103.

Chapter 1: Historical Significance of Pre-Professional Training Orchestras

World War I had brought home to the United States full realization of its past dependence upon foreign countries for the skilled members of its musical forces. There were a great number of woodwind players from France, brass players from Germany, string players from Italy, Belgium, Austria, and Russia, and distinguished conductors from virtually every European country. They brought to this country the greatest European traditions of performance.⁷

In the early part of the twentieth century Americans were not wanted in American orchestras. According to the Belgian-American born conductor Leon Barzin (1900-1999) who was the founder and Music Director of the National Orchestral Association, “there were just three Americans in the New York Philharmonic at the time. Americans had at least two strikes against them when they went to audition for jobs. But if you phone the Phil at told them that you got off the boat from Vienna, there was always a chair available!”⁸ According to conductor and Barzin biographer Jacques Voois:

Late nineteenth century and early 20th century, foreign musicians were considered the norm, and this was nowhere more prevalent than in the symphony orchestra. The average citizen of the US simply felt that in the world of music they were inferior. This was a feeling that was prevalent in the US for decades, and in order to counter that feeling and develop musicians that could hold their own with the imported musicians coming from Europe, Barzin became a real American citizen...it became incumbent on him to make him decide what he can do to better the lot of the American instrumentalist.⁹

Civic Orchestra of Chicago and the National Orchestral Association

⁷ Ibid.

⁸ *Leon Barzin and the National Orchestral Association*,
<https://www.youtube.com/watch?v=VsFRqdcF374> (accessed July 20, 2014)

⁹ Ibid.

Two orchestras changed the landscape for training young American orchestral musicians: the Civic Orchestra of Chicago and the National Orchestral Association. In order to assure its supply of skilled musicians, the Chicago Symphony Orchestra organized an apprentice ensemble, the Civic Orchestra, for the training of young musicians. Frederick Stock, who was Music Director of the Chicago Symphony at the time, was the founder and conductor of this orchestra. The almost immediate effect upon the Chicago Symphony was to improve its own personnel by retiring more promptly the older members and replacing those less prepared with the best candidates from the ranks of the Civic Orchestra.¹⁰

Plans were completed by The Orchestral Association and Civic Music Association by the end of 1920 for the organization of the Civic Music Student Orchestra, with Frederick Stock as Music Director and Eric DeLamarter and George Dasch as Assistant Directors. When the announcement was made to the public, more than five hundred young men and women applied for membership in the new orchestra. After the auditions were completed, eighty six musicians were accepted. The first rehearsal was held on January 27, 1920, in Orchestra Hall with Mr. Stock conducting. The orchestra's opening concert took place on March 29 in Orchestral Hall. Herbert E. Hyde, Superintendent of the Civic Music Association, said in his Seventh Annual Report (1919-1920):

Never in this city has a concert created so much enthusiasm and excitement. At its conclusion the audience stood and cheered, and elaborate reviews appeared in the press. It is a safe statement to make that every person in the audience realized that this concert marked the beginning of music in this country 'by Americans and for Americans,' for every member of the Orchestra has received his training in this country and was awaiting only such an opportunity to acquire the necessary

¹⁰ John H. Mueller, *The American Symphony Orchestra* (Bloomington: Indiana University Press, 1951), 108-109.

routine in symphonic ensemble to place himself on a competitive basis with foreign trained players. There is a wealth of capable, finely equipped players in this city alone who are denied membership in our Orchestras just because of their lack of familiarity with orchestral repertoire and discipline, and one of the objects of the Civic Music Student Orchestra is to give them the opportunity of acquiring it. The vision, interest and enthusiasm of Mr. Stock are beyond all praise, for without his whole-hearted cooperation the idea would have been impossible of accomplishment.¹¹

At about the same time, a similar organization was founded in New York: the American Orchestral Association, whose title was later changed to the National Orchestral Association (NOA) in 1930. NOA was the first orchestra to help bridge the gap between the conservatory and professional worlds. Its mission was to give orchestral training and experience to musicians in orchestral routine, technique and repertoire in order that they might be equipped for positions with symphony orchestras.¹² Leon Barzin was the founder and Music Director of the NOA from 1930-58, and is responsible for training thousands of young musicians from the NOA to fill the ranks of the great American symphonic, ballet, and opera orchestras. Barzin introduced a number of initiatives for the musicians of the NOA, including a competition that allowed students to compete with professional musicians who had occupied all of the first chairs in the American Orchestral Society's training orchestra. Barzin trained generations of American musicians enabling them to compete with their European counterparts who had traditionally made up the vast majority of players in American symphony orchestras. According to a 1949 survey by the organization, former members were to be found on the rosters of thirty-seven leaving American orchestras, which constituted a majority of the

¹¹ Philo Adams Otis, *The Chicago Symphony Orchestra* (New York: Books for Libraries Press, 1972), 328.

¹² The National Orchestral Association, "20th Anniversary Concert Program," *The National Orchestral Association*, 1950, 3-4.

orchestras that were active in the United States. The survey also revealed that three hundred alumni were playing in American orchestras.¹³

Barzin improved conductor training during his years with the NOA. His goal was to promote a conducting technique that was visually compelling and communicative while producing professional-level orchestral ensemble and dynamic control. As a pedagogue, he continued teaching conducting well into his 90s. Barzin also stressed the importance of giving opportunities to young American conductors to improve their skills, particularly during the post-war years. According to Barzin in 1944 at a concert of the National Orchestral Association:

Most of the instrumental musicians now in service will not find it too difficult to return to normal pursuits. But what about the young conductor? When the conductor entered the armed forces, he left everything behind him. His threads of normal pursuit were broken. To the conductor, personal contact is the all-important thing. 'Out of sight, out of mind' applies particularly to the orchestral conductor.¹⁴

Barzin was the first person to address the American conductor problem by coming up with a plan that engaged a young American to serve as assistant conductor for every major American orchestra. Barzin was convinced that no amount of academic training in orchestral conducting could take the place of a practical, working apprenticeship with a professional orchestra. Opportunities for young American conductors became much more available than in the past thanks to Barzin.

The NOA established numerous groundbreaking initiatives and became a laboratory in music to conduct experiments that were beyond the possibilities of professional symphonic organizations including a conductor-training program where

¹³ John Briggs, "Mr. Barzin's Alumni Land On Their Feet," *New York Post*, 22 August 1948, 28.

¹⁴ Ronald F. Eyer, "A Post-War Plan for American Conductors," *Musical America*, 1944.

young conductors are given the opportunity to gain practical experience by conducting the orchestra at rehearsal; performances of American orchestral music designed to advance the careers of young American composers; opportunities for young artists to play a concerto with the orchestra at rehearsals; a “Concerto Series” showing the development of the piano, violin and cello literature; experiments in the field of opera to try and find some simplified form that would be suitable for the average stage in the average concert hall; and experiments in ballet and dance.¹⁵ Outreach was also a major component of the organization, as they were one of the first organizations to bring classical music outreach to the public schools in New York City. Barzin was one of the earliest pioneers in bringing small music ensembles to public schools, and in giving opportunities to women and minorities in symphony orchestras. In the 1990s, the NOA evolved into a multi-dimensional organization sponsoring a wide variety of performing organizations and educational programs. Active in contemporary music, the NOA established the “New Music Orchestral Project,” which helped to promote the careers of American composers by sponsoring world premiere performances at Carnegie Hall. Later in the decade, the NOA began a sponsorship of smaller organizations, and was instrumental in the creation of a new American string orchestra, the String Orchestra of New York City.¹⁶

Conclusion

Leon Barzin and Frederick Stock set the groundwork for pre-professional training orchestras with the National Orchestral Association and the Chicago Civic Orchestra. While the NOA is no longer a working orchestra, the Chicago Civic Orchestra is still around and has served as a model for other training orchestras in this country. There are

¹⁵ The National Orchestral Association, “20th Anniversary Concert Program.”

¹⁶ *History of the National Orchestral Association*,
http://www.nationalorchestral.org/history_of_the_national_orchestr.html (accessed August 20, 2014).

currently eight active pre-professional training orchestras in the United States: the Young Musicians Foundation Debut Orchestra, the National Repertory Orchestra, the New York Youth Symphony, the American Youth Symphony, the New World Symphony, Symphony in C, Symphony Nova, and the Civic Orchestra of the Chicago Symphony. In the next chapter, I will focus on specific aspects of each orchestra: its history, leadership, administrative staff and board members, musician eligibility, repertoire, rehearsal and concert formats, the audition process, fundraising, outreach, demographics of audiences, and alumni.

Chapter 2: Young Musicians Foundation Debut Orchestra

Founded in 1955 by Sylvia Kunin, the YMF Debut Orchestra is the second oldest pre-professional training orchestra in the United States. Based in Los Angeles, the Debut Orchestra is one of eight programs that the Young Musicians Foundation currently offers. Its current Mission Statement reads:

Since its founding in 1955, Young Musicians Foundation (YMF) has provided educational and community outreach programs to the Los Angeles community. Our mission is to promote the classical music tradition by nurturing the personal, academic and artistic development of youth ages 8 to 25. YMF's overarching objective is to provide opportunities for youth of all socio-economic and ethnic backgrounds to develop their abilities and passion for music. In recent years, YMF enhanced its programs to include outreach to children and families in underserved areas, such as Lennox, East Los Angeles and downtown Los Angeles.¹⁷

For the purposes of this document, I will focus strictly on the Debut Orchestra.

History

In December 1955, Sylvia Kunin set out to create a premier training ground for young musicians in Los Angeles. With the assistance of legendary musicians Gregor Piatigorsky and Elmer Bernstein, Young Musicians Foundation and its Debut Orchestra were born. The Foundation actually grew out of the enthusiastic public response to the television series, "Debut," which was seen and heard for 39 weeks during 1954.

According to Piatigorsky, "we want young musicians to come to us for advice and encouragement...our aim is to encourage and develop worthy young performers and composers and to present them to the public."¹⁸ Likewise, Kunin states "while we are setting no age limits, we want those young people who are on their way up, who show

¹⁷ *Young Musicians Foundation*, <http://youngmusiciansfoundation.weebly.com/mission--history.html> (accessed May 12, 2014).

¹⁸ Craig Lewis, "Creation of Youth Orchestra," *Citizen News*, 27 December 1955.

serious talent and have the time ahead of them to develop it. We plan to be frank with those who do not have it, to be truthful about their promise, and to help each according to his individual needs.”¹⁹ From its inception, the organization had five specific aims outlined in a *Los Angeles Times* article by Cordell Hicks:

- 1) to evaluate young musicians in terms of their own most pressing needs;
- 2) to present outstanding young artists and composers to the public;
- 3) to make available adequate instruments to those young musicians who need them and may profit most from their use;
- 4) *to maintain its own orchestra—one comparable to that used on “Debut”—as a training ground for talented young orchestral players;*
- 5) to make its efforts available to all Southern California communities and organization.²⁰

Thus, “the Foundation hopes to become a kind of coordinating medium; a ‘next-step’ for those of superlative talent who have, or are receiving, their musical training hereabouts.”²¹ At the time its slogan was: “Opportunity for Youth; Music for Everyone.”

The orchestra’s first concert was at the Wilshire Ebell Theater on January 21, 1956 under the direction of Robert La Marchina. At the time the orchestra consisted of fifty musicians with an average of twenty, the majority of whom were still in high school and college.

Leadership

The Debut Orchestra has a different conductor every three years through its one of a kind Music Director & Conductor-in-Residence Training Program, which gives a young conductor (no older than the age of twenty seven) the opportunity to lead the orchestra in approximately five concerts every season. The Music Director receives the BMI/Lionel Newman Conducting Scholarship and YMF Conducting Grant to help assist

¹⁹ Cordell Hicks, “Talented Youth Orchestra,” *Los Angeles Times*, 29 December 1955.

²⁰ Ibid.

²¹ Daniel Pratler, “New Orchestra in Town,” *Mirror News*, 2 January 1956.

with outside conducting opportunities such as Master Classes, music festivals, auditions and score purchases. The Music Director is also awarded a stipend of \$30,000 every season. This is one of the few programs available where the most talented young conductors in the world are paired with one of the premier training orchestras in the nation, and given the opportunity to plan, rehearse, and conduct a full orchestra season. Thus the conductor is also in training just like the musicians that he or she is directing.

The Music Director & Conductor reports to the YMF Executive Director and YMF Artistic Administrator and creates each season's programming in collaboration with the Artistic Administrator and Music Advisory Board. Other tasks include serving on the yearly orchestra audition panel, writing program notes, speaking to the audience, directing up to three 360° Music performances around Los Angeles County and representing YMF at numerous social and artistic events.

Administrative Staff & Board Members

There are six full-time staff positions including executive director, operations & social media manager, programs manager, orchestra manager & librarian, music mentors program manager, and artistic director of chamber music. There are four part-time positions including music director, financial advisor, grant writer, and pedagogy consultants.

There is both a Board of Directors and a Music Advisory Board. The Board of Directors consists of fifteen people including philanthropists, bankers, actresses, attorneys, and entrepreneurs, among others. The Music Advisory Board consists of thirty-eight musicians throughout Southern California including conductors, musicians (both orchestral and freelancers), and teachers or professors.

Eligibility

As a pre-professional training orchestra, the Debut Orchestra is primarily non-union, serving as a bridge, or transition between school and a career in music. The age range of the orchestra extends from fifteen through twenty-five years of age with the majority of musicians in college and graduate school. Those who pass the audition round are awarded multi-year contracts: two-year contracts for winds and percussion and three-year contracts for all strings. Musicians may re-audition when their contract expires as long as they are under the age of twenty-five. Those who are not selected as full-time members of the orchestra are either put on a substitute list or rejected. Those on the substitute list are often called in when full-time members are unavailable to perform.

As members of the Debut Orchestra, the musicians shall experience a working environment where “payment” is made for each rehearsal and concert (payments to be considered as a scholarship or “grain-in-aid”). For regular season concerts, musicians are paid fifty dollars per rehearsal and seventy dollars per concert performance. Principal strings, winds, brass, percussion, piano and harp receive an additional twenty dollars per concert performance while the concertmaster and timpanist receive an additional thirty-five dollars per concert. Returning members of the orchestra receive an additional ten dollars per concert for each additional season that he or she is a member (i.e. an additional ten dollars per concert during their second year, an additional twenty dollars per concert during their third year). For the orchestra’s annual Gala concert, musicians are given an honorarium of two hundred dollars.

Rehearsal/Concert Format

The Debut Orchestra performs approximately five concerts every season, including a Gala Benefit concert. In addition to these concerts, there is at least one educational outreach concert every season that is a part of YMF's "Music 360" series (see outreach section).

The orchestra performs throughout Los Angeles and neighboring cities in a variety of venues including recent performances in UCLA's Schoenberg Hall, the Broad Theater, the Wilshire Methodist Church, the Los Angeles County Museum of Art Bing Theater, and the Arcadia Performing Arts Center, among others. According to Executive Director Julia Gaskill, "this gives the orchestra the opportunity to bring high caliber music to communities that otherwise may not have easy access to a classical concert experience."²² For many years the Gala Benefit concert took place at the Beverly Hilton Hotel with Merv Griffin hosting each year. In the last five years, the Gala has taken place at more "traditional" concert hall venues such as the Broad Stage (2009), Dorothy Chandler Pavilion (2012, 2013) and UCLA's Royce Hall (2014) in order to accommodate a larger audience.

An aspect of the orchestra that sets them apart from other training orchestras is YMF's adherence to a professional rehearsal schedule. The rehearsal schedule consists of four rehearsals and a dress rehearsal all within the same week. Musicians are e-mailed practice parts at least two weeks in advance of the first rehearsal by the orchestra manager in order to prepare. The first rehearsal is often dedicated to sectionals with principal musicians from the Los Angeles Philharmonic leading both string and wind

²² E-mailed Administrative Questionnaire, sent on May 20, 2013 (see appendix for full transcript).

sectionals. Each rehearsal is three hours in length while the dress rehearsal is two hours on the day of the concert.

Audition Format

The audition process is highly competitive and quite rigorous with a limited number of openings every season. Auditions for musicians are performed behind a screen every season, which is the common format for professional orchestras. According to David Weiss, Chairman of the Music Advisory Board, “the orchestra’s policy dealing with auditions is for as much objectivity as possible.”²³ The audition panel varies according to each instrument, but the music director is present for all of them. In addition to the music director, the panel consists of professional musicians from the Los Angeles Philharmonic, Pasadena Symphony, Pacific Symphony, and other orchestras throughout Los Angeles.

Although the orchestra is based in Los Angeles, musicians throughout southern California audition for available openings. During the 2013-14 season there were musicians from a variety of schools including the University of Southern California, the Colburn School, UCLA, CSU Northridge, UC Long Beach, California Institute of the Arts, and high schools located in LA County, Orange County, and Santa Barbara County. According to Julia Gaskill, “musicians audition and are selected for our Debut Orchestra from schools, universities, and neighborhoods throughout the Los Angeles area. This sets our orchestra apart from school-based orchestras in the region and comes closer to a true professional experience.”²⁴

Repertoire

²³ E-mailed Administrative Questionnaire, sent on May 2, 2014 (see appendix for full transcript).

²⁴ E-mailed Administrative Questionnaire, sent on May 20, 2014 (see appendix for full transcript).

The orchestra performs a wide range of repertoire from the Baroque period through contemporary. The orchestra has shown a fondness for contemporary music considering that the orchestra has performed more than 43 world premieres since its founding by composers such as Aaron Copland, Igor Stravinsky, Ingolf Dahl, Michael Torke and Paul Chihara. In 2002, YMF created a partnership with BMI (Broadcast Music Inc.) to showcase premieres by BMI composers. The program became known as the BMI Composer-in-Residence, a two year-position for an established BMI film and television composer to build a relationship with the Debut Orchestra and the Los Angeles community in presenting new works and developing an appreciation of new music. The highly acclaimed film composer Michael Kamen served as the Debut Orchestra's first composer-in-residence. In addition to featuring works by more established BMI composers, the Debut Orchestra has also served as a catalyst for young up-and-coming composers thanks to a unique collaboration with the BMI Student Composer Awards, which was created in 1991. Up until 2009, the Debut Orchestra has performed one work by a previous Student Composer Award winner every year.

In addition, concertos are featured on at least two programs every season to showcase the prizewinners of the Debut National Concerto Competition. The competition is open to all orchestral musicians through the age of 25 with the top two prizes being guaranteed performances with the Debut Orchestra and honorariums ranging from \$500 to \$2000 to further their studies. In addition to the top two prizes, the Discovery Prize, which is awarded to musicians 15 and under, carries a cash prize and the opportunity to perform a movement of a concerto with the orchestra. Although the majority of concerti are performed with winners of the Debut National Competition,

many alumni have returned to perform with the orchestra. During the 2013-2014 season Glenn Dicterow and Misha Dichter performed on the orchestra's 59th Gala Concert at Royce Hall. Likewise, more than 180 renowned musicians have had their earliest solo experience as a winner of this prestigious competition, including Edward Auer, pianist; Shirley Verrett, soprano; Christopher Parkening, guitarist; Misha Dichter, pianist; Glenn Dicterow, New York Philharmonic Concertmaster; Nathaniel Rosen, cellist; Elizabeth Rowe, Boston Symphony Principal Flutist; and Leila Josefowicz, violin soloist.

At the time of writing this manual, I am in my third and final season as Music Director of the YMF Debut Orchestra. I program works that these young musicians are likely to encounter in their professional careers, and works that will train them in the best way possible. There is also the audience component, which plays a very crucial role in the selection of repertoire. Los Angeles audiences have always been very adventurous and cutting-edge in terms of the arts, which is a major reason why I have programmed various world premieres and twentieth-century music by composers like Arvo Part and Darius Milhaud during my first two seasons.

Demographics of Audience

The audience present at Debut Orchestra concerts has been wide and varied. According to Julia Gaskill, "the typical age range is six years old to 95. During the past three years, we have had a more focused approach to reaching out to families at our outreach schools where we offer our Site-based Teaching Artist Music Mentor Program (STAMMP). As a result, 50 percent of our audiences now are made up of young families."²⁵ Due to the orchestra's performances in different venues throughout Los

²⁵ Ibid.

Angeles, the orchestra has struggled to find a consistent audience, albeit board members and family members of the musicians. Likewise, there is an advantage to this approach in that audiences are always changing depending on the venue.

Outreach

The Debut Orchestra focuses on outreach through two different series that were recently created: “Music 360” created in 2009 and the “Sundays Live” Series at the Los Angeles County Museum of Art, which the orchestra joined in 2007. Created in 2009 by former Music Director Case Scaglione, “Music 360” introduces students to classical music and the orchestra in innovative and interactive ways. The goal of the program is to bring classical music into inner city schools and demonstrate how symphonic music is accessible to all ages. With lead funding from the Department of Cultural Affairs, the orchestra has performed interactive concerts primarily in the Los Angeles School District for students and families from diverse communities who have had limited access to classical music. The orchestra performs at least one concert every season on the “Music 360” series. These concerts are presented in an interactive and engaging fashion for the students in order to educate them about the music that they are listening to. Some of the most common formats have been visual projections and collaborations with dancers and actors. During the 2012-2013 season the orchestra performed a production of Stravinsky’s *The Soldier’s Tale* with local actors and dancers from the Lula Washington Dance Company. There were also handouts and a short PowerPoint presentation for the students in order to give them a sense of the work and what to listen for.

The orchestra also performs one concert at the Los Angeles County Museum of Art every season on a series called “Sundays Live,” which is broadcast on KUSC and

streamed as a podcast on the LACMA website. These one-hour concerts are presented free to the public at 6:00 p.m. in the evening each Sunday at the Bing Theater, and are consistently sold-out.

The Debut Orchestra has also performed a variety of concerts for different organizations throughout Los Angeles such as the Jonathan Club, the Loren L. Zachary Foundation, the Los Angeles Philharmonic, and the Harvard Club, among others. During the 2012-2013 season the orchestra performed at Our Lady of Angels Cathedral for the Virgin of Guadalupe Feast, a concert that was streamed and televised worldwide. The orchestra performed music by Latino composers with the goal of connecting more with the Latino community of Los Angeles. Likewise, the orchestra was invited to appear on the Los Angeles Philharmonic's "Shadow of Stalin" festival during the 2006-2007 season, which highlighted the late works of composer Dmitri Shostakovich. The orchestra performed Shostakovich's Symphony No. 10 at Walt Disney Concert Hall during the festival.

The orchestra has also performed with a variety of organizations in the entertainment industry, including video games and television. In September 2013 the orchestra performed a concert titled "Gamers Jam: Video Games Live" at the Ford Theatre, which consisted of music by leading composers from the video game industry. The orchestra collaborated with Jack Wall, the co-founder of *Video Games Live*, who was responsible for putting the concert together. Likewise, the television industry has had a close relationship with the Debut Orchestra. In 1992, the orchestra participated in the creation, establishment, and operation of Disney's Young Musicians Symphony Orchestra Summer Music Camp and Television Special. The Debut Orchestra

collaborated with The Disney Channel, Yamaha Music Corporation and Smith-Hemion Productions to create a tuition-free camp that combined four hours of orchestral and sectional rehearsals a day with visits by famous musicians such as Henry Mancini and John Williams. One of the highlights of this collaboration was a one-hour program on the Disney Channel that includes footage from the orchestra's finale concert as well as profiles of the children and the summer camp. According to Disney Channel President John Cooke, "we want kids to see that playing an instrument and developing an appreciation for classical music can enrich their lives."²⁶

The orchestra has also served as the resident orchestra for different instrumental competitions over the years, including the Gold Medal Series and Parkening International Guitar Competition. The Gold Medal Series is a competition that takes place every year at Pasadena's Ambassador Auditorium to showcase young performers and ensembles throughout southern California. The Debut Orchestra performed at the 1985 Gold Medal Series for the first time with conductors Lalo Schifrin and Lucas Richman sharing the podium.

The Parkening International Guitar Competition (named after YMF alum Christopher Parkening) started in 2006 and has become one of the most prestigious competitions in the world. The competition is held every three years on the campus of Pepperdine University in Malibu with the Debut Orchestra performing in the finals for each competitor.

Fundraising

²⁶ G. Bruce Smith, "A Fantasia Experience: 65 Gifted Children Chosen to Attend Camp as Members of the Disney Young Musicians Symphony Orchestra," *Los Angeles Times*, July 26, 1992, http://articles.latimes.com/1992-07-26/entertainment/ca-5131_1_disney-young-musicians-symphony-orchestra (accessed June 14, 2014).

The Debut Orchestra’s regular season concerts are free to the public with the exception of the Gala Benefit concert, which is the orchestra’s main source of funding. During the 2014 Gala, individual tickets sold for \$20, \$35 and \$50, while tickets and a post-concert dinner sold for \$400.

Besides the Gala Benefit concert and dinner, the majority of the Debut Orchestra’s funding comes from grants and foundations and donations from individuals. Two organizations that have contributed to the long-term financial success of the Debut Orchestra are Broadcast Music Inc. (BMI) and the National Endowment of the Arts (NEA). BMI has been a major supporter for YMF’s Music Director Training program, which contributes to the Music Director’s stipend every season. In 2014, NEA awarded the orchestra \$10,000 for their contribution to educational outreach. Individual donations of \$1000 or more are acknowledged as a Patron of YMF at the annual Gala and in all concert programs.

Below is a copy of Debut Orchestra’s “Statement of Functional Expenses” during the 2011-12 season to give you an idea of the expenses involved.

Salaries, payroll taxes and employee benefits	\$57,562
Accounting	\$14,760
Advertising	\$5,886
Musicians	\$135,820
Bank charges and merchant fees	\$166
Equipment rental	\$7,289
Repairs and maintenance	\$295
Catering and hospitality	\$402
Depreciation	\$2,591
Dues and subscriptions	\$160
Special events	-
Fundraising professionals	-
Honoraria	\$16,600
Insurance	\$3,082

Interest	-
Internet and website	\$173
Legal fees	\$660
Postage and shipping	\$1,913
Printing	\$3,156
Production costs	\$15,876
Professional fees – others	\$13,200
Public relations	\$902
Rent	\$10,906
Supplies	\$5,578
Telephone	\$1,197
Travel	\$11,467
Parking	\$881
Other	-
Scholarships	-
Taxes and licenses	\$8,582
Total Expenses	\$319,104
Donated services	\$2,400
TOTAL EXPENSES	\$321,504

Table 2.1: Statement of Functional Expenses (2011-12 season)²⁷

Touring

The Debut Orchestra has been a part of three international tours since its inception. During the summer of 1973, the orchestra was invited to the eight-week opening session of the Institute for Advanced Musical Studies in Switzerland, which was the orchestra's first European tour. All 55 members of the orchestra were granted substantial scholarships by the Institute, where they participated in all institute programs, including Master Classes, orchestral performances (both as a separate Debut Orchestra and as members of the Institute Orchestra), chamber concerts, and academic classes. The

²⁷ *Young Musicians Foundation*, <http://www.guidestar.org/organizations/95-2250007/young-musicians-foundation.aspx> (accessed May 3, 2014).

Debut Orchestra performed at the Institute Campus in the hamlet of Crans, and in the surrounding areas of Sion, Lausanne and Geneva as well as a short tour of Romania.²⁸

In 1988, the orchestra took a tour to Mexico City and Acapulco, sponsored by the Pan American Youth Symphony League and the Mexican government, and in December 2011, the orchestra set off on its first-ever tour of China to commemorate the forty-year anniversary of Nixon's historic trip. Fifty-nine musicians participated in the thirteen-day tour, which featured eight performances in six cities, including a sold-out opening concert at the Shanghai Concert Hall and a televised New Year's 2012 concert in Cheng-du. Other cities included Changsha, Chongqing, Leshan and Nanchang. The tour was underwritten by the ST Media in Shanghai, and coordinated by YMF Board Member Suli Xue.

Alumni

The Debut Orchestra has trained a large number of alumni who have established professional careers in music. According to David Weiss, "practically every top orchestra in the United States has a number of members who were in the Debut Orchestra at one time or another, or who were involved with another of YMF's programs."²⁹ In recent years especially, conductors and orchestra members have seen a high rate of success. Orchestra Manager Yurie Yoshida notes that many recent graduates of the orchestra have filled positions with the Eugene Symphony, Tucson Symphony, New World Symphony, and the Detroit Symphony, among others. Below is a list of some of the Debut Orchestra's most successful alumni.

- **Robert Chen:** Concertmaster, Chicago Symphony Orchestra

²⁸ Daniel Cariaga, "YMF Group to Study Music in Switzerland," *Los Angeles Times*, 16 June 1973, 7.

²⁹ E-mailed Administrative Questionnaire, sent on May 2, 2014 (see appendix for full transcript).

- **Myung-Whun Chung:** Music Director, Seoul Philharmonic and Orchestre Philharmonique de Radio France
- **Misha Dichter:** Piano solo artist; 1966 Silver Medal at International Tchaikovsky Competition
- **Glenn Dicterow:** Former Concertmaster, New York Philharmonic and Los Angeles Philharmonic
- **Lawrence Foster:** Music Director, Gulbekian Orchestra of Lisbon; former Music Director of Houston Symphony
- **Christopher Parkening:** Classical guitar solo artist
- **Andre Previn:** Former Music Director, Los Angeles Philharmonic and notable composer
- **Lucas Richman:** Music Director, Knoxville Symphony Orchestra and Bangor Symphony Orchestra
- **Michael Tilson-Thomas:** Music Director, San Francisco Symphony and New World Symphony
- **David Weiss:** Former Principal Oboe, Los Angeles Philharmonic

Chapter 3: National Repertory Orchestra

The National Repertory Orchestra is the premier summer training orchestra in the country. Based in Breckenridge, CO, the orchestra performs during the months of June through July for eight weeks every summer. Its current Mission Statement reads:

Our Mission is to *Change Lives Through Music!* The National Repertory Orchestra is a preeminent intensive fellowship that equips young musicians for orchestral music careers while providing the highest-level of musical experience for all stakeholders. We pride ourselves on *Changing Lives Through Music!* In keeping with our dedication to equal rights and opportunities for all people, the National Repertory Orchestra is committed to fostering an organizational culture where all people are treated fairly, valued for their differences and given equal opportunities to maximize their success.³⁰

History

Founded in 1960, the orchestra was originally known as the Blue Jeans Philharmonic Orchestra in Estes Park, CO. The orchestra was the creation of conductor Walter Charles after visiting Estes Park, where he thought the popular vacation spot would make an ideal location for a summer youth orchestra. In 1961 and 1962, the Rotary Club of Estes Park adopted the orchestra as a major project, seeing in it a service to youth and a benefit to the community. During those two years the orchestra became a nonprofit corporation, established a financial basis for growth, and began to attract players from the leading U.S. music schools. Thus the orchestra offered pre-professional musicians an opportunity to gain valuable orchestral experience. During this time many professional orchestras across the nation were drawing on the Blue Jeans for fresh talent.

The average age of the fifty-five-piece orchestra was twenty-two, with more than three hundred musicians auditioning for a spot. However, even as a member of the

³⁰ *National Repertory Orchestra*, <http://www.nromusic.com/about-the-nro/mission-vision/> (accessed June 6, 2014).

orchestra, musicians were responsible for paying their living expenses by working a job at a local business, and devoting their spare time to the orchestra. According to Charles, “to be a fine artist, a musician must have character, and working with your hands develops character. In the Blue Jeans we are trying to build complete men and women, not just musical technicians.”³¹ Thus the orchestra was more than just a training ground for musicianship and orchestral experience, but also prepared these young musicians for a life outside of music.

The orchestra moved to Evergreen, CO in 1966 and changed its name to the Colorado Philharmonic. In 1986, the orchestra relocated to Keystone Resort and changed its name to the National Repertory Orchestra in an effort to better recognize the national/international make-up of its musicians. In 1993, the Town of Breckenridge invited the orchestra to perform in the new Riverwalk Center, which is currently NRO’s summer residence.

Leadership

The National Repertory Orchestra has had two music directors since its inception: Walter Charles (1960-1978) and Carl Topilow (1978-present). There is also an Assistant Conductor who covers all concerts and conducts outreach and educational concerts. Over the past three years, Topilow has auditioned young conductors for the post at the Cleveland Institute of Music during the month of March. Previously the position was not publicized and was by invitation only. The orchestra also brings in four guest conductors every season to conduct a program. Past guest conductors include James Judd, Mei-Ann Chen, Jorge Mester, Andrew Litton, Rossen Milanov, and Michael Stern, among others.

³¹ Carl Dreher, “Beethoven and Blue Jeans,” *The Rotarian*, May 1964, 26.

Administrative Staff & Board Members

There are six full-time positions including music director, CEO, director of marketing & development, artistic & operations director, patron relations manager, and office manager. There are also 14 part-time or summer staff positions that also include seven internships. The part-time positions are assistant conductor, principal librarian, assistant librarian, production manager, stage manager, recording engineer, and orchestra manager. The seven internships are library intern, production operations & recording intern, personnel intern, artistic & education intern, development intern, marketing & PR intern, and video & PR intern. There are 13 members on the Board of Trustees.

Eligibility

All musicians must be 18 through 28 years of age and completed at least one year of college, university, or conservatory before the start of the season. Woodwinds, brass, and percussion are eligible to participate in the NRO for one summer season while string players may re-audition and are eligible to participate in two summer seasons.

Musicians receive a tuition free fellowship, which includes housing and a grocery stipend of \$425. Accommodations, which consist of shared ski resort style condos, are secured through individual housing companies in Breckenridge. Musicians also have the option of participating in work-study opportunities with either the library or production staff. These opportunities offer hands on experience in the production of a summer music festival with a stipend of \$250.

Audition Format

More than 800 young musicians from leading conservatories and music schools in the United States and Canada audition for the National Repertory Orchestra every year.

Approximately 90 musicians are chosen for the eight-week, intensive orchestral fellowship and summer residency. Auditions are held during the months of January and February every year across the country and are always done in person. The 2014 audition tour included the cities of Atlanta, Baltimore, New York, Bloomington, Boston, Chicago, Ann Arbor, Boulder, Cleveland, Dallas, Denver, Houston, Los Angeles, Phoenix, Pittsburgh, Rochester, San Francisco and Tallahassee. Auditions are overseen by Music Director Carl Topilow specifically in New York, Chicago and Cleveland, while alumni or prominent musicians who have some affiliation with the NRO listen to auditions in other cities, which are recorded and sent to Topilow with comments.

Each musician is expected to perform a solo of their choice, plus three specified excerpts and a concerto. Those who are accepted are full-time and there is no system of alternates or substitutes. In terms of orchestra seating, wind players rotate in order to give the musicians principal playing experience, while string seating is non-rotating.

Rehearsal/Concert Format

During the NRO's eight-week residency seventeen full orchestral concerts are performed, which is equivalent in many cases to a full season for an American professional orchestra. Typically there are two orchestral concerts per week with ____ rehearsals for each concert. According to Julie Chandler, Director of Development, "not only must these musicians play with a whole complement of new colleagues, but they must also perform a wide range of material with only a few rehearsals for each performance. At the end of the summer, they have developed strong skills under pressure and have brought their musicianship to new heights."³²

³² E-mailed Administrative Questionnaire, sent on May 4, 2014 (see appendix for full transcript).

The majority of the NRO's concerts take place at the Breckenridge Riverwalk Center, which is the orchestra's home. These concerts can be thought of as "subscription" or "classics" concerts. Although the full eighty-eight-piece orchestra is often featured on the majority of concerts, there are also chamber orchestra concerts that often feature musicians of the orchestra as soloists. The orchestra also performs at least two pops concerts every season with repertoire ranging from popular movie music, grand Americana to the annual Topilow Pops. The NRO's assistant conductor conducts one educational and family concert for young children every season as well. There are special events concerts every season, including the annual Gala concert at the Denver Performing Arts Center, "Dancing on the Peaks," and two Fourth of July concerts at the Riverwalk Center and Lake Dillon Amphitheater. The orchestra also performs a joint concert with the Breckenridge Music Festival Orchestra during the end of each season.

The rehearsal schedule for NRO changes slightly each week but typically consists of three working rehearsals plus a dress rehearsal for each concert cycle. The first rehearsal is sometimes devoted to sectional rehearsals depending on the repertoire and conductor. Rehearsals range in length from two to three hours depending on the conductor and the week of the season as well. Rehearsals take place at both the Riverwalk Center and Breckenridge Elementary School.

Repertoire

The NRO performs an entire orchestral season – seventeen full orchestral concerts – during its eight-week session. Not only does the orchestra perform standard repertory but the musicians are also asked to perform on Pops, Family, Outreach and Educational

concerts. Contemporary music is not stressed at the NRO, and is unusual to find it on concert programs.

Demographics of Audience

Chandler states that NRO's audiences have stayed consistent over the years. The following charts outline audience gender, age, income levels, education, and their relationship to Summit County for the 2013 summer season.³³

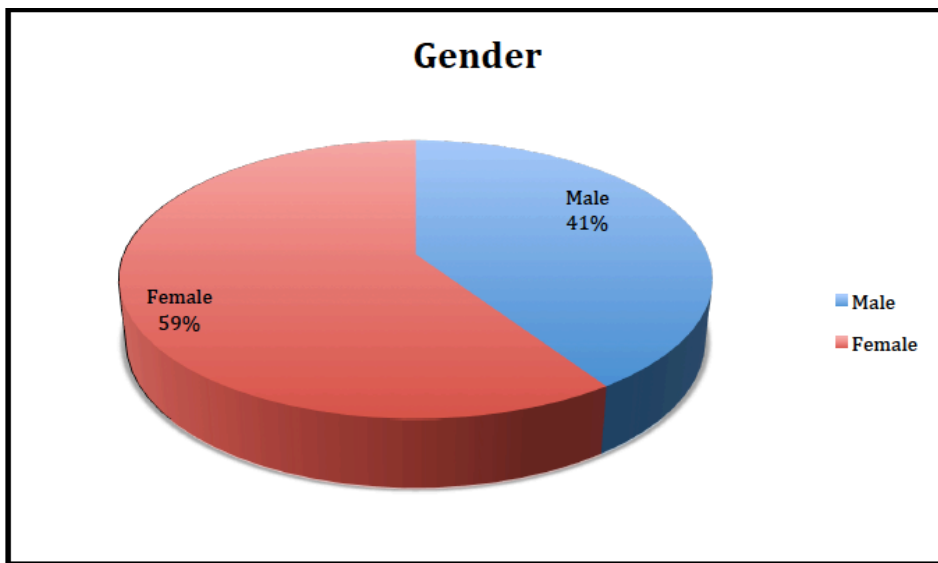


Table 3.1: Gender make-up: 59% of respondents were female; and 41% of respondents were male

³³ 2013 *Economic Impact Report*, <http://www.nromusic.com/NRO/wp-content/uploads/2013/01/2013-NRO-Economic-Study-web-version.pdf> (accessed June 6, 2014), 6-8.

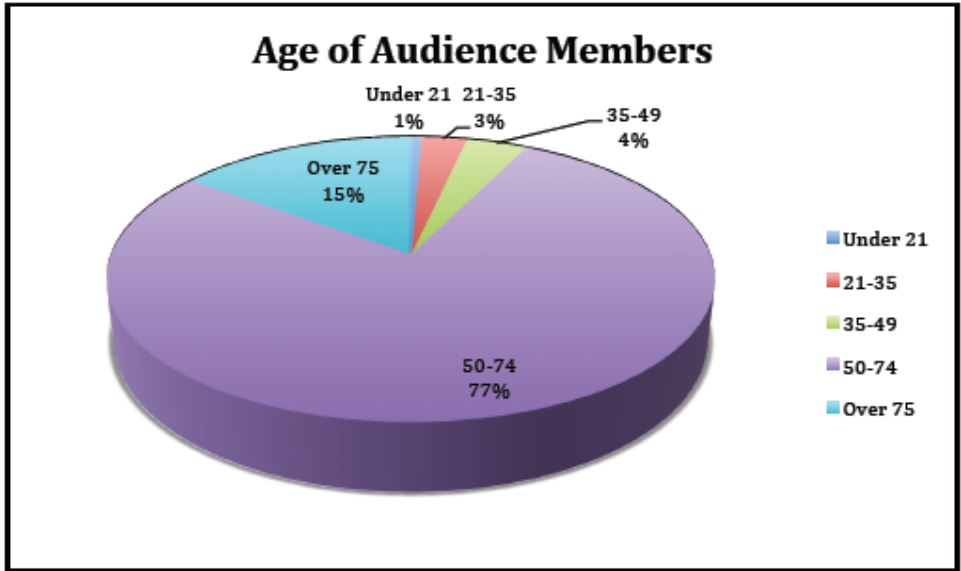


Table 3.2: The following age distribution was reported: under 21 (1%), 21-35 (3%), 35-49 (4%), 50-74 (77%), and over 75 (15%).

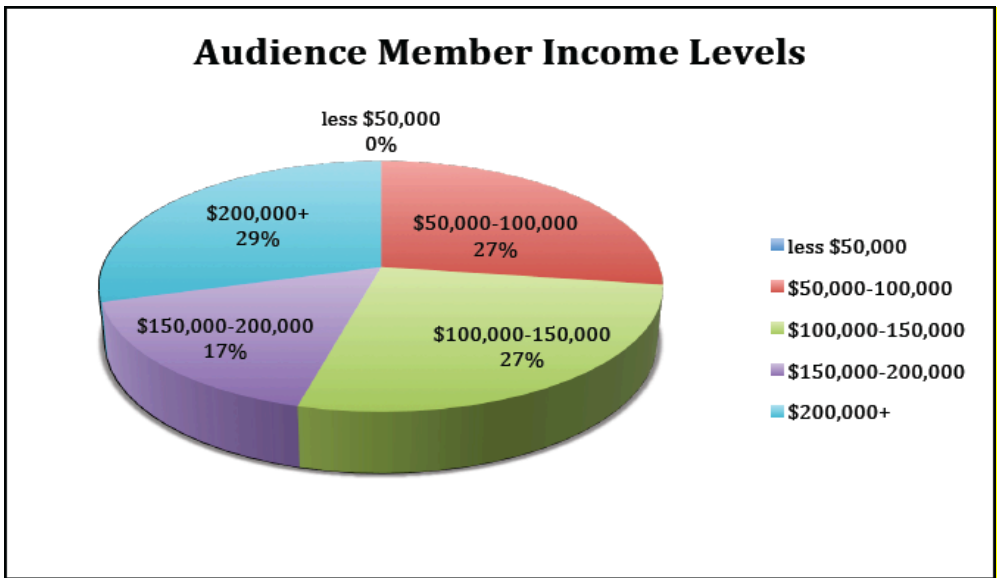


Table 3.3: Audience members were a part of the following reported income levels: less than \$50,000 (0%), \$50,000-\$100,000 (27%), \$100,000-\$150,000 (27%), \$150,000-\$200,000 (17%), and \$200,000+ (29%).

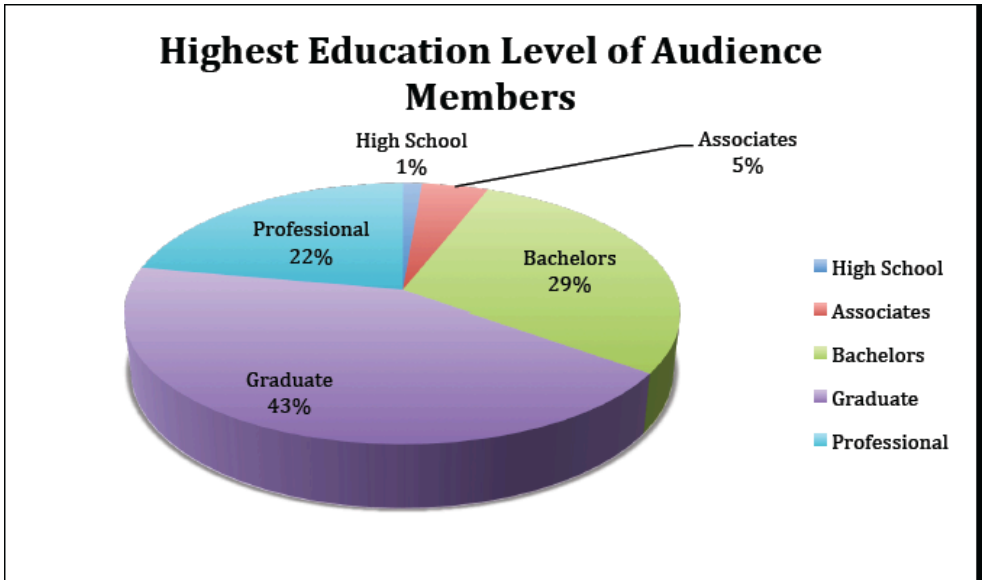


Table 3.4: Audience members reported completing the following highest education levels: High School (1%), Associates (5%), Bachelors (29%), Graduate (43%), and Professional (22%).

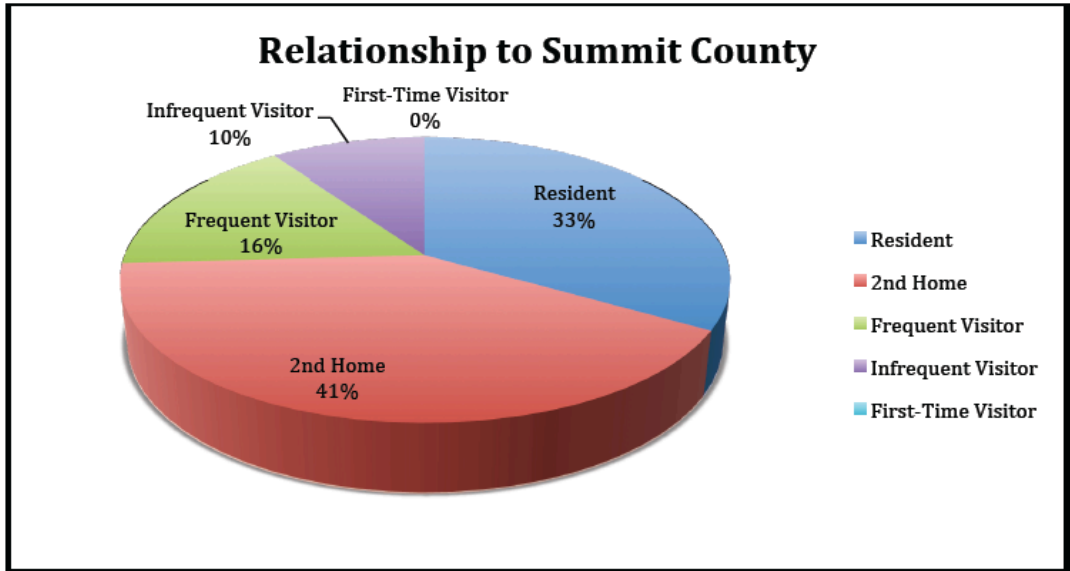


Table 3.5: 0% of respondents were first-time Summit County visitors. 10% were infrequent visitors. 16% were frequent visitors. 41% use Summit County as a second residence. 33% were permanent Summit County residents.

According to the charts, the gender of audience members is pretty much split with a slightly higher concentration of women than men. As for the age of audience members, the age demographic of fifty through seventy-four dominates the other age ranges. This

is quite different from that of the Debut Orchestra, which consists of much younger audiences for the most part.

Audience members with the highest income bracket of two hundred thousand dollars and more made up twenty-nine percent of the audience, which is the highest percentage. Furthermore, the majority of audience members have degrees from institutions of higher education with forty-three percent of the audience having graduate degrees and twenty-nine percent having a Bachelors degree. In terms of the audience members' relationship to Summit County, the majority are either residents (33 percent) or has a second home in Summit County (41 percent). There were 0 percent first-time visitors and only ten percent of the members were infrequent visitors.

Outreach

A major component of the orchestra's outreach is the Community Link program, which provides members of the local community to be actively involved in the organization. Through Community Link, NRO musicians and interns are matched with local families and offered weekly activities such as hiking, rafting trips, picnics, and sports events. Community members also volunteer during the summer music festival in administration, at concerts and fundraising events. According to Chandler, "the Community Link families are an essential part of what makes the NRO a unique experience. Though the NRO provides the musicians with housing, the host families help them feel more at home. A host family may provide something as small as the answer to those questions such as 'Where can I find a dentist?' or something as large as lending our visitors camping or fishing gear. Many musicians stay in contact with their Community Link families for years after spending a summer with the NRO.

National Repertory Orchestra musicians take part in the NRO's Education and Community Engagement Outreach Programs, which prepares the musicians for an active role in the communities they will be serving, and most importantly, provides free musical events for youth, the general community, and those who are underserved in Summit County. For symphony orchestras to survive and thrive, musicians need to be advocates for classical music in all aspects of life. The NRO provides such skills and experience through a summer education track. Career development classes such as mock auditions, contract negotiations, finance for musicians, and training in music therapy and early childhood interaction, address the often neglected extra-musical aspects of being a professional orchestra musician. Musicians also receive training in interpersonal skills for community engagement events, networking, and speaking with the media. The NRO believes the sustainability of the modern orchestra is dependent on the active participation of its musicians beyond their extraordinary musical abilities.

The NRO musicians also take part in community engagement events throughout the summer including performances at area preschools and hospice centers. There is also a chamber music series that allows the NRO to perform for numerous patrons at their own homes in the style of "salon" or "house-concerts". As of 2014, the NRO is expanding this series to include an ongoing winter concert series.

The NRO also has a very strong affiliation with the innovative field of music therapy. According to Chandler, "this past season the National Repertory Orchestra partnered with St. Anthony Summit Medical Center to raise awareness surrounding the healing impacts of music therapy. With training by renowned music therapist Dr. Deforia

Lane, NRO musicians conducted weekly music therapy sessions at the local hospital.”³⁴ Musicians engage patients through participation in music as a means to help alleviate physical and mental ailments. Musicians host music therapy session for both adults and children at St. Anthony Medical Center and Timberline Adult Day Services. Over the past few years, activities included circle games such as “Pass and Play Instruments” having musicians and patients play together as “an orchestra,” while also allowing the patients the chance to “conduct” the orchestra.

With regard to youth and education, musicians are expected to help introduce children, ages 5-12, to orchestral music through a variety of age-appropriate activities. Examples of activities include movement to music, sound-scapes, rhythmic recognition, composition and “petting zoos”—a popular, hands-on format that allows children to hold and play real musical instruments. NRO conducting alumnus and Musician as Teacher clinician, Robert Franz, instructs NRO musicians in the methodology used to connect with children. Franz works with NRO musicians to help them develop an appropriate teaching method that corresponds to actual curricula and enhances their musical education experiences. Each of these experiences serves to introduce and/or reinforce children’s interest in music, strengthening participation in school music programs across the country. According to Chandler, “early exposure to classical music engages children’s emotional, mental, and cognitive development. Thus, these events will improve the quality of life for Summit County children and their parents.”³⁵

Fundraising

³⁴ E-mailed Administrative Questionnaire, sent on May 4, 2014 (see appendix for full transcript).

³⁵ Ibid.

The NRO is a nonprofit organization that relies on individual donations, grants, business sponsorships, ticket sales and special events to offset a budget of approximately \$875,000. Individual ticket prices vary from twenty-five through forty dollars, and there are other ticket options such as season passes that start at three hundred dollars. For the 2014 season, projected revenues of \$921,200 and projected expenses of \$913,175 are expected. The organization has an endowment of \$1,335,180. Over the past three years, both revenue and expenses have increased steadily:

Fiscal Year	2010	2011	2012
Total Revenues	\$735,280.00	\$852,114.00	\$1,138,163.00
Total Expenses	\$624,979.00	\$650,723.00	\$713,493.00

Table 3.6: NRO's Revenues and Expenses (2010-12)

It is worth noting that total revenue has increased much faster than total expenses from 2010 through 2012, which Table 4.7 outlines:³⁶

Revenue by source			
Fiscal Year	2010	2011	2012
Foundations and Corporations			
Government	\$0.00	\$0.00	\$111,750
Individuals			\$617,251
Indirect Public Support			
Earned Revenue			\$268,612
Interest and Dividend Income			\$11,984
Membership Dues			
Special Events			\$186,800
Revenue In-Kind			\$38,663
Other			\$485
Expense by type			
Fiscal Year	2010	2011	2012
Programs			\$553,374

³⁶ *The National Repertory Orchestra*, <http://www.guidestar.org/organizations/84-0566793/national-repertory-orchestra-colorado-philharmonic.aspx> (accessed July 12, 2014).

Administration			\$200,807
Fundraising			\$84,158
Payments to Affiliates			
Total Revenue/Total Expenses	1.18	1.31	1.60
Program Expense/Total Expenses	0%	0%	78%
Fundraising Expense/Contributed Revenue	N/A	N/A	9%

Table 3.7: NRO’s Revenues and Expenses by source (2010-12)

According to Chandler, “the majority of our funding comes from fundraising events, generous individual donors and grants. Only twenty percent of our revenue comes from ticket sales.” To get an idea of the financial expenses required of an orchestra like the NRO, it costs approximately one thousand dollars for one musician during the eight-week residency. During the 2013 season, much of the NRO’s operating expenses are spent within Summit County with sixty-seven percent of all NRO expenses being local. The NRO spends \$533,326 in the local Summit County community on items such as musician’s lodging and food, season advertising, and operating expenses. The following figure shows the breakdown of local NRO expenses.³⁷

Expense	Cost
Housing Spending	\$87,500.00
Food Spending	\$44,176.00
Local Storage Spending	\$4,050.00
Advertising /Printing	\$46,500.00
Truck Rental	\$5,000.00
Full-time Salaries	\$346,100.00
Total Local NRO Spending	\$533,326.00

Table 3.8: 2013 Breakdown of Expenses

³⁷ 2013 Economic Impact Report, 5.

Based on the aggregate spending calculated above, the total estimated economic impact of the NRO in Summit County is calculated, which includes audience spending, musician and staff spending, and NRO expense spending.

Expense	Cost
Audience	\$2,055,494.85
Musicians/Staff	\$8,158.98
NRO Expenses	\$533,326.00

Total Festival Spending \$2,596,979.83

Table 3.9: 2013 Total economic impact

The NRO “Needs Statement,” outlines the funding for the 2014 season, which includes: paying musicians each one thousand dollars for the summer plus room and board; hiring guest conductors; renting music (repertoire such as Stravinsky’s “Petrouchka,” Mussorgsky’s “Pictures at an Exhibition,” Rachmaninoff’s “Symphonic Dances,” and Bernstein’s “West Side Story Symphonic Dances,” among others); having representatives travel each Fall to important audition sites with information about NRO’s upcoming auditions; having music professionals come to Cleveland to help the Music Director evaluate auditions; having monitors at all auditions; expanding the stage of the Riverwalk Center in Breckenridge for each orchestra concert; improving the acoustics at the Riverwalk Center; creating a very comprehensive alumni list; having additional video recording equipment for use at the auditions; publishing an annual report which can be sent to all donors, attendees, home and property owners, and alumni; and finally doing a national and international tour.³⁸

A major source of income for the NRO is individual donations. For the 2014 season, there are nine individual donor levels: Orchestra Contributor (\$250 to \$499),

³⁸ *National Repertory Orchestra*, <https://www.coloradogives.org/nromusic> (accessed on June 9, 2014).

Orchestra Sponsor (\$500 to \$999), Orchestra Century Club (\$1000 to \$1999), Orchestra Patron (\$2000 to \$2999), Musicians' Circle (\$3000 to \$4999), Concertmaster's Circle (\$5000 to \$9999), Maestro's Circle (\$10,000 to \$24,999) and Platinum Circle (\$25,000 and up). Many of these packages include benefits such as admission tickets to special events, recognition in the orchestra's season program book, admission to Master Classes, different NRO merchandise, and even a round of golf with Music Director Carl Topilow.

Sponsorships from corporations also play a substantial role in terms of funding for the NRO. Sponsorship opportunities include advertising in the NRO Orchestra Magazine and Program Book, which are distributed at concerts throughout the summer. For 2014, a quarter page ad is \$850, a half page is \$1400, and a full page is \$1800. Often times organizations will have NRO Ensembles perform at their business or special events, and NRO charges a set fee of \$1500 for these events.

At the beginning of the NRO's summer season, the orchestra presents its annual Gala concert held at the Seawell Grand Ballroom at the Denver Center for the Performing Arts. The Gala is the NRO's largest annual fundraiser, contributing more than 20 percent of the annual budget to NRO programs. In addition to a performance by the NRO, dinner and cocktails are also provided as well as both a silent and live auction. Over the past decade, the most popular auction item has been the opportunity to conduct the orchestra during one of their Riverwalk performances. For the 2014 Gala concert, single tickets are \$225 each. There are also three levels of sponsorship: Bronze Sponsor (\$3000 per table), Silver Sponsor (\$5000 per table), and Gold Sponsor (\$10,000 per table).

Another benefit event is the Shopping Extravaganza at the Outlets at Silverthorne, which is held every November. Tickets cost \$20 and include breakfast, lunch, wine

tasting, shopping discounts, and goodies bags with 50 percent of ticket proceeds benefitting the NRO.

Touring

Since its inception, the NRO has performed concerts outside of Breckenridge in nearby cities including Fort Collins, Denver, Golden, Evergreen, and Mount Vernon, among others. In 1985, the NRO performed at the Kennedy Center for the Arts in Washing DC for the 20th anniversary of the National Endowment of the Arts. Furthermore, the NRO was the only US orchestra to be invited to perform at the 1988 Seoul, South Korea Olympic Arts Festival. This Pacific Rim tour included concerts in Taiwan and Japan on behalf of the Colorado economic development efforts.

Alumni

There have been a number of alumni who have gone on to professional orchestral careers. According to Carl Topilow, “every orchestra in the country has NRO alumni. The Cleveland Orchestra has 22! Most orchestras have between five and ten, but the Colorado Symphony has I believe 17. Every place I go as guest conductor I always meet alumni.”³⁹ According to 2008 NRO alum bassoonist Miles Maner, who recently won a position with the Chicago Symphony Orchestra, “The NRO was crucial to my musical career. With so many talented students at the NRO, I was bound to meet future leaders of our art. Also, the fast-paced nature of the festival’s programming allowed me to get a sense a professional orchestra’s schedule. The amount of repertoire covered and the level

³⁹ E-mailed Conductor Questionnaire, sent on May 7, 2014 (see appendix for full transcript).

at which the orchestra performed made for a challenging and enriching experience for me.”⁴⁰

Here is a list of alumni who have gone on to have major careers in the field:

- **Joseph Alessi:** Principal Trombone, New York Philharmonic
- **Richard Kilmer:** Principal Oboe, St. Paul Chamber Orchestra
- **Yolanda Kondonassis:** Solo harpist
- **Elizabeth Pitcairn:** Violin solo artist; Executive Director, Luzerne Festival
- **Michael Sachs:** Principal Trumpet, Cleveland Orchestra

⁴⁰ E-mailed Administrative Questionnaire, sent on May 4, 2014 (see appendix for full transcript).

Chapter 4: New York Youth Symphony

Founded in 1963 as an orchestra to showcase the metropolitan area's most gifted musicians from the ages of twelve through twenty-two, its programs have grown to include chamber music, conducting, composition, and jazz. All programs are tuition-free for students with the largest program being the New York Youth Symphony. The NYYS is the only tuition-free orchestra for young musicians in the state of New York. Its current mission statement and core values state:

“To educate and inspire young musicians through exceptional ensemble training and performance opportunities.

- We value the excellence of our teaching and mentoring.
- We encourage personal development; creativity, self-discipline, and working well with others.
- No one is to be excluded on the basis of ability to pay.
- We aspire to a culture of fairness and mutual respect.
- We expect a strong commitment from all members of the NYYS community – musicians, teachers, staff, and Trustees.
- We value the special relationship between our musicians and their audiences.
- We strive to be an inclusive organization reflecting the diversity of, and actively reaching out to, the greater New York metropolitan community.
- We value performances in prominent venues.⁴¹

History

The flagship program of NYYS is the symphony orchestra, which was founded in 1963. The orchestra was founded by the conductor Simon Asen, who conceived a plan for a new kind of orchestra and audience in New York with the aim of bringing classical music to those who may not have the resources to experiencing it as well as increasing public awareness of orchestral music. He felt that there must be a way to bring good music to young people without charge, performed by an orchestra of their peers. This desire led to Asen eventually finding a group of music-minded and community-minded

⁴¹ *New York Youth Symphony*, <http://www.nyys.org/about> (accessed June 10, 2014).

men and women who agreed to work as a Board of Trustees to realize the goal of a youth symphony orchestra. Young people between the ages of twelve through twenty from every community of the city were invited to audition, and after careful screening an ensemble of eighty talented young musicians were selected for the New York Youth Symphony Orchestra.

At the time of its creation, the orchestra had a threefold aim: “presenting great music played by gifted young people in a series of free concerts; of affording all young people the opportunity to experience the best in music; and of securing public support, both financial and moral, to perpetuate this project.”⁴²

David Epstein served as the orchestra’s first Music Director. He conducted the orchestra’s inaugural concert at Carnegie Hall on December 1, 1963 in a program featuring Itzhak Perlman as soloist. The program consisted of Wagner’s Prelude to *Die Meistersinger*, Mendelssohn’s Symphony No. 4, Beethoven’s Violin Concerto and Britten’s “Four Sea Interludes” from *Peter Grimes*.

⁴² *Season 1*, <http://www.nyys.org/timeline/season-1> (accessed June 10, 2014)

Sunday Afternoon, December 1, 1963, at 2:30 o'clock

YOUTH SYMPHONY ORCHESTRA OF NEW YORK

FIRST PROGRAM

DAVID EPSTEIN CONDUCTOR
ITZHAK PERLMAN VIOLINIST

WAGNER PRELUDE TO "THE MASTERSINGERS OF NUREMBURG"

MENDELSSOHN SYMPHONY NO. 4 IN A MAJOR ("ITALIAN"), Op. 90
Allegro vivace
Andante con moto
Con moto moderato
Saltarello presto

INTERMISSION

BEETHOVEN VIOLIN CONCERTO IN D MAJOR, Op. 61
Allegro, ma non troppo
Larghetto
Rondo

Itzhak Perlman, violinist

BENJAMIN BRITTEN FOUR SEA INTERLUDES FROM THE OPERA "PETER
GRIMES," Op. 58a
Dawn
Sunday Morning
Moonlight
Storm

A gift from Alexander's Department Stores has made this Concert possible.
Simon Aron Management, 111 West 57th Street, New York, N.Y. 10019

CARNEGIE HALL PROGRAM

15

Figure 4.1: New York Youth Symphony's inaugural concert program⁴³

Leadership

There has been a tradition of bringing in young up-and-coming conductors to serve as Music Director of the orchestra ever since its inception. Since 1997, each conductor has served a five-year term (before that it was anywhere from three to five years) as Music Director of the orchestra with many of them going on to bigger positions after their tenure. The Music Director is responsible for programming the entire season, conducting three concerts each season, rehearsing the orchestra every Sunday, and leading the Robert L. Poster Apprentice Conducting Program. Students in the Apprentice Conducting Program study the art of conducting through rehearsal technique, stick

⁴³ Youth Symphony Orchestra of New York, "First Concert Program," *Carnegie Hall Program*, 1 December 1963, 13.

technique, score analysis, podium time, and observation, under the guidance of the orchestra's Music Director and Assistant Conductor.

The Music Director post is an auditioned position that takes place every five years. The audition is not publicized and is by invitation only, where up to eight candidates are invited for an audition in New York. The initial round calls for applications to submit a resume, a list of upcoming performances, DVD of conducting and letters of recommendation. The actual audition consists of conducting the orchestra for 20 minutes in repertoire that the orchestra is preparing for an upcoming concert as well as interviewing with a committee consisting of the NYYS Executive Director, Board President, donors, and parents.

Administrative Staff & Board Members

The artistic staff consists of four positions including music director, assistant conductor, orchestra manager, and librarian. There are four administrative staff positions including executive director, director of artistic operations, marketing and development associate, and administrative manager. There are currently 33 board members.

Eligibility

The one hundred ten-person orchestra consists of students between the ages of twelve through twenty-two. The majority of musicians are still in high school and college with a handful of graduate students from schools such as Juilliard, the Manhattan School of Music, Mannes College of Music, SUNY Purchase, and Rutgers University, among others. The majority of string players are still in high school and about half of the winds and brass are either undergraduates or graduate students. Musicians hail from all

over the New York metro area, including the five boroughs, Long Island, Connecticut, New Jersey, Massachusetts, Maryland and Pennsylvania.

Musicians who are accepted into the orchestra receive a tuition-free scholarship. In addition, fellowships are offered each season to principal string, wind, brass, and percussion players who also receive a stipend of \$300 for the season. Fellows have unique responsibilities within their section and make a commitment for performing new works by students of the Composition program at the annual Orchestration Reading Workshop and Composition Date Concert. Musicians are not paid to perform in the orchestra but limited work-study subsidies are available.

Audition Process

Auditions for the NYYS are held during the beginning of September every season at the DiMenna Center of Music in New York. Musicians are asked to perform two works of contrasting style of their choice as well as orchestral excerpts that are from the upcoming season's repertoire. There is also a sight-reading component to the audition. Both the Music Director and Assistant Conductor listen to each audition, which are approximately seven minutes in length.

Rehearsal/Concert Format

The orchestra season begins in September and runs through the end of May. The orchestra season begins with the "Kickoff Weekend Retreat," which is essentially an orientation for the musicians to get to know each other. The retreat also includes intensive rehearsals and sectionals to start out the season with musicians from the Metropolitan Opera and New York Philharmonic. The retreat also offers workshops that focus on the Alexander Technique and yoga.

Rehearsals take place every Sunday for four hours at the DiMenna Center for the Performing Arts. There are typically six to eight rehearsals per concert cycle including two additional sectional rehearsals that take place twice throughout the season.

Sectionals are divided into first violins, second violins, violas, cellos, basses, woodwinds, brass, and percussion with musicians from the New York Philharmonic, the Metropolitan Opera Orchestra, and prominent musicians in the metropolitan area helping out.

Musicians are allowed a maximum of two excused absences during each concert cycle, and musicians are required to attend both dress rehearsals and concerts throughout the season.

The orchestra performs three concerts every season. There are two performances per concert cycle with the first performance at the Kupferberg Center at Queens College followed by a performance at Carnegie Hall. These two performances are usually spaced one to two weeks between one another. Concerts take place on Sunday's with a two o'clock in the afternoon start time. In addition, every season the orchestra performs original compositions for students of the NYYS Composition Program at Symphony Space. There are three rehearsals, one and a half hours each, and a dress rehearsal devoted to the Composition Program concert.

Repertoire

One of the most unique aspects of the orchestra's repertoire is including a world premiere on every program. Through its First Music Commissioning program, the orchestra chooses three composers under the age of thirty to write pieces for the orchestra. First Music was initiated in 1984 by then-Music Director David Alan Miller and former Executive Director Barry Goldberg. The object was to "wake up" audiences,

the critics, and musicians to the music of emerging American composers. During the 2013-14 season the orchestra was one of 27 American orchestras to be honored with an ASCAP Award for Adventurous Programming. According to Symphony Magazine, “during the last two decades, no youth orchestra in the country has been more relentlessly committed to generating new music than the New York Youth Symphony.” The New York Times states, “the most impressive record for championing new music of any ensemble in the United States.” First Music has awarded commissions to one hundred two of America’s best young composers including Aaron Jay Kernis, David Lang, and Augusta Read Thomas, among others.

Furthermore, new music is always paired with a significant work from the orchestral canon. Over the past five years the orchestra has performed works such as Brahms Symphony No. 4, Mahler Symphony No. 5, Ravel’s *Daphnis and Chloe, Suite No. 2*, and Bartok’s *Concerto for Orchestra*, among others.

Every concert also features a guest solo artist, either a well-established soloist or an up-and-coming one. Alumni are also featured as guest artists quite often. During the 2013-14 season the orchestra held a Violin Concerto Competition, which was open to all violinists in the orchestra. The winner was granted a performance of the Barber Violin Concerto with the orchestra as well as a small honorarium.

Outreach

The NYYS is consistently engaged in the greater community through diverse partnerships, outreach concerts, benefit performances, and family involvement. The orchestra is engaged in a variety of partnerships with different organizations throughout New York, which the musicians collaborate with in various ways. Students from the

Lucy Moses School at The Kaufman Center perform side by side in chamber groups with members of the NYYS, and expanded learning and performance opportunities through the partnership. Likewise, the orchestra has a unique partnership with Third Street Music Settlement, which is the oldest community school of music in the country. The partnership involves the school's percussion instructors leading sectionals with members of the orchestra's percussion section as well as having percussionists from the orchestra work with their percussion students.

The orchestra has always made it a goal of spreading and making classical music accessible to the wider public, particularly youth, through its various outreach concerts. During the 1981-82 season the orchestra inaugurated a series of Community Concerts in Brooklyn, Queens, and the Bronx to provide additional free concert-going opportunities for New Yorkers. During the 2014-15 season the orchestra will expand upon that tradition by offering free community concerts at the United Palace in Washington Heights. Likewise, the Get-On music program was designed to expose youth to the world of classical music. Groups from under serviced schools are provided complimentary tickets for NYYS performances at Carnegie Hall, Queens College, and Symphony Space throughout the season.

Benefit concerts are also given throughout the season through the NYYS's Performances for Special Audiences, which are performed at various facilities in New York by chamber ensembles made-up of musicians from the orchestra and jazz program. During the 2013-14 season the orchestra performed at Elizabeth Seton Pediatric Center, Memorial Sloan Kettering Cancer Center, Mount Sinai Kravis Children's Hospital, and various senior citizen facilities.

The NYYS is one of the few training orchestras where the parents of musicians play such a large role in the success of the organization. The Parents Guild was established in order for parents to serve as ambassadors for the NYYS by inviting friends, family, and colleagues to performances.

Fundraising

The annual operating budget for the NYYS is around one million. According to the 2012 Form 990, the orchestra had expenses of \$568,976 and revenue of \$103,802 through grants and allocations. Here is a financial overview of the 2012 fiscal ending year of the *entire* organization:⁴⁴

Total Revenue	\$2,511,511	
Total Functional Expenses	(\$1,073,173)	
Net income	\$1,438,338	
Notable sources of revenue		Percent of total revenue
Contributions	\$2,236,519	89.1%
Program services	\$164,270	6.5%
Investment income	\$106,570	4.2%
Bond proceeds	\$0	
Royalties	\$0	
Rental property income	\$0	
Net fundraising	\$50,828	2.0%
Sales of assets	-\$46,676	
Net inventory sales	\$0	
Other revenue	\$0	
Notable expenses		Percent of total expenses
Executive compensation	\$134,168	12.5%
Professional fundraising fees	\$0	
Other salaries and wages	\$336,509	31.4%
Other		
Total Assets	\$5,640,791	

⁴⁴ *New York Youth Symphony*, <http://www.guidestar.org/organizations/13-6133041/new-york-youth-symphony.aspx> (accessed June 14, 2014).

Total Liabilities	(\$153,183)
Net Assets	\$5,487,608

Table 4.1: 2012 Total Expenses and Revenue

According to the chart above, the NYYS is financially thriving with a net income of \$1,438,338 during the 2012 fiscal year. The majority (89.1%) of the NYYS revenue is made from contributions from both individual and corporate donations. Although not part of the 2012 fiscal year, the NYYS received an NEA grant of \$15,000 during the 2013-14 season to support the orchestra’s goal of promoting new music through their First Music program. The NYYS was one of 895 organizations to receive an Art Works grant.

The NYYS has six levels of support: Supporter (\$50-\$99), Friend (\$100-\$249), Donor (\$250-\$499), Patron (\$500-\$999), Sponsor (\$1000-\$2499), and Benefactor (\$2500 and up). All donations over \$250 are listed in the program book.

The NYYS also has an annual gala benefit concert with either the orchestra or jazz ensemble performing. The NYYS’s 50th anniversary gala was held at The New York Athletic Club after the orchestra’s 2012 opening season concert, where a cocktail reception and dinner were held. The orchestra charges admission for regular season concerts with ticket prices at \$10 for adults and \$5 for students for the orchestra’s Queens College performances, and anywhere from \$20 through \$200 for their performance at Carnegie Hall.

Demographics of Audience

The demographics of the audience seem to vary, particularly over the past five seasons. According to Robbi Kearns, Director of Artistic Operations, “the age range has been dramatic over the past five seasons, ranging from 10 through 100. In order to bring

in younger audiences, the NYYS invites school groups to attend for free. However, as the concerts are on Sunday afternoons, it can be difficult.”⁴⁵

Alumni

- **Marin Alsop:** Music Director, Baltimore Symphony Orchestra
- **Miguel Harth-Bedoya:** Music Director, Fort Worth Symphony Orchestra
- **Myung-Whun Chung:** Music Director, Seoul Philharmonic & Orchestre de Philharmonique Radio France
- **Lawrence Dutton:** Viola, Emerson String Quartet
- **Michael Kamen:** Film composer
- **Gary Levinson:** Associate Concertmaster, Dallas Symphony Orchestra
- **David Alan Miller:** Music Director, Albany Symphony Orchestra
- **Shlomo Mintz:** Violin soloist
- **Gerard Schwarz:** Former Music Director, Seattle Symphony Orchestra
- **Leonard Slatkin:** Music Director, Detroit Symphony Orchestra
- **Joel Smirnoff:** President, Cleveland Institute of Music; Violin, Juilliard String Quartet
- **Ransom Wilson:** Flute soloist

⁴⁵ E-mailed Administrative Questionnaire, sent on May 28, 2014 (see appendix for full transcript).

Chapter 5: American Youth Symphony

Founded in 1964 in Los Angeles, the American Youth Symphony (AYS) provides free training to musicians ages fifteen through twenty-seven. Led by Music Director Alexander Treger, the orchestra provides paid fellowships to 100 or so musicians every season from more than thirty high schools and universities in Southern California. The mission of the AYS is to:

Inspire the future of a timeless art form by sharing exceptional, innovative concerts based on our landmark training of musicians ages 15-27. Led by Alexander Treger, Music Director, Henri Lazarof Chair, the orchestra provides paid fellowships to 100 musicians who represent extraordinary talent from all over the world. We present free concerts, creating an opportunity to experience the joy, beauty, and exuberance of remarkable orchestral performances.⁴⁶

History

In 1964, Mehli Mehta came to Los Angeles to teach at UCLA and become director of the orchestra department. Within two months of his arrival he found the AYS with the help of Mildreth Sheinkopf Samson. At the time the AYS was mostly made up of university students. Giving young musicians the chance to be exposed to the symphonic repertoire was one of the major reasons for its creation. According to Mehta, “it takes a lifetime to learn symphonic literature...When they leave the American Youth Symphony they will have performed all the symphonies of Beethoven, Brahms, Tchaikovsky, and Dvorak, plus the last six symphonies of Mozart, five of Mahler, two of Bruckner and all the Strauss tone poems. To be a musician, you must know these things.”⁴⁷

⁴⁶ *American Youth Symphony*, <http://aysymphony.org/about-ays/history-and-mission/> (accessed on May 29, 2014).

⁴⁷ *Ibid.*

Mehta conducted the orchestra's first thirty-three seasons through the age of ninety. Under his guidance the orchestra grew to an ensemble of more than one hundred musicians, with musicians ranging in age from eighteen to twenty-seven. The majority of students came from schools that did not have the resources to play the orchestral repertoire of the nineteenth and twentieth centuries requiring huge forces.

Leadership

Two music directors have led the AYS since its inception. The AYS's founding Music Director Mehli Mehta led the orchestra from 1964 through 1997 while current Music Director, Alexander Treger, was appointed Mehta's successor in 1998. Treger currently holds the title "Music Director, Henri Lazarof Chair" after the organization received a major gift in memory of the composer.

Administrative Staff/Board Members

There are seven full-time members including the executive director, music director, orchestra manager, development manager, community relations manager, development assistant, and graphic designer. Each summer the orchestra invites two interns for two weeks each, a marketing intern and a community engagement intern. The Board has sixteen members including a chairman, vice chairman, treasurer, secretary, and chairman emeritus. There is also a community outreach advisory committee that has six members.

Eligibility

The musicians age in range from fifteen through twenty-seven, while the majority of its members are college or graduate students majoring in performance as well as talented high school students who already have substantial musical training. During the

2013-14 season, the AYS orchestra was comprised of one hundred six students and graduate students from twenty-eight high schools and universities in Southern California.

Training with the AYS is tuition-free, and musicians receive paid fellowships for the season. Stipends are awarded on a per-concert basis, according to rank:

- High School: \$170
- College: \$230
- Assistant Principal: \$260
- Principal: \$290

The first year of membership in the AYS is considered probationary, which means there is a possibility that a musician would have to re-audition the following year. Members who are accepted into the orchestra are full-time members until they age out.

Audition Format

Auditions take place every year at UCLA during the end of August and beginning of September. There has been a steady increase of applicants over the past five years with over 280 applicants auditioning for the 2013-14 season. The audition repertoire consists of a solo piece plus four to six orchestral excerpts for each instrument. There are additional excerpts for the Concertmaster chair. Each audition typically takes about seven minutes and the audition is not done behind a screen. All auditions are unaccompanied.

The audition panel consists of the Music Director, Assistant Conductor, Executive Director and Orchestra Manager for each instrument. There are also principal players from the orchestra and alumni who sit in on the panel for each instrument. They not only assist in the decision process but also are taught how to lead auditions for their professional development.

Rehearsal/Concert Format

The AYS rehearses every Saturday morning for four hours at UCLA throughout the concert season. There are typically five to six rehearsals for each concert cycle, including sectionals.

There are six to seven concerts each season, including a film concert and gala concert. The orchestra's home venue is UCLA's Royce Hall with additional concerts taking place at the Los Angeles County Museum of Art and the Walt Disney Concert Hall depending on the season. The film concert highlights a specific film composer over the span of two or three seasons with the most recent being "The Elfman Project." This project highlights the music of composer Danny Elfman, where works of Elfman are performed live to film excerpts. The film music projects are curated by alumnus David Newman and consist of pre-concert discussions with panelists as well as a bistro style dinner. The AYS also performs a fundraising gala concert, which includes a post-concert dinner for both musicians and donors.

Repertoire

Repertoire includes music from the classical period through contemporary. The AYS typically performs one world premiere every season as well as music from the film industry on their Film Project Series. The season repertoire is chosen by the Music Director along with key Board members and the Executive Director. According to Executive Director Varina Bleil, "the season repertoire is meant to represent the three principals of the AYS: Passion, Excellence, Innovation."⁴⁸

Outreach

⁴⁸ E-mailed Administrative Questionnaire, sent on May 14, 2014 (see appendix for full transcript).

Since its creation, the AYS has been a huge part of the Los Angeles community and has participated in building new audiences. According to Bleil, “outreach is the most vital part of our organization. Creating and sustaining a dynamic and inspired community around our mission/orchestras is the number one priority of my (and my staff’s) every day.”⁴⁹ Outreach is divided into three groups for the AYS: outreach to recruit excellent musicians, outreach to current and potential new audience members, and outreach to supporters/contributors.

The AYS is committed to music education and has donated over 250 instruments to after-school programs including HOLA, The Los Angeles Music and Arts School in Boyle Heights, and SOL-LA on the West Side. The AYS consistently partners with middle schools, high schools and colleges by visiting and giving performances as well as inviting students to attend AYS performances. The AYS partners with a variety of schools and organizations including LA County High School for the Arts, Markham Middle School, Cal Arts, Marina Manor Retirement Community, Jewish Family Services, and the Korean Cultural Center, among others.

Fundraising

The AYS does not receive funding from ticket sales since all of their concerts are offered at no charge to the public. The majority of funding thus comes from individuals such as board members, major donors, and different memberships. Different foundations, followed by government agencies and corporations also play a major role in funding the AYS.

⁴⁹ Ibid.

During the 2012-13 season the orchestra's total revenue was \$640,703 and total expenses were \$653,837. The following chart shows total revenue and expenses:⁵⁰

Revenue	
Contributions	\$371,869
Program Services	\$21,000
Membership Dues	--
Special Events	\$214,265
Investment Income	\$33,569
Total Revenue	\$640,703
Expenses	
Program Services	\$501,758
Administrative Costs	\$121,514
Fundraising Costs	\$30,565
Payments To Affiliates	--
Total Expenses	\$653,837

Table 5.1: 2012-2013 total revenue and expenses

Demographics of Audience

During the 2013-14 season, audience members were asked to fill out an end-of-season survey, which calculated their ethnicity and age. Bleil suggests that the numbers are somewhat skewed as these represent people, a) who have e-mail and b) are inclined to do online surveys, which usually aligns more with a younger audience.⁵¹

⁵⁰ *American Youth Symphony*, <http://www.guidestar.org/organizations/95-2076046/american-youth-symphony.aspx> (accessed June 1, 2014).

⁵¹ E-mailed Administrative Questionnaire

ETHNICITY

Answer Choices –	Responses –
American Indian or Alaskan Native	0.00%
–	0
Asian or Pacific Islander	20.00%
–	18
Black or African American	0.00%
–	0
Hispanic or Latino	5.56%
–	5
White / Caucasian	71.11%
–	64
Prefer not to answer	7.78%
–	7
Total Respondents:	90

AGE

Answer Choices –	Responses –
17 or younger	1.11%
–	1
18-20	4.44%
–	4
21-29	16.67%
–	15
30-39	11.11%
–	10
40-49	10.00%
–	9
50-59	18.89%
–	17
60 or older	37.78%
–	34
Total Respondents:	90

Table 5.2: 2013-2014 audience demographics

Alumni

Alumni from the AYS populate major American orchestras and make up significant percentages of most of the major performing ensembles in Los Angeles.

Currently, thirteen AYS alumni perform with the LA Opera, seven with the Los Angeles Chamber Orchestra, and fourteen with the Los Angeles Philharmonic. Notable alumni include:

- **Raynor Carroll:** Principal Percussion, Los Angeles Philharmonic
- **Michelle Kim:** Assistant Concertmaster, New York Philharmonic
- **David Newman:** Film Composer
- **Cynthia Phelps:** Principal Viola, New York Philharmonic
- **Michael Sachs:** Principal Trumpet, Cleveland Orchestra
- **Sheryl Staples:** Associate Concertmaster, New York Philharmonic
- **John Walz:** Principal Cello, Los Angeles Opera
- **John Yeh:** Acting Principal Clarinet, Chicago Symphony Orchestra

Chapter 6: The New World Symphony

Founded in 1987 the New World Symphony, based in Miami, FL, provides fellowships to graduates of music programs the opportunity to enhance their musical education with the finest professional training. According to founder Lin Arison, “the NWS’s aim is to be experimental. This experiment in training and presenting music has been successful, and should be copied by everyone.”⁵² Its current mission statement states, “the Mission of the New World Symphony is to prepare highly-gifted graduates of distinguished music programs for leadership roles in orchestras and ensembles around the world.”⁵³

History

Music Director Michael Tilson Thomas established the New World Symphony in 1987 after working with young musicians at Aspen and Tanglewood and learning that many had no idea what they would do after school. With financial backing from Carnival Cruise mogul Ted Arison and his wife Lin Arison, the NWS was born. The orchestra’s first performance was at the Lincoln Theatre on February 4, 1988. The location of the Lincoln Theatre at the time was in a crime-ridden area of Miami. According to MTT, “it was a pretty dangerous place. Young women could not walk home from rehearsals by themselves.”⁵⁴

In 2010 the orchestra moved to the New World Center created by famed architect Frank Gehry. The New World Center features numerous spaces for performance and presentation including a seven hundred seat theater and a seven thousand square foot

⁵² Fleshler, “New World Order,” 25.

⁵³ *New World Symphony*, <http://www.nws.edu/MissionStatement.aspx> (accessed June 19, 2014).

⁵⁴ *Ibid.*, 28.

projection wall on which concerts, video art, and films are shown. Known as “Wallcast Concerts,” audiences watch NWS concerts in Soundscape, a two and a half-acre public park, designed by Dutch architectural firm West 8. Furthermore, each room in the center is equipped with distance learning via Internet2, a super-fast network that provides high-quality sound and video.

Eligibility

The NWS is open to all musicians who have a minimum of a Bachelor’s degree. There is no age limit, but musicians must have completed their degree requirements in order to perform in the NWS. The age range of the NWS fellows is generally between twenty and thirty with an average age of twenty-six. According to Orchestra Manager Edward Parsons, “Although a Bachelor’s degree is required for admission, a large number of fellows have also completed Master’s degrees and a few are in the process of finishing DMA programs.”⁵⁵

NWS Fellows are provided with a stipend of \$490 per week for the thirty-five week season. They also receive complimentary housing at the NWS apartment complex for the entire period of their fellowship, including out of season months. The fellowship is awarded annually for a period of up to three years, and in some cases a fourth year is awarded. Musicians have the option of leaving before they finish their three years as well. It is not uncommon for the musicians to win a job during their tenure with the NWS.

Leadership

⁵⁵ E-mailed Administrative Questionnaire, sent on May 22, 2014 (see appendix for full transcript).

Michael Tilson Thomas has been the Music Director of the NWS since its inception in 1987. Although MTT conducts the majority of concerts throughout the season, he also works with the Senior Vice President for Artistic Programs to determine repertoire, guest conductors, and guest artists for each season. There are typically four to six guest conductors every season. During the 2014-15 season guest conductors include Robert Spano, James Conlon, Teddy Abrams, and Stephane Deneve.

In addition to Music Director MTT, the NWS has a Conducting Fellow who is responsible for leading Family and Education concerts throughout the season. The Conducting Fellow is currently Joshua Gersen.

Administrative Staff/Board Members

There are seventy-four full-time staff members that work for the NWS. There are six branches to the NWS: executive, musician advancement, artistic programs, communications, development, and finance & facilities. There are four officers and thirty-six members on the Board of Trustees.

Audition Format

The initial step is a video recording and three answered essay questions. The repertoire for the video recording consists of a solo work and three orchestral excerpts of the applicant's choice. Based on the video audition a select number are invited to participate in a live audition. Typically roughly twelve hundred applications are received with six hundred through eight hundred invited to play a live audition. A national audition tour is held every year in February and March in major cities including New York, Los Angeles, San Francisco, Chicago, Cleveland, Houston, Boston, and Miami. The live audition repertoire for each instrument is a specified concerto plus a solo piece

of the applicant's choice as well as a list of excerpts that the applicant must prepare. However, timpani and percussion are asked to play only orchestral excerpts.

Following the tour an assessment of the auditionees is made based on performance at the audition (which is video recorded for later review) and the essay questions. The number of invitations into the program is made based on vacancies within the NWS pool of eighty-seven musicians, typically between twenty and thirty-five players through the sections of the orchestra. Those not invited to become fellows are named as finalists or semi-finalists. When substitute musicians are needed they are selected from those on the finalist or semi-finalist list. NWS provides substitutes with round-trip travel, accommodation, and a daily stipend.

The Conducting Fellow position is a three-year fellowship that consists of a video recorded audition, three essay questions, and three recommendation letters. Following assessment of the pre-screening materials, up to three or four candidates are invited to audition for MTT with the NWS. Applicants are asked to select three symphonic works, which they must be prepared to conduct.

In conjunction with its musician-training program, the NWS offers Fellowship programs for an audio engineer and an orchestra librarian. These programs offer aspiring engineers and librarians extensive hands-on experience in their chosen professions. Fellows work with MTT, NWS staff and noted professionals in these fields to develop their skills, and are invited to participate on a season-by-season basis for up to three years.

Rehearsal/Concert Schedule

The NWS presents a variety of concerts including Subscription, Family, Chamber, and Contemporary Music, among others. The NWS performs approximately sixty concerts per season, which can be comparable to a professional orchestra season. A typical concert cycle for a subscription concert will have five rehearsals, one dress rehearsal, and two performances. A single rehearsal lasts three hours while a double rehearsal day has rehearsals lasting two and a half hours each. Dress rehearsals are three hours. Each concert is preceded by eighteen hours of tutti rehearsal as well as additional sectional rehearsals. At the start of each season, members of the Cleveland Orchestra are invited to coach for a week, and on one occasion, members of the Vienna Philharmonic helped to prepare an all-Brahms program, conducted by Tilson-Thomas.⁵⁶ The vast majority of rehearsals take place in our performance hall unless it is being utilized for another use. In that case the NWS has a rehearsal space that can accommodate a moderately large orchestra. Sectionals are typically not held unless it makes sense to do so as a part of the coaching program.

For the majority of subscription concerts, the first concert is on a Saturday evening with a Sunday matinee at the New World Center. Likewise, there is a Friday evening concert series, which accounts for three of the concerts every season. These concerts have a second performance at the Arsht Center the following evening. The NWS has two one-hour Children Concerts each season on a Sunday that are conducted by the NWS Conducting Fellow at the New World Center. Smaller concert formats, such as this series, typically have two or three rehearsals, a dress rehearsal and two performances

⁵⁶ Channing, "Training the Orchestral Musician," 191.

that take place at 11:30AM and 2:30PM. Prior to the concert, the musicians of the orchestra demonstrate each instrument for the kids in the Instrumental Petting Zoo.

The NWS also presents a variety of concerts that aim to bring in young professionals and new audiences into the concert hall and introduce them to classical music. One of these formats is the very popular “Wallcast Concerts” that take place at Miami Beach SoundScape, and are projected on a seven thousand-foot projection wall. These concerts are free to the public, and typically feature the majority of subscription concerts throughout the season for those concertgoers who would rather watch the concert outdoors instead of in the concert hall. In addition, the NWS performs a series known as “Pulse,” which transforms the New World Center into a nightclub. NWS Fellows perform contemporary classical music for audiences, which often fuse classical music with electronica. Likewise, the NWS “Mini-Concerts” present thirty-minute concerts for two dollars and fifty cents with three concerts. During the concert musicians introduce each piece to give the audience a background into the music. Furthermore, the NWS “Journey Concerts” focus on a single composer through collaborations with other art forms including multimedia, visual artists, and actors. The aim is to showcase not only the music of a composer but his or her life as well. According to Executive Director Howard Herring, “With these performance formats, we’re planting seeds. We’re gathering people in who probably don’t know much about serious music making. There are more than four million people on Lincoln Road in a given year, and most of those people are not concertgoers. What we intend to do with those short performances is give them a little sample, a little burst of energy.”⁵⁷

⁵⁷ Fleshler, “New World Order,” 31.

In addition to orchestral concerts, the NWS Fellows perform up to five chamber music series concerts every season. There is also a “Concerto Showcase” every season that features NWS Fellows with the orchestra.

Repertoire

Repertoire as well as guest conductors and guest artists is chosen by Music Director Michael Tilson Thomas in conjunction with the Senior Vice President for Artistic Programs. As evidenced by the unique concert series that the NWS presents, the repertoire highlights the standard symphonic repertoire through contemporary music by such composers as Mason Bates and Adam Schoenberg. According to Parsons, “NWS strives to be a leader in new programming initiatives utilizing new performance formats and the inclusion of video elements.”⁵⁸ New programming formats includes the NWS’s “Wallcast Concerts,” Pulse series, and “Journey” concerts, which is both interactive and uses the latest technology to enhance the concert experience. A vital component of NWS is their focus on contemporary music, which includes three performances dedicated exclusively to contemporary repertoire for orchestra and ensembles of varying size. Conductors and composers who have led these concerts include John Adams, Thomas Ades, HK Gruber, and Oliver Knussen. Guest composers include Louis Andriessen, Henri Dutilleux, John Harbison, Jennifer Higdon, and Steve Reich, among others.

NWS annually presents a weeklong Baroque music project with diverse programs of orchestral, chamber, vocal and dance music. The program offers Fellows the opportunity for in-depth study of Baroque performance practice with renowned period-practice specialists including Ton Koopman and Nicholas McGegan. Chamber music is

⁵⁸ E-mailed Administrative Questionnaire.

also available to Fellows under the guidance of Michael Linville, Associate Dean and Director of Chamber Music Activities. These activities include the innovative “Musical Xchange” series, which serves as a vehicle for the development of public speaking and stage presence skills.

Outreach

The NWS has an extensive Community Engagement program that has musicians locally playing for groups ranging from kindergarten classrooms to nursing homes. One of NWS premier outreach programs for young audiences is the MusicLab, which brings Fellows directly into the classroom during a twenty-six week residency. The program currently serves students of four schools in the Miami-Dade public school system.

Fellows mentor students who wouldn't normally have access to private music lessons either in person or via Internet2. Throughout the season NWS Fellows also visit local schools, ranging from kindergarten through college, to present forty-five minute interactive and thematic musical presentations to students. The Fellows are also available to coach sectionals and assist in coaching music groups. Likewise, two Education Concerts are performed annually with one of these programs broadcast via webcast to all public schools in the country. There are also two Children Concerts offered twice per season for families with children ages five through eleven. Students are also offered the opportunity to see the inner workings of a symphony orchestra by attending open rehearsals. Prior to the rehearsal, visiting groups meet with members of the NWS to learn more about works to be rehearsed and participate in a Q&A session.

Outreach also extends to older audiences who may be new to classical music. The NWS Fellows recently created a series called “Impromptu,” a chamber music series

designed to reach new audiences in the informal, interactive setting of the ArtCenter/South Florida. The events are specifically designed to serve as a bridge between the traditions of visual and musical art. Furthermore, “Inside the Music” events provide intimate and interactive views into the world of classical music and symphony musicians. The NWS Fellows prepare and host a series of hour-long interactive performances that explore an array of topics, such as orchestral music history, lives of composers and classical music appreciation. Audience members are encouraged to participate by asking questions and taking part in post-performance discussions. All of these events are free to the public.

In addition to NWS’s local efforts, during the 2011-12 season the NWS inaugurated a unique collaboration with the Academia Filarmonica de Medellin (AFMED). Groups of Fellows travel to Medellin three to four times per year to provide hands-on musical instruction. Several times during the season, AFMED musicians travel to the New World Center for several days of additional coachings, lessons, chamber music sessions and performances with NWS Fellows. With the support of the Internet2 connectivity, supplemental work with the Medellin musicians continually occurs throughout the season in collaboration with the Universidad EAFIT.

A unique aspect of the NWS is its focus on various professional-development programs designed to prepare its musicians for non-musical matters. These include media relations, public speaking, orchestra management, and hearing protection, among others. In the fall of 2006, the orchestra brought in a public relations firm and television anchor to coach musicians on speaking to reporters. In terms of public speaking, the sessions focus on how to gauge presentations to the needs of an audience, such as second

graders, people with visual or hearing impairments, or college students. Orchestra members often participate in chamber concerts where they must first talk to the audience about the music. Fellows also serve on the Orchestra Committee, Community Engagement Committee, and Housing Committee, learning how to work together and with the orchestra's staff. They attend New World board meetings and learn how to talk to donors. Executives often visit from professional orchestras to address the musicians on day-to-day issues in orchestra management including fundraising and community engagement.

Fundraising

The bulk of funding for NWS comes from individual contributions and endowment. According to Guide Star, NWS's annual revenue and expenses during the 2011-12 season consisted of revenue of \$14,481,767 and expenses of \$18,865,405.

Touring

The NWS has performed around the world, appearing on tour in such prestigious venues as New York's Carnegie Hall and Avery Fischer Hall, San Francisco's Davies Symphony Hall, Buenos Aires' Teatro Colon, London's Barbican Centre, Amsterdam's Concertgebouw, Paris' Opera Comique, Bastille Opera and Cite de la Musique, Rome's Santa Cecilia and the Vienna Konzerthaus.

Demographics of Audience

The age range of the audience depends on the program offered. A Saturday night subscription concert will typically draw a more mature crowd, while Sunday matinées bring in an older audience. According to Parsons, "New performance formats such as the

Pulse club style concerts and ‘Mini-Concert’ series have audiences trending much younger with a large percentage of first time concertgoers.”⁵⁹

Alumni

In the 26 years since its inception, NWS has helped launch the careers of more than 900 alumni worldwide. In North America, alumni are members of such ensembles as the Boston Symphony, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony in Washington DC, and the San Francisco Symphony. Alumni have gone on to win prestigious positions overseas with symphonies and chamber orchestras in Germany, China, Hong Kong, France and Spain. In addition, many NWS musicians have chosen career paths in chamber music, music education, and arts management.

- **Daniel Carlson:** Section Violin, San Francisco Symphony
- **Glen Cherry:** Section Violin, Boston Symphony Orchestra
- **Kari Docter:** Section Cello, Metropolitan Opera Orchestra
- **Mark Inouye:** Principal Trumpet, San Francisco Symphony
- **Ellen Chen-Livingston:** Section Violin, Pittsburgh Symphony Orchestra
- **Thomas Siders:** Second Trumpet, Boston Symphony Orchestra
- **Denise Tryon:** Section Horn, Philadelphia Orchestra

⁵⁹ Ibid.

Chapter 7: Symphony Nova

Symphony Nova is Boston's first and only training orchestra. The mission of Symphony Nova reads,

To turn today's aspiring orchestral musicians into tomorrow's successful artists. The orchestra prides itself on three core values: competition, collaboration, and creation. Competition gives members a competitive advance in the job market by focusing their aspirations, utilizing their assets and navigating the current market. Collaboration helps musicians build strong relationships with other musicians and the supporters around them in an effort to expand their community. Creation encourages members to actively innovate and experiment with new ways of using their talents and skills.⁶⁰

Symphony Nova not only helps musicians hone their orchestra playing, but also teaches them the essentials of music business and prepares them to enter the field as performers, freelancers and entrepreneurs.

History

Founded in 2007 by Lawrence Isaacson as the Neponset Valley Philharmonic Orchestra (NVPO), the orchestra changed its name in 2012 to Symphony Nova. The name change was meant to reflect the orchestra's mission. According to Isaacson, Music Director and Executive Director, "we had always been working as a training orchestra, but we felt our old name was rather limiting. We decided to move into Boston and make it clear that our mission is a training orchestra."⁶¹

The orchestra's first concert was held on October 5, 2008 at Patriot Place in Foxboro, MA. The creation of the orchestra was due to the limited number of opportunities for graduates from music school in the Boston. According to Isaacson,

⁶⁰ *Symphony Nova*, <http://symphonynova.org/about.html> (accessed on July 6, 2014).

⁶¹ Abigail Wotton, "Orchestra changes more than its name," *Stoughton Journal*, August 29, 2012, <http://www.wickedlocal.com/stoughton/news/x1458019623/Orchestra-changes-more-than-its-name?img=4> (accessed on July 6, 2014).

Musicians have very few places to play that are better than their college experience. Many begin a slow slide downwards after college and often end up leaving the field by the time they're 30, if not before. The orchestra will give them a fighting chance at making a successful run at what is admittedly already a very difficult field to enter.⁶²

Furthermore, the Neponset Valley region had never had an orchestra in the area before, which was something Isaacson was determined to change.

The orchestra is the only training orchestra of its kind in the New England region. Currently, the orchestra performs concerts at Old South Church in Boston as well as in the Neponset Valley. The majority of musicians are graduates or graduate students from music schools in Boston and the surrounding areas.

Eligibility

Symphony Nova consists primarily of post-graduate aspiring professional musicians in the Boston metro area. The average age range is twenty-two through thirty-five and the number of musicians in the orchestra has increased from fifty from its inaugural season to that of sixty-five. Many of the musicians have completed undergraduate or master's programs at schools like the New England Conservatory, Boston Conservatory, and Boston University, among others. Musicians earn a stipend of \$2100 for the entire season, and fellowships are annually renewable.

Leadership

Lawrence Isaacson, who serves as both the Music Director and Executive Director, founded Symphony Nova in 2007. Michael Reichman currently serves as the orchestra's Assistant Conductor.

Audition Format

⁶² Paul Kandarian, "South Shore Orchestra changing vision, name," *The Boston Globe*, November 27, 2011, 1-4.

The orchestra holds auditions several times a year with Music Director Lawrence Isaacson listening to each one. Musicians are asked to perform a solo piece and a variety of orchestral excerpts. Musicians are expected to re-audition every season and additional musicians are auditioned throughout the year for substitute positions.

Starting in 2014-15, Symphony Nova will initiate The Nova Fellowship, a program that combines performance with seminars in teaching, development and entrepreneurialism. There are ten openings for the following instruments: two violins, viola, cello, bass, flute, oboe, clarinet, horn, and bassoon. Invitations to the live audition and interview in Boston consist of five applications questions and resume review.

Concert/Rehearsal Format

During the inaugural Nova Fellowship season (2014-15), there will be four concerts. Two of these concerts will be full symphony orchestra concerts, programmed by the Music Director while the other two will be educational outreach chamber concerts programmed by the Fellows. In previous years the orchestra performed four concerts throughout the season, and each concert was performed twice – once in Boston at the Old South Church and again in Wrentham, MA at King Philip Regional High School. In addition, the orchestra's chamber ensembles performed numerous educational workshops at area schools. Musicians create and present these programs often consisting of string quartet, brass quintet, woodwind quintet, or single instrument workshops. During the 2013-14 season, the orchestra performed two children's concerts out on George's Island for the first time ever.

The orchestra typically has four rehearsals per concert cycle, which are two and a half hours each, during the week leading up to the concert at the Old South Church. The orchestra does not do sectionals.

Repertoire

Standard repertoire is at the core of Symphony Nova's mission. According to Isaacson, "I try to serve the musicians first, but without offending the audience. So we do as much standard repertoire as seems necessary for the players to learn and the audience to enjoy, but also introduce music that is not in the classical music canon, so that our audience and musicians are expanding their listening and performing experience. I do at least one piece on each concert that will challenge the players and listeners."⁶³

Symphony Nova also features younger artists, either from the orchestra or from the Boston metro area, as guest artists throughout the season. A major benefit of featuring local talent is that the orchestra becomes a greater part of the community. According to Isaacson, "we are actually looking for the up and coming star, so we may have anyone from a twelve-year old violinist to a thirty-year old guest soloist. We are featuring people Boston has not seen before and whose careers are moving forward, and that is exciting."⁶⁴

Outreach

A major component of Symphony Nova's outreach is education. Musicians perform up to two educational outreach concerts in area schools as well as two children's concerts every season. The education concerts are forty-five minute presentations for third through sixth graders, which touch upon different musical elements such as rhythm

⁶³ E-mailed Conductor Questionnaire, sent on July 28, 2014 (see appendix for full transcript).

⁶⁴ Wotton, "Orchestra changes more than its name."

and harmony as well as learning the orchestral instruments. Furthermore, the Musician's Training program offers the musicians of Symphony Nova the opportunity to learn from different professional musicians in the Boston area. Professionals from the Boston Symphony regularly serve as clinician for different instruments throughout the season.

The newly created Nova Fellowship will give ten musicians in the orchestra the opportunity for a focused yet comprehensive experience, which combines both performance and non-related performance issues. Fellows participate in professional development workshops from industry leaders such as entrepreneurialism, donor relations, tax preparation and string specific issues in the orchestra, among others. Fellows are also expected to teach as part of a residency in various Boston schools. Last season, Symphony Nova collaborated with the New England Conservatory for additional educational offerings. These included launching a successful arts start-up, performance anxiety, public speaking, mock auditions and an orchestral reading session. According to Isaacson, "our goal isn't necessarily to have all of our musicians attain a full-time orchestral career. We want to help them figure out how they want their career to look and then give them the skills to attain that. For some, it is a full-time orchestra job, but for others it might be a chamber music career or a mixture of gigs as a freelancer."⁶⁵

⁶⁵ E-mailed Conductor Questionnaire.

Fundraising/Financials

Fiscal Year	2012	2011	2010
Total Revenue	\$88,507	\$128,061	\$108,280
Total Expenses	\$47,670	\$147,963	\$111,242

Table 7.1: 2010-2012 Total Revenue and Expenses⁶⁶

Fiscal Year	2012	2011	2010
Foundation and Corporation Contributions	--	--	--
Government Contributions	\$0	\$0	\$0
Federal	--	--	--
State	--	--	--
Local	--	--	--
Unspecified	--	--	--
Individual Contributions	\$24,497	\$89,006	\$58,521
Indirect Public Support	--	--	--
Earned Revenue	\$1,010	\$30,554	\$23,502
Investment Income, Net of Losses	--	--	--
Membership Dues	--	--	--
Special Events	--	--	--
Revenue In-Kind	--	\$8,501	\$26,257
Other	--	--	--

Table 7.2: 2010-2012 Revenue Sources⁶⁷

⁶⁶ *Symphony Nova*, givingcommon.guidestar.org/FullPDF.aspx?OrgId=1107382 (accessed July 5, 2014).

⁶⁷ *Ibid.*

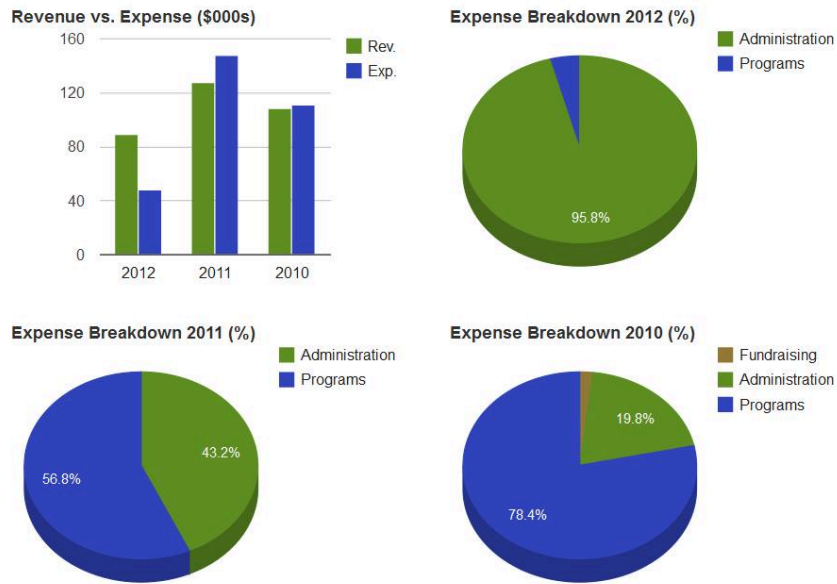


Table 7.3: 2010-2012 Revenue and Expense Breakdown⁶⁸

Alumni

- **Aram Demirjian:** Associate Conductor, Kansas City Symphony
- **Tom Haggerty:** Principal Tuba, China National Center for the Performing Arts Orchestra
- **Ross Holcombe:** Principal Trombone, Spokane Symphony
- **Andrew Mee:** Fourth Horn, Vancouver Symphony Orchestra
- **Brian Sherwood:** Associate Principal Viola, Omaha Symphony
- **Aram Demirjian:** Associate Conductor, Kansas City Symphony

⁶⁸ Ibid.

Chapter 8: Symphony in C

Symphony in C, formerly known as the Haddonfield Symphony, is based in Camden, New Jersey. Founded in 1952, the orchestra currently performs at the Gordon Theater on the Rutgers-Camden University Campus. This also led to the orchestra's name change from The Haddonfield Symphony to Symphony in C – the 'C' in its name representing its continued mission and new home: City, Culture, Community and Camden. Its current mission states:

The mission of Symphony in C is to maintain and support a symphony orchestra that provides training for tomorrow's well-rounded orchestral musicians, music directors, soloists, and audiences by presenting excellent artistic and educational programs which contribute to enriching the cultural life of our community, our nation, and the world.⁶⁹

History

The Haddonfield Symphony began in 1952 as a community orchestra allowing amateur musicians to pursue their love of music by performing for the Haddonfield and southern New Jersey community. The orchestra made its debut performance in January 1954 under Music Director Guido Terranova. At the time, it was staffed by unpaid volunteers who did everything from stuffing mail outs into envelopes, helping the members of the audience to find their seats and organizing fundraising. Following the debut performance, Music Director Donald H. Razey led the orchestra from 1954 to 1958. In 1959, Arthur Cohn was named Music Director, a post he held until 1992 when he became Music Director Emeritus. During Maestro Cohn's tenure the orchestra drew national recognition from ASCAP for its adventuresome programming and promotion of American music and composers.

⁶⁹ *Symphony in C*, <http://www.symphonyinc.org/about> (accessed on July 7, 2014).

During the 1987-88 season, a drastic change in mission took place when the orchestra began providing training and performance opportunities to young professional musicians with the establishment of its Professional Development Internship program. The shift from an amateur to a semiprofessional ensemble caused dispute about the symphony's mission: in May 1991, the majority of amateur volunteers refused to put on a scheduled show, quit the Haddonfield Symphony and formed the Philharmonic of Southern New Jersey. Instead of recruiting new volunteers, the orchestra altered its mission and evolved into what it is today—a professional-caliber orchestra accountable for training some of the country's top music directors and musicians. The program has grown to encompass all seventy-eight positions within the orchestra. Musicians are selected from prestigious universities and conservatories throughout the Mid-Atlantic region including The Curtis Institute of Music, Temple University, The Juilliard School, Manhattan School of Music, Princeton University, Rowan University, The Peabody Conservatory of Johns Hopkins University, and Rutgers University.

During the 1991-92 season, the orchestra's Assistant Conductor position was incorporated into the Internship program, which became one of the first in the United States to identify rising stars in the conducting field. The first holder of this position, Alan Gilbert, was named Music Director of the orchestra in 1992, and led the orchestra on a path of artistic and educational growth through the 1996-97 season. During his tenure, the Symphony appointed their first Composer-In-Residence, Daniel Dorff; continued its commitment to new American music by initiating its Young Composers' Competition; and opened the South Jersey Performing Arts Center at the E-Centre in Camden.

From 1997 to 2000, Daniel Hedge served as Music Director and led the orchestra through a period of significant educational growth with the expansion of the “Music Matters!” educational programs and the development of career education seminars as part of the Professional Development Internship program. He continued the tradition of featuring American composers on most of the orchestra’s programs.

Current Music Director Rossen Milanov who had previously served as Intern Assistant Conductor under Alan Gilbert was appointed in 2000. Mr. Milanov has led the orchestra in performances throughout southern New Jersey and in their debut at The Kimmel Center for the Performing Arts in Philadelphia, Pennsylvania that led to broadcasts on WRTI’s Sunday Afternoon Concert Series, WHYY’s Sunday Showcase, and WQXR’s McGraw-Hill Young Artists Showcase. In 2004, the American Symphony Orchestra League, in recognition of its educational outreach programs serving people with special needs, awarded the national MetLife Award for Community Engagement to the orchestra. The 2006-07 season began a new era for the orchestra with the move of its entire concert series to the Gordon Theater at Rutgers – Camden Center for the Arts in Camden, New Jersey. Up until that point, the orchestra did not have a performance venue of its own, and traveled the region performing at high school auditoriums and other venues that were available. The move to the Gordon Theater generated a strong new awareness for the orchestra throughout the region, and has had the most significant artistic and organizational impact on the orchestra since its transformation from a community orchestra to a professional training orchestra in the early 1990s.

In the fall of 2007, The Haddonfield Symphony became Symphony in C to signal its complete transformation from a community orchestra to the only professional training

orchestra in the Mid-Atlantic states that provides musical performance training and career development services for musicians pursuing a career as an orchestral musician. The new name lacks a geographic region due to the make-up of its musicians who come from schools such as The Juilliard School, Curtis Institute, Princeton University, and elsewhere. According to Music Director Rossen Milanov, “this started a few years ago when we realized the symphony isn’t connected to one town. The new name is a nod to Stravinsky’s *Symphony in C*, but it could also mean Camden, so the geographic connection is more vague.”⁷⁰ Symphony in C has been designated a Major Arts Institution by the New Jersey State Council on the Arts and strives to continue making artistic, educational, and economic impact on a regional, national and global scale.

Eligibility

Symphony in C consists of approximately seventy-five musicians every season. Although there is no age requirement, eligible musicians are those who are currently pursuing a degree at a college, university, or conservatory and recent graduates. The orchestra is currently made up of students or recent graduates from The Juilliard School, Curtis Institute, Manhattan School of Music, Temple University, Princeton University, Rutgers University, Peabody Conservatory, and Rowan University, among others.

The base scale pay for musicians is currently eighty-five dollars for rehearsal; fifty-one dollars for dress rehearsals and one hundred sixteen dollars per concert service. Musicians sign a four-year contract if accepted into the orchestra, and are eligible to re-sign another four years if they wish to re-audition.

Leadership

⁷⁰ David Patrick Stearns, “Abandoning Haddonfield to become Symphony in C,” *The Inquirer*, September 5, 2007, [Abandoning%20Haddonfield%20to%20become%20Symphony%20in%20C%20-%20Philly.com](#) (accessed on July 9, 2014).

The orchestra has had five official music directors since its founding in 1952: Donald H. Razey (1954-58), Arthur Cohn (1959-92), Alan Gilbert (1992-97), Daniel Hedge (1997-2000), and Rosen Milanov (2000-present). The orchestra also employs an Assistant Conductor who is currently Petko Dimitrov.

Administrative Staff/Board Members

Symphony in C has eight full-time positions including an administrative staff that consists of an executive director, music advisor, director of artistic operations, director of education & community engagement, and director of development. The artistic staff includes the music director, assistant conductor, and composer-in-residence. There are currently thirteen members on the Board of Directors and twenty-six Advisory Council members.

Audition Format

Symphony in C currently has three audition dates during early September: two at the Curtis Institute and one at the Manhattan School of Music, which are adjudicated by Music Director Rosen Milanov. Vacancies in the orchestra change every season but substitute positions are always available. The audition repertoire consists of two contrasting solo and no orchestral excerpts for strings, and one solo composition plus three contrasting orchestral excerpts of the applicant's choice for winds and brass.

Rehearsal/Concert Format

Symphony in C annually presents five subscription concerts at the Gordon Theater in Camden, two forty-five minute Young Persons Concerts at local schools, and a Holiday Pops Concert every season. One of the five subscription concerts takes place in Philadelphia, typically at the Kimmel Center. Symphony in C also presents more than

fifty contracted and ensemble performances throughout the year in various schools, at community events, and corporate functions. The orchestra established a chamber music series in 2012, which consists of three performances at the Markeim Arts Center and Haddonfield United Methodist Church every season. During Symphony in C's sixtieth anniversary season, the orchestra performed a Gala Concert at the Camden County Boathouse.

Repertoire

In addition to performing standard repertoire, the orchestra premieres a new work every season. Established in 1996, the Young Composers' Competition is open to all composers under the age of thirty, and the winner has his or her work performed on a regular season concert. In addition to premiering new works, the orchestra is committed to showcasing emerging soloists rather than well-established ones. Since the 2011-12 season the orchestra has made a mark with contemporary string repertoire such as violin concerti by Ligeti, Zimmerman and Paul Moravic. The orchestra also established a composer-in-residence position in 1996 that is currently held by Daniel Dorff.

Outreach

One of the tenants of Symphony in C is its commitment to community. Nationally recognized for its "MusicMatters!" educational outreach programs, Symphony in C reaches more than 27,000 students and adults of all ages and abilities. "Music Matters!" allow students in grades K-3 to experience the four instrument families in the symphony orchestra through multi-disciplinary workshops based on a thematic selection of literature. During each performance workshop the chamber ensembles demonstrate their instruments' possibilities, perform a wide variety of music, and serve

as accompanists to a narrated story, teaching both literary and musical concepts such as narrative, plot and meaning, character and theme development, melody, harmony, rhythm and tone color. Symphony in C's Young People Concerts are forty-five minutes in length for students in grades K-3 and focuses on an educational theme.

Musicians of Symphony in C also gain teaching experience through the Summer Music Camp, which began in 2004 and takes place during the month of August for two weeks. The camp is open to all orchestral instruments from grades sixth through twelfth. Student musicians receive private lessons from Symphony in C's musicians and participate in side-by-side rehearsals with the musicians, as the students prepare for their end of camp Grand Finale performance. Likewise, musicians from Symphony in C teach and perform in inner-city schools through its in-school "Classroom Symphony" and "Orchestra Explorations" programs. Symphony in C holds a "Rising Stars" Competition every season for student musicians between the ages 12-18. The winner of the competition performs with Symphony in C on one of their Young People Concerts.

During the 2007-08 season, Symphony in C began a broadcast partnership with WRTI Radio in Philadelphia featuring re-broadcasts of all of the Symphony's season performances from the Gordon Theater. Another new partnership to make Symphony in C more accessible to a broader audience is a transportation partnership between PATCO, the Port Authority Transportation Corporation, and Rutgers University that provides transportation services for Symphony patrons on concert evenings.

Demographics of Audience

The orchestra is also attracting a large contingent of young audiences under the age of 40. According to Krishna Thiagarajan, who served as President of the

organization from 2010-13, “the fastest growing part of our audience is from Center City Philadelphia and we’re getting people under 40, which in the industry is very young.”⁷¹ Thiagarajan credits this to the orchestra’s welcoming attitude, both to composers and emerging artists in particular. He states that because of this, “the orchestra is attracting young audiences who want to see what is on the cutting edge.”

Fundraising

Symphony in C has an annual budget of just fewer than one million dollars. During the 2011-12 season, the orchestra brought in total revenue of \$974,823, with total expenses of \$969,517.⁷²

In terms of fundraising, Symphony in C has an annual fund with seven levels of individual contributions: Conductor's Circle (\$10,000+), Concertmaster's Circle (\$5,000-\$9,999), Principals Circle (\$2,500-\$4,999), Musicians Circle (\$1,000-\$2,499), Benefactor (\$500-\$999), Sustainer (\$250-\$499) and Patron (\$100-\$249). Corporate sponsorship levels include: Platinum Circle (\$50,000 and up), Gold Circle (\$10,000-\$49,999), Silver Circle (\$2,500-\$9,999), and Bronze Circle (up to \$2,499). Recent grants include a \$20,000 grant from The Horizon Foundation for New Jersey in 2011 and a \$5000 grant from Susquehanna Bank, both of which helped pay the costs for its “Music Matters” Education program. In 2013 the orchestra received a grant of \$25,000 from the Connelly Foundation to help support its Summer Music Camp.

The orchestra charges tickets for their concerts, including their Young People Concerts, and has an annual Gala concert featuring chamber ensembles of the orchestra at a local venue, which funds a large percentage of the “Music Matters!” program. Single

⁷¹ *Symphony in C*, <http://www.symphonyminc.org/news-and-press-room> (accessed on July 6, 2014)

⁷² *Symphony in C*, <http://www.guidestar.org/organizations/51-0244534/symphony-c-a-new-jersey-non-profit-corporation.aspx> (accessed on July 7, 2014)

tickets for regular season concerts are available in three options: \$51 for Gold, \$35 for Silver and \$24 for Bronze with student rush tickets being available for \$10. Young People Concert tickets are \$10 for adults and \$8 for students. Tickets for the orchestra's sixtieth anniversary gala came in three levels for individual tickets: \$250 for Angels, \$200 for Benefactors, and \$150 for Patrons.

Alumni

- **Ariana Ghez:** Principal Oboe of the Los Angeles Philharmonic
- **Alan Gilbert:** Music Director, New York Philharmonic
- **Alexander Hanna:** Principal Bass, Detroit Symphony
- **Shacar Israel:** Assistant Principal Trombone, The Cleveland Orchestra
- **Yumi Kendall:** Assistant Principal Cello, Philadelphia Orchestra
- **Anthony McGill:** Principal Clarinet, Metropolitan Opera
- **Jonathan Vinocour:** Principal Viola, San Francisco Symphony

Chapter 9: Civic Orchestra of Chicago

Founded in 1919 by conductor Frederick Stock (then music director of the Chicago Symphony Orchestra), the Civic Orchestra of Chicago is the first training orchestra in the United States affiliated with a major symphony orchestra. The orchestra performs approximately six orchestral concerts and a chamber music series annually in Symphony Center and in other venues throughout the Chicago area free of charge to the public.

Its mission statement reads, “The principal goal of the Civic Orchestra is to recruit nationally a diverse group of gifted pre-professional musicians, train them at the highest level as orchestra players, and further develop skills of advocacy and mentoring essential to the role of orchestral musicians in communities now and in the future.”⁷³

History

Founded in 1919 as the training orchestra of the Chicago Symphony Orchestra, the Civic Orchestra is the only program of its kind affiliated with a major American orchestra. Under the leadership of Principal Conductor Cliff Colnot and Joyce Green Creative Consultant Yo-Yo Ma, the Civic Orchestra musicians perform eight to ten orchestral performances and chamber music performances in Orchestral Hall at Symphony Center, and in other parts of the metropolitan area. Throughout the season musicians from the Chicago Symphony lead coachings and sectionals with the Civic Orchestra.

Eligibility

⁷³ *Civic Orchestra of Chicago*, <https://www.cso.org/Institute/CivicOrchestra/CivicAuditions.aspx> (accessed on July 11, 2014).

There is no age requirement to be a member of the Civic Orchestra but most musicians are generally between twenty and thirty years old, and are either graduate level students or post-graduates. There are also a very small handful of undergraduates. An aggressive national recruiting campaign has increased applications to the Civic by 91% in three years (2005-2008). 67% of the orchestra members have completed a bachelor's degree and 36% have completed a graduate degree.

There are two levels of participation in the Civic Orchestra: Regular Members and Associate Members. For the 2014-15 season, Regular Members are paid a yearly stipend of \$7100, which is divided into semi-monthly installments throughout the season. Regular Member positions are offered on a season-by-season basis for up to two consecutive seasons. The stipends are intended to assist members with some of their living expenses during their time with the orchestra. Additional stipend support of \$3,240 is provided to members who hold principal string positions in the orchestra, and those who are selected for chamber ensemble programs. The Civic Orchestra also participates in a Graduate Fellowship program in conjunction with Chicago area universities including Northwestern, DePaul, Roosevelt and Northern Illinois universities.

Associate members receive one-year terms, and are contracted to perform with the Civic Orchestra on an as-needed basis. The amount of stipend provided for performance with the orchestra as an Associate Member varies based on the type of concert cycle.

Leadership

Principal Conductor Cliff Colnot, who regularly conducts the orchestra and prepares them for the season's guest conductors, leads the Civic Orchestra. In addition,

Yo-Yo Ma holds the newly formed position of Creative Chair. Riccardo Muti regularly leads the orchestra in at least one rehearsal every season, and the Civic Orchestra generally invites up to five guest conductors each season. During the 2013-14 season, guest conductors included Rei Hotoda, Nicholas McGegan, Jaap van Zweden, Carlos Miguel Prieto, and Michael Christie.

Administrative Staff/Board Members

The Civic Orchestra staff consists of the Principal Conductor and Orchestra Manager, while the remaining staff are part of the Chicago Symphony Orchestra including Executive Director, Director of Orchestra Personnel, Manager for CSO Auditions and Orchestra Personnel, and Chorus Managers.

Audition Format

All instruments submit video recorded auditions for a panel of Chicago Symphony Orchestra musicians to adjudicate. The video audition is final for all instruments except for bass trombone, piano, and keyboard. For those instruments the video audition serves as a preliminary round, and those invited as finalists are asked to audition before a panel in Chicago.

During the 2014-15 season the Civic Orchestra announced the Citizen Musician Fellowship program, which combines teaching and performance. Up to eight Civic musicians will be selected to the program, all of whom will participate in all regular activities of the orchestra program as well as additional artistic and professional development. In addition the performance audition, the fellowship program requires applicants to answer four questions in a second video interview format. Based on those results, finalists are asked to participate in a Skype interview with a committee. Civic

musicians who are invited to be Citizen Musician Fellows receive a two-year term in the program and an all-inclusive annual stipend of \$20,000. String players who are appointed as fellows also audition for and receive additional compensation that is commensurate with a principal string position.

The audition repertoire for all instruments consists of one solo piece plus three to six orchestral excerpts. The solo piece is specified for viola, flute, oboe, clarinet, bassoon, horn, trumpet, and bass trombone. For keyboard and percussion applicants, the audition consists primarily of orchestral excerpts.

Seating assignments are determined in consultation with the principal conductor and director of the Civic Orchestra. All seating assignments are made on a rotational basis, except for designated string principals and first stand players. Percussion part assignments are made by the principal percussion designated by the CSO coach for each concert cycle.⁷⁴

Rehearsal/Concert Format

Regular season concerts typically consist of the following rehearsal schedule: one sectional, two split rehearsals, up to three full rehearsals with Civic principal conductor, three full rehearsals with guest conductor, one dress rehearsal and the concert. A short cycle is generally comprised of three full rehearsals with the guest conductor, one dress rehearsal, and the concert. Split rehearsals and full rehearsals are three hours in duration with one twenty-minute break. Dress rehearsals are one hour in length and always take place on the day of the performance. Sectionals with CSO coaches are two hours in length.

⁷⁴ Ibid.

There are typically six to eight regular season orchestral concerts that take place at Symphony Center as well as a Community Concert that takes place in different venues throughout Chicago during the afternoon on a Sunday. The MusiCorps chamber series performs up to six concerts in different Chicago Park District sites, community, and schools, among others. There are also two open rehearsal sessions with CSO Music Director Riccardo Muti throughout the season, which is open to the public.

Repertoire

Unlike many of the other pre-professional training orchestras surveyed in this document, the Civic Orchestra performs mostly standard repertoire from the Classical Era through the early twentieth century. Contemporary music and world premieres do not play a huge role in the organization's programming.

During the 2014-15 season, the Civic Orchestra will perform Stravinsky's *Petrushka*, Ravel's *Daphnis and Chloe Suite No. 2*, Beethoven's Fifth Symphony, Mozart's Mass in C Minor, and Rachmaninoff's *Symphonic Dances*, among others.

Outreach

MusiCorps, the Civic Orchestra's education and community engagement program inaugurated during the 1997-98 season, forms partnerships with host institutions in the Chicago community including schools, churches, community centers, and other community hubs, and is designed to reach diverse communities and generally foster an appreciation and love of music. During the 2013-14 season, the MusiCorps performed six concerts at Chicago Park District field houses. As a training experience for Civic members, the program seeks to develop the role and identity of the musician not only as

performer, but also as teacher, advocate and ambassador committed to interacting with his or her community.

Civic musicians also receive coaching from principal musicians of the CSO and private lessons occasionally. With the hiring of Yo-Yo Ma in 2009 as the Judson and Joyce Green Creative Chair of the CSO, Ma regularly collaborates with the Civic Orchestra. One of his most ambitious projects was having the Civic Orchestra perform Beethoven's Sixth Symphony from memory without a conductor in May 2013. Ma claims that his goal in this project was to teach musicians "how to let go of fear." The aim is to get the musicians to alter their mindsets and skills sets through a project that emphasizes collaboration, consensus building and creativity as they take collective control of a great symphony. According to Principal Conductor Cliff Colnot, "we are largely interested in encouraging the Civic musicians to develop and nurture skills that are transferable, that aren't just music but life skills."⁷⁵

With the addition of the Citizen Musician Fellowship program, fellows will gain hands-on experience through residencies with notable ensembles including Eighth Blackbird, Third Coast Percussion, and Fifth House Ensemble as well as workshops in fundraising, marketing, public speaking, classroom management artistic planning, and website design. There will also be work with at-risk and incarcerated youth at the Cook County Juvenile Temporary Detention Center and the Illinois Youth Center in Warrenville.⁷⁶ There are also training seminars designed to address important professional development issues such as The Key to Auditions, Performance Injury

⁷⁵ Mark Caro, "Yo-Yo Ma gives musical challenge to Chicago's Civic Orchestra."

⁷⁶ *Civic Orchestra of Chicago*, <https://www.cso.org/Institute/CivicOrchestra/CivicAuditions.aspx>.

Management, and The Entrepreneurial Musician. CSO musicians and high profile artistic administrators are often brought in to speak with the Civic musicians.

Demographics of Audience

The audience is wide and varied. According to Principal Conductor Cliff Colnot, “the audience ranges from college-age students to senior citizens and has not substantially changed.”⁷⁷

Fundraising

Since the Civic Orchestra functions under the Chicago Symphony Orchestra, a part of the CSO’s funding is reserved for the Civic Orchestra. Individual donations can also be directly received by the Civic Orchestra.

As mentioned earlier, the Civic Orchestra presents six free concerts throughout the season at Symphony center.

Alumni

Fifteen current CSO musicians are Civic alumni. Over the years, more than seventy-five Civic alumni have become CSO members. Professional orchestras around the world currently employ hundreds of other Civic alumni.

- **Bill Buchman:** Assistant Principal Bassoon, Chicago Symphony Orchestra
- **Daniel Gingrich:** Acting Principal Horn, Chicago Symphony Orchestra
- **James Smelser:** Second Horn, Chicago Symphony Orchestra

⁷⁷ E-mailed Conductor Questionnaire.

Chapter 10: Conclusions

Through the information received through my questionnaires and the examination of the history and data pertaining to each of these eight orchestra, I was able to determine a number of features that distinguish the pre-professional training orchestra from both youth and professional orchestras. The first major component is the pre-professional profile of the musicians, who are primarily college-aged and post-graduate music performance majors and who are embarking on a professional orchestral career. Whereas youth orchestras also consist of middle school through high school students, training orchestras are typically made up of musicians who are a few years older. Almost every mission statement of these various training orchestras focuses on advancement or expansion of orchestral skills through rehearsal, performance, and repertoire. Although conservatories and college music schools offer orchestral instruction, it does not compare in terms of the scope and rigorousness that the training orchestra offers.

Secondly, training orchestras offer stipends and fellowships to musicians through multi-year contracts. Although payment differs for each orchestra, musicians are typically paid on a per-service basis (rehearsal or concert). This is entirely different from youth orchestras, who do not pay their musicians and typically make them pay an annual fee in order to participate in the orchestra. Professional orchestras, on the other hand, pay their musicians through contracts, like training orchestras, but payment differs through a number of factors, primarily ranking in the orchestra and tenure. This is not the case with training orchestras, as there is no tenure process for musicians.

Training orchestras train musicians not only as performers, but also prepare them for non-musical areas. A variety of seminars are offered in music business,

entrepreneurialism, publicity, and outreach. Likewise, teaching opportunities and playing a variety of outreach concerts are a substantial part of the training orchestra experience. Not only does this give musicians experience in areas other than performing, but it also makes them a more well-rounded musician. Youth orchestras may occasionally address these topics as a side activity while professional orchestras have no such programs that deal with seminars on non-musical matters. Although professional orchestras perform a variety of outreach concerts in schools, they have a much smaller-scale than those implemented by the training orchestras and typically do not involve as much teaching.

Through my research, the following requisites can be made for the pre-professional training orchestra: a) the orchestra is comprised of mostly conservatory (both undergraduate and graduate) and post-graduate musicians; b) musicians are awarded stipends and/or fellowships through multi-year contracts, and are often paid on a per service basis; c) in addition to musical training, the participants' skills in the areas of leadership, pedagogy, and entrepreneurial thinking are developed through seminars and workshops; d) there is a heavy emphasis on outreach through both orchestral and chamber music performances at schools, retirement centers, and public spaces, and e) the bulk of funding comes from individual donations rather than corporate sponsorship, and ticket sales play a very small role in the overall budget.

Demographics of Musicians

The majority of musicians in training orchestras are either still in school (college and graduate school) or recent postgraduates. There are two distinct divisions that are quite common: a small contingent of high school and college undergraduates versus graduate and post-graduate musicians who recently completed their training. The YMF

Debut Orchestra, American Youth Symphony, and New York Youth Symphony fall into the first category while the Civic Orchestra of Chicago, New World Symphony, Symphony Nova, National Repertory Orchestra, and Symphony in C are a part of the latter category. Although the YMF Debut Orchestra, American Youth Symphony, and New York Youth Symphony consist of younger musicians, the majority of principals in these orchestras are graduate students. The youngest orchestra is the New York Youth Symphony with an age range from twelve through twenty-two while the oldest is Symphony Nova with an age range of twenty-two through thirty-five.

The locations of these orchestras constitute areas of the country that are both major metropolitan centers, and areas of higher education, especially in terms of music. These cities include Los Angeles, New York, Boston, Chicago, Miami, Philadelphia metro-area, and Breckenridge. The geographic makeup of the musicians in the New World Symphony and the National Repertory Orchestra are the widest out of any of the orchestras. Since musicians are required to be out of school in order to become a member of the New World Symphony, musicians hail from around the country and live in Miami Beach throughout the season. Likewise, since the National Repertory Orchestra is a summer festival orchestra, musicians come from all over the world and live in Breckenridge, Colorado during the eight-week session. Both the New World Symphony and National Repertory Orchestra come closest to a professional experience due to the wide geographic make up of its members.

The other six orchestras consist of musicians who all live in close proximity to the organization, many of whom attend school in nearby areas: the YMF Debut Orchestra and American Youth Symphony are made up of musicians from the Southern California

region and schools such as Colburn, University of Southern California, and UCLA; the New York Youth Symphony is made up of students from the New York metro area and schools such as Juilliard, Manhattan School of Music, and Mannes; the Civic Orchestra of Chicago is made up of musicians from schools such as Northwestern, Roosevelt, and DePaul; Symphony in C is made up of musicians from New Jersey and Philadelphia and school such as Curtis Institute, Rutgers, and Juilliard; and Symphony Nova is made up of students in the Boston metro area and students from New England Conservatory, Boston University, and Boston Conservatory.

Orchestra	Age range	Location	Residency provided
American Youth Symphony	15-27	Los Angeles, CA	No
Chicago Civic Orchestra	20-30	Chicago, IL	No
National Repertory Orchestra	18-28	Breckenridge, CO	Yes
New World Symphony	20-30	Miami Beach, FL	Yes
New York Youth Symphony	12-22	New York, NY	No
Symphony in C	18-25	Camden, NJ	No
Symphony Nova	22-35	Boston, MA	No
YMF Debut Orchestra	16-25	Los Angeles, CA	No

Table 10.1: Demographics of Musicians

Leadership

The music directors of each orchestra were considerably different in terms of age and experience, which can be broken down into two categories: more established and experienced conductors versus young up-and-coming conductors.⁷⁸ The first category consists of the Civic Orchestra of Chicago, New World Symphony, Symphony in C,

⁷⁸ Established and experienced conductors refer to conductors who are older with more professional experience while young up-and-coming conductors refer to younger conductors who are in the early stages in their career.

National Repertory Orchestra, American Youth Symphony, and Symphony Nova. These conductors have either professional careers or work in academia, and in many cases led their orchestra for a number of years. Assistant Conductor or Conducting Fellow positions are also available for younger conductors with the New York Youth Symphony, New World Symphony, National Repertory Orchestra, and American Youth Symphony.

The second category consists of young and upcoming music directors that are present in the YMF Debut Orchestra and New York Youth Symphony. The YMF Debut Orchestra is unique in that it is the only training orchestra that has a Conductor Training program. The music director has to be under the age of twenty-seven in order to apply and signs on to a three-year term. Likewise, the New York Youth Symphony has a tradition of music directors in the early stages of their careers, who are in their late twenties to early thirties, and who typically sign on for five-year terms. The New York Youth Symphony also offers an Apprentice Conducting program for no more than five emerging conductors.

Orchestra	Experience Level Of Music Director
American Youth Symphony	Established Professional
Chicago Civic Orchestra	Established Professional
National Repertory Orchestra	Established Professional
New World Symphony	Established Professional
New York Youth Symphony	Young Professional
Symphony in C	Established Professional
Symphony Nova	Established Professional
YMF Debut Orchestra	Young Professional

Table 10.2: Experience Level of Music Directors

In terms of the skills required to be a music director of a pre-professional training orchestra, many agreed that teaching was a much more substantial component than one

may find when conducting a professional orchestra. According to Carl Topilow, “my approach includes more teaching, i.e. attention to ensemble playing, intonation, balance, developing the players’ ability to listen more acutely, having the musicians play without a conductor, relating relevant experiences, a little more of the context of the music in history, perhaps a different kind of inspiration, encouraging in a constructive and supportive manner.”⁷⁹ In terms of actual conducting, Topilow’s philosophy falls more in line with that of a professional orchestra. Cliff Colnot approaches youth and professional orchestras differently in terms of conducting and teaching. He states, “A professional orchestra requires almost a completely different approach--less drilling, less speaking about protocol and professionalism whereas a youth orchestra requires more drilling, more emphasis on basic musical concepts and lots of emphasis on social issues.”⁸⁰ Although one may think that this outlook pertains more to a youth orchestra, the major difference is the idea that we are preparing musicians in pre-professional training orchestras for all aspects of the profession, not just the musical ones.

Besides the musical aspect of the job, music directors are now expected to be much more involved in the day-to-day operations of their orchestra than they were decades earlier. According to Isaacson, “money is much harder to come by and in truth it’s the MD who can often close the deal with a donor. There just isn’t enough money and support to allow a conductor to only be an artist.”⁸¹

⁷⁹ E-mailed Conductor Questionnaire.

⁸⁰ Ibid.

⁸¹ Ibid.

Administrative Staff

The administrative staff of pre-professional training orchestras – executive director, orchestra manager, director of operations, orchestra librarian – consists of a diverse group of people with wide ranging skill sets and backgrounds. The majority of those staff members surveyed come from musical backgrounds and was at some point active musicians. David Weiss, Chairman of the YMF Debut Orchestra’s Music Advisory Board, actually performed in the orchestra back in the 1960s and then joined the YMF staff later in life. According to Weiss,

As a precocious 14-year-old oboist, I first became involved with the Debut Orchestra by joining in 1961, and quickly assuming the position of principal oboe in 1962. After playing in the orchestra for 4 years, I continued my studies elsewhere and became a professional musician at a relatively early age. In 1973 I became principal oboe of the L.A. Philharmonic, and a few years later continued my association with YMF as a member of the Music Advisory Board, which I have now chaired for the past 20 years.⁸²

There are also active staff members who are musicians of the orchestra, such as Yurie Yoshida, who is both the orchestra librarian and an active trumpet player in the YMF Debut Orchestra.

Likewise, there are non-musicians who are actively involved as administrative staff. Julie Chandler, Director of Marketing and Development of the National Repertory Orchestra, comes from a background with no musical training. According to Chandler, “I do not have a musical background, but I love music. My background is in sales. We felt that my sales background and my extensive community involvement were the perfect combination to help connect the orchestra to the community.”⁸³ Former teachers seem

⁸² E-mailed Administrative Questionnaire.

⁸³ Ibid.

drawn to the mission of pre-professional training orchestras such as Varina Bleil, Executive Director of the American Youth Symphony. Bleil has a Masters degree in Education with a specialization in “Arts in Education,” and she states that she is “passionate about the need for quality arts instruction.”⁸⁴

When assessing the make-up of the administrative staff of a pre-professional training orchestra, it seems certain that having a background in music or the arts is essential. In order to be successful in this field one needs to appreciate and have an understanding of what the musicians of the orchestra are doing. The majority of those surveyed mention how they are often interacting with the musicians and need to actively be aware of the musicians’ needs. Edward Parsons, Orchestra Manager of the New World Symphony, describes that even though his job requires excellent communication and organizational skills, at the core is “a deep understanding of the challenges facing pre-professional musicians...”⁸⁵ Besides having a love and understanding of music, the administrative roles are all unique in the responsibilities that they present. Here is a short summary of the responsibilities and duties of those that I interviewed:

- Executive Director: overseeing planning, budgeting, finance, marketing and personnel; management and supervision of staff and independent contractors; working closely with the Music Director, Board of Directors and staff; overseeing all fundraising from government and private sector; preparation of annual budgets and organizational timelines.
- Orchestra Manager: contracting musicians; stage set-up for rehearsals and concerts; booking venues for rehearsals and concerts; acting as a liaison between conductor and orchestra.
- Orchestra Librarian: ordering music; preparing all parts for musicians.

⁸⁴ Ibid.

⁸⁵ Ibid.

- Director of Development and Marketing: management, implementation, and evaluation of overall fundraising programs; concert sponsorships solicitation; special events and summer festival management and marketing; preparation of season brochure and program book; recruiting, training, and organizing of volunteers; individual donor development and fulfillment; grant writing and research; financial reports for the Board of Trustees.
- Director of Operations: produce events and arrange rehearsals, sectionals, workshops, and outreach opportunities; manage website; create marketing materials; communicate and interact with donors.

Structural Organization

The YMF Debut Orchestra, New York Youth Symphony, and Civic Orchestra of Chicago are part of larger organizations. The Debut Orchestra is the largest and most prestigious program of the Young Musicians Foundation, which also consists of the following programs: Music Mentors Program, Chamber Music Series, David Weiss Scholarship Program, Debut Concerto Competition, and the Artistic Management Training Program. Likewise, the New York Youth Symphony has programs in chamber music, jazz, composition, visual art and an apprentice-conducting program, which is separate from the orchestra. The Civic Orchestra of Chicago is part of the Chicago Symphony Orchestra. The remaining orchestras are their own organization rather than under the umbrella of a larger organization.

Benefits

Benefits in this case refer to fellowships, scholarships, and stipends. Multi-year contracts are available to the musicians for all of the orchestras with notable differences in benefits. The most substantial benefit package is that of the New World Symphony, which provides \$490 per week for the 35-week season as well as complimentary housing. The least substantial package is that of the New York Youth Symphony, which provides a small stipend of \$300 to only its principal musicians. The National Repertory

Orchestra also does not pay its musicians, but provides a food allowance and free housing. The remaining orchestras pay their musicians per service, both for rehearsals and concerts.

Orchestra	Rehearsal Stipend	Concert Stipend	Additional Benefits
American Youth Symphony	No stipend	\$170 (high school-aged musician); \$230 (College-aged musician); \$260 (Assistant Principal); \$290 (Principal)	None
Chicago Civic Orchestra	No stipend	No stipend	Season stipend of \$7100; additional stipend support of \$3240 for Principal positions
National Repertory Orchestra	No stipend	No stipend	Tuition-free Fellowship including housing.
New World Symphony	No stipend	No stipend	Stipend of \$490 per week for 35-week season plus free housing
New York Youth Symphony	No stipend	No stipend	Tuition-free Fellowship; Stipend of \$300 for Principal positions
Symphony in C	\$85; \$51 for dress rehearsals	\$116	None
Symphony Nova	No stipend	No stipend	Season stipend of \$2100
YMF Debut Orchestra	\$50	\$70	Principals receive and additional \$20 per concert; Concertmaster and Timpanist receive and additional \$35 per concert; Honorarium of \$200 for Gala Concert

Table 10.3: 2014-15 Musician Earnings

Season Length

All of the orchestras, except for the National Repertory Orchestra, have a season that runs from September through May. However, there are differences in the amount of concerts that each of the orchestras present. The average number of concerts per season for each orchestra is five to six, although the New World Symphony performs up to ten regular season concerts while the New York Youth Symphony only performs three. The

National Repertory Orchestra, on the other hand, has a summer season that runs from June through August for eight weeks. In terms of concerts given, the schedule for NRO is the most rigorous: an entire orchestral season—18 full orchestral concerts—is compressed into eight weeks of demanding repertoire.

The number of performances per concert cycle varies for each orchestra. The New World Symphony, Symphony Nova, and New York Youth Symphony give two performances of the same repertoire at different venues, while all of the other orchestras give one performance. The second venue for Symphony Nova is King Philip Regional High School and the Kupferberg Center at Queens College for the New York Youth Symphony. The New World Symphony offers three performances at the Adrienne Arsht Center, which is a repeat performance of the Friday performance series that they offer at the New World Center. For their Saturday evening series at the New World Center, there is a Sunday matinee performance of the same program. Here is the number of symphonic concerts for each orchestra during the 2014-15 season:

Orchestra	Number of Regular Season Concerts	Additional Concerts (Run-Outs, pops, educational, and special events)	Repeat Performances
American Youth Symphony	4	4	No
Chicago Civic Orchestra	7	1	No
National Repertory Orchestra	13	5	No
New World Symphony	14	4	Yes
New York Youth Symphony	3	1	Yes
Symphony in C	5	2	No
Symphony Nova	2	2	Yes
YMF Debut Orchestra	4	2	No

Table 10.4: Total Number of Concerts (2014-15 season)

Concert Venues

Each orchestra has a designated home venue, and performs all of their subscription or main concerts at this one venue. The following is a list of each orchestra's home venue:

Orchestra	Home Concert Venue
American Youth Symphony	UCLA's Royce Hall
Chicago Civic Orchestra	Orchestra Hall at Symphony Center
National Repertory Orchestra	Riverwalk Center
New World Symphony	New World Center
New York Youth Symphony	Carnegie Hall
Symphony in C	Rutgers University Gordon Theater
Symphony Nova	Old South Church
YMF Debut Orchestra	Aratani Japan America Theater

Table 10.5: Home Venues of Orchestras

Audition Logistics

The logistics and requirements of the orchestra audition is a category that varied extensively from orchestra to orchestra. Preliminary rounds, such as video recorded auditions, were only required for the New World Symphony and Civic Orchestra of Chicago while all of the other orchestras required a live audition in front of a panel, which did not consist of a preliminary round. Furthermore, the Debut Orchestra came closest to that of a professional orchestra audition in that the auditions were performed behind a screen. Repertoire requirements were extremely similar with each orchestra. The audition repertoire almost always consisted of one movement of a solo piece plus a variety of orchestral excerpts from a provided list. An example of the trumpet audition for the American Youth Symphony is provided:

Trumpet

A concerto or solo piece of your choice plus:

MUSSORGSKY-RAVEL *Pictures At An Exhibition* | Samuel Goldenberg and *Schmuyle*: Opening solo, rehearsal 58

SHOSTAKOVICH Symphony No. 5 | 1st mvt.: rehearsal 27 to 29

STRAVINSKY *Petrushka* | Dance of the Ballerina

MAHLER Symphony No. 5 | 1st mvt.: opening

RESPIGHI *Pines of Rome* | Offstage solo

Figure 10.6: 2014-15 Trumpet Audition Excerpts for the American Youth Symphony⁸⁶

Rehearsal Format

The standard rehearsal format for training orchestras is closely aligned to that of a professional orchestra. Whereas professional orchestras will typically have four working rehearsals (often two on the same day – morning and afternoon) plus a dress rehearsal the day of the performance, training orchestras are also part of the same format. However, the New York Youth Symphony and American Youth Symphony have weekly rehearsals in preparation for their concerts, which is more similar to that of a youth orchestra.

Unlike professional orchestras, training orchestras often have sectional rehearsals in order to work out details such as bowings, articulation, intonation, and balance.

Orchestra	Maximum Number of Rehearsals (per concert cycle)	Day(s) of Weekly Rehearsals	Length of Rehearsal
American Youth Symphony	6	Saturday	4 hours
Chicago Civic Orchestra	6 including sectionals	Multiple days throughout a 2 week period before concert	Alternates between 2.5 and 3 hours
National Repertory Orchestra	4	Multiple days of concert week	Alternates between 2.5 and 3 hours
New World Symphony	5	Multiple days of concert week	Alternates between 2.5 and 3 hours
New York Youth Symphony	7	Sunday	4 hours
Symphony in C	4	Multiple days of concert week	2.5 hours

⁸⁶ American Youth Symphony, <http://aysymphony.org/for-musicians/audition-repertoire/> (accessed July 6, 2014).

Symphony Nova	4	Multiple days of concert week	3 hours
YMF Debut Orchestra	4 including sectionals	Multiple days of concert week	3 hours

Table 10.7: Rehearsal Schedules

Repertoire

Although standard orchestral repertoire is at the core (Mozart, Beethoven, Brahms, Schubert, etc.), attitudes towards repertory have changed dramatically over the two decades, particularly by a growing interest in both period performance and contemporary. For example, the New World Symphony regularly programs a period performance concert every season, conducted by a period performance specialist. For the 2014-15 season the orchestra has programmed an all-Baroque concert consisting of music by Bach, Vivaldi, and Handel, conducted by Jeanette Sorrell.

Contemporary music is also an important component of season repertoire. The New World Symphony has a concert series dedicated to new music called “Sounds of the Times,” which invites composers from all over the world to come and work with the musicians. During the 2014-15 season, John Adams and Peter Eotvos will conduct their own works as well as works by other composers including Andrew Norman, Copland, Stravinsky, and Stockhausen. Taking a slightly different approach, the New York Youth Symphony features a newly commissioned work on all three of their regular season concerts through “First Music,” a program that awards three up-and-coming composers the opportunity to have their pieces performed.

It is surprising that in spite of these developments, the notion of what constitutes standard repertoire has changed little over the past two decades. Although students must have knowledge of contemporary techniques – playing harmonics, quarter-tones and chords, as well as non-standard notation such as aleatory procedures by Lutoslawski or

Cage – the list of repertoire that musicians are supposed to know includes no works written in the past twenty years. Michael Tilson Thomas is one of the foremost conductors of contemporary repertoire, yet the list of excerpts for the New World Symphony is extremely conservative. The horn audition asks for excerpts by Beethoven, Brahms, Mahler, Mendelssohn, Mussorgsky, Ravel, Shostakovich, Strauss, and Wagner.⁸⁷

Professional Development

Professional development for the majority of training orchestras refers to seminars or Master Classes in non-musical aspects of the profession as well as teaching opportunities in schools and chamber music performance. The New World Symphony and National Repertory Orchestra offer the most in terms of professional development through seminars and Master Classes in media relations, public speaking, orchestra management, and hearing protection, among others. Symphony Nova and the Civic Orchestra of Chicago also offer separate programs for those musicians who are considering other paths other than performing in an orchestra. Through an additional audition and interview, the Nova Fellowship of Symphony Nova and Citizen Musician Fellowship of the Civic Orchestra offer musicians to perform in the orchestra while also gaining more rigorous training in other aspects of the profession such as teaching, public speaking, business skill, and planning. These are competitive programs and only about eight to ten musicians are selected for these programs from the orchestra. The YMF Debut Orchestra and American Youth Symphony offer the least in terms of additional opportunities. Although the “Music Mentors” program allows musicians of the Debut

⁸⁷ Channing, “Training the Orchestral Musician,” 192-193.

Orchestra to teach in inner city schools, the American Youth Symphony does not offer any extra program besides performing in the orchestra.

Orchestra	Seminars in Non-Musical Areas	Teaching Opportunities	Chamber Music Opportunities
American Youth Symphony	No	No	Yes
Chicago Civic Orchestra	Yes	Yes	Yes
National Repertory Orchestra	Yes	Yes	Yes
New World Symphony	Yes	Yes	Yes
New York Youth Symphony	Yes	No	Yes
Symphony in C	No	Yes	Yes
Symphony Nova	Yes	Yes	Yes
YMF Debut Orchestra	No	Yes	No

Table 10.8: Additional Opportunities for Musicians

Financials

Unlike professional orchestras that rely primarily on corporate sponsorship and ticket sales, the majority of training orchestras are supported by both individual and corporate donations, and concerts are usually free to the public. The American Youth Symphony, YMF Debut Orchestra, Civic Orchestra of Chicago concerts are completely free and do not require tickets. Those orchestras that charge their audience do not see ticket sales as a major source of funding. According to Julie Chandler of the National Repertory Orchestra, “only 20% of our revenue comes from ticket sales.”⁸⁸ This can be due to the affordable prices of their tickets as compared to the higher priced tickets of professional orchestral concerts. In addition, a majority of outreach and educational concerts for training orchestras are free even if regular season subscription concerts are not.

Outlook

⁸⁸ E-mailed Administrative Questionnaire.

Through my various research and questionnaire responses, the outlook looks somewhat grim on the future of training orchestras in the United States. The majority of conductors and staff members surveyed agree that they do not see more training orchestras in the near future. One of the major reasons for the lack of training orchestras in this country is the overall mission of these orchestras. Much of the general public views training orchestras as just another youth orchestra, when in reality the mission of a training orchestra is completely different. According to Lawrence Isaacson, “there is a big misunderstanding about what we do. People generally think we’re a youth orchestra, similar to the hundreds (thousands?) of orchestras in the country that cater to grades 6-12. And the goal of the orchestra is to promote the musicians’ careers, not necessarily serve the audience in any way.”⁸⁹ Although this may have to do more with Symphony Nova than the other training orchestras surveyed, in general, the educational mission of training orchestras sets them in a peculiar place among other orchestras, a place that may not appeal to all audiences. According to Joshua Hahn of Symphony Nova:

Training orchestras are a difficult sell to funders because they contribute to the community indirectly through the musicians whom they serve. The orchestras are also a difficult sell to audiences because the mission of the orchestra is more educational than musical. The biggest challenge to establishing a successful training orchestra is developing a convincing and concise value statement to the community as a whole, not just the musical community.⁹⁰

Cliff Colnot, Principal Conductor of the Civic Orchestra of Chicago, also implies that “philosophically many do not think it is important.”⁹¹ Although these orchestras are performing full symphonic concerts for different audiences like professional orchestras,

⁸⁹ E-mailed Conductor Questionnaire.

⁹⁰ E-mailed Administrative Questionnaire.

⁹¹ E-mailed Conductor Questionnaire.

the actual mission of the training orchestra is more beneficial for the actual musicians than for the audiences in whom they are performing for.

Furthermore, the huge financial resources that are needed to run a training orchestra, and the massive budget constraints that are forcing orchestras of all sizes to fold are certainly part of the problem. David Weiss, Chairman of the YMF Debut Orchestra, notes the connection between geographic location and its available resources having to do with the lack of training orchestras in this country:

As you separate out ‘pre-professional’ from ‘youth’ orchestras, you come to realize that it’s largely a matter of the size of the city that’s significant. Unless one lives in one of the country’s top 7 or 8 metropolises, a standard “youth” orchestra is all that there is. Serious music students must get the rest of their performing chops at the college level and/or the best community orchestras that may be available to them.⁹²

Similarly the challenge of bringing in a younger audience is slightly getting better, but not enough to support full-time training orchestras in the near future.

According to Varina Bleil of the American Youth Symphony:

Price index to run a pre-professional orchestra (full orchestra = concert hall stage) and the level (or lack thereof) of interest in classical music to Gen X and Gen Y patrons. As the Baby Boomers age out, statistically there are far fewer Gen X-ers than there are/were Baby Boomers, so we simply do not have the sheer number of contributors in our upcoming donor population we will be relying on significantly in the near future. I do not believe there will be more until we have established significant headway in connecting with a younger audience demographic.⁹³

Ever since the creation of the Civic Orchestra of Chicago and the National Orchestral Association in New York, training orchestras have given countless opportunities to young musicians, and continue to expand in terms of their mission. In the majority of schools and conservatories, the focus is on solo repertoire through private

⁹² E-mailed Administrative Questionnaire.

⁹³ Ibid.

lessons and masterclasses rather than orchestral techniques and repertoire. The solution to being exposed to the rigors and challenges of orchestral playing at a high level has been the training orchestra, which give young musicians the necessary tools and skillset to audition and win positions with professional orchestras. Perhaps most importantly, training orchestras are positioning themselves as a vital resource for the *whole* community.⁹⁴ These orchestras are training their members to become musical ambassadors of the twenty-first century, which isn't just dependent on pure musical skill as was the norm decades earlier. Graduates of training orchestras will be more marketable and have a wider variety of skills outside of music, which in effect will hopefully lead to a wider variety of job opportunities.

⁹⁴ Channing, "Training the Orchestral Musician," 193.

Appendix: Completed Questionnaires

Administrative Staff Questionnaires

The administrative staff consisted of executive directors, orchestra managers, directors of development, and directors of artistic administrators for the purpose of this study. I e-mailed 17 administrators and I heard back from nine. The original questionnaire that I sent out consisted of 12 questions, and about midway through my study I added another two questions. The added questions are in red below. Because of this, some of the answered questionnaires will only contain 12 questions while others will contain 14. A small number of interviewees did not answer all of the questions.

The questions consisted of the following:

- 1) What is the role and function of a pre-professional training orchestra?
- 2) How and why did you become involved with a pre-professional training orchestra? Do you have a musical background?
- 3) What are your responsibilities and duties?
 - a) Have those responsibilities and duties changed over time?
 - b) Considering these responsibilities and duties, what makes a successful _____?
- 4) What is the age range and level of musicianship (high school, college, conservatory, etc.) of musicians in the orchestra?
- 5) What is your role in terms of outreach? What are the different types of outreach that your organization does?
- 6) What would you say is the typical age range of your audiences? Has this changed over time and if so, in what way?
- 7) Why are there such a small number of pre-professional orchestras in this country? Do you believe that there will be more available to musicians in the future?
- 8) Can you describe the audition process for selecting musicians? Is there a system of alternates and/or substitutes for those who are not selected as full-time members?

9) How much are the musicians paid for rehearsals and concerts? How many years are the musicians eligible to play in the orchestra?

10) How is repertoire chosen for the season? What is your organization's philosophy of programming?

11) How many rehearsals and/or sectionals do you have per concert cycle? How long are the rehearsals/sectionals, and where do they take place?

12 or (10)) What is the operating budget for your organization? Where does the majority of the orchestra's funding coming from (ticket sales, private donations, etc.)?

13 or (11)) How would you measure success? Can you give examples of alumni musicians working in the music field full-time?

14 or (12)) What sets your organization apart from other pre-professional training orchestras?

I. Young Musicians Foundation Debut Orchestra

a) Julia Gaskill, Executive Director

1) The role of a pre-professional training orchestra is to give young musicians who are preparing to embark on a career in music an opportunity to learn the rigors of being a professional orchestra musician in terms of rehearsal schedules and the high level of performance requirements. The function of a pre-professional training orchestra is to expose young musicians to a wide variety of repertoire that ultimately could prepare them for taking auditions for open positions in orchestras around the world.

2) Combining my experience in the non-profit sector for over twenty years with my lifelong study of music as a pianist, I became involved with the Young Musicians Foundation in 2011 as part of a turn-around of the organization.

3) Oversee YMF operations such as planning, budgeting, finance, marketing and personnel. This includes routine transactions and day-to day operations. Work closely with the Board of Directors and staff on the development and implementation of a three-year strategic plan.

Assist Music Director and Orchestra Manager with planning of the annual concert season.

Assist YMF team of managers with planning and oversight of YMF's six other programs.

Oversee all fundraising from government and private sector.

Communicate and set guidelines for everyday conduct at the YMF office, as well as for contracted young musicians in our orchestra and other programs.

4) The age range is 15-25. The level of musicianship is advanced. Annual auditions are blind auditions and are very competitive.

5) As Executive Director, I directly communicate with leadership at schools, corporations and government agencies about our Debut Orchestra. Outreach at YMF includes our concert season brochure, website, e-blasts, media releases, flyers to our community based partners and outreach schools and co-partnerships with other arts organization.

6) The typical age range is 6 years old to 95. During the past three years, we have had a more focused approach to reaching out to families at our outreach schools where we offer our Site-based Teaching Artist Music Mentor Program (STAMMP). As a result, 50% of our audiences now are made up of young families.

7) I would imagine that there are very few pre-professional orchestras in the United States due to the cost and expertise at the local level to provide such a program. This type of training is long term from the point of entry into the program to the skills needed to achieve the eventual goal of becoming an employed, professional musician. I doubt that there will be more available to musicians in the future due to the overall decline of music education and support for the arts in this country, although I would hope that I am wrong.

8) The audition process is highly competitive and requires rigorous preparation for every individual. Applicants prepare the assigned orchestra excerpts for their instruments and audition for a panel of professionals and the conductor behind a screen. The top students fill the open positions in the orchestra and those who performed very close to the level of the top musicians go on the sub list. The sub list is used whenever orchestra members are unavailable. At times when there aren't always openings in certain sections, applicants may still audition to be on the sub list.

9) Musicians are paid \$50 per rehearsal and \$70 for the day of the dress rehearsal and concert. String players sign 3-year contracts while wind players sign 2-year contracts. They may re-audition with other applicants after their contracts expire until they reach the age limit. However, since the audition is behind a screen those who have been previous members do not get an advantage over others.

10) The majority of the debut Orchestra's funding comes from grants from foundations and donations from individuals.

11) We measure success through annual surveys of our orchestra musicians that assess the training and lessons learned by the musicians. We also measure progress anecdotally, noting larger percentages of students as: prepared for their first of four rehearsals for a concert the same week; arriving at rehearsals and concerts at the scheduled time; tackling difficult repertoire and receptive to training from the music director and professional musicians who volunteer to lead sectionals, etc.

Thousands of YMF Alumni have gone on to successful careers in music throughout the world, including becoming members of the Los Angeles Philharmonic and other renowned orchestras. In particular, Glenn Dicterow and Robert Chen, both concertmasters of New York Philharmonic and Chicago Symphony respectively, are alumni of YMF; Michael Tilson Thomas was appointed Music Director of the Debut Orchestra as a nineteen year old and served a three-year term while attending USC.

12) Musicians audition and are selected for our Debut Orchestra from schools, universities, and neighborhoods throughout the Los Angeles area. This sets our orchestra apart from school-based orchestras in the region and comes closer to a true professional experience. Complementing this wide range of our musicians' backgrounds, the orchestra also makes a point of performing in many venues throughout Los Angeles and neighboring cities. This empowers our orchestra to bring high caliber music to communities that otherwise may not have easy access to this concert experience.

From our Debut Orchestra, scholarships and chamber training for younger students all the way up through teacher training for our top orchestra members and alumni, Young Musicians Foundation's programs are dedicated to the larger picture of music education. It is rare to find a community devoted to artistic growth - and it requires committed individuals, such as volunteers on our Board of Directors and Music Advisory Board, to make it flourish. More than fifty volunteers donate their time and expertise to make sure that younger generations benefit from high quality music education and training.

b) David Weiss, Chair of the Music Advisory Board

1) As you mention in your second sentence above, "the basic purpose of the orchestra is to provide aspiring orchestral musicians with experiences that prepare them for professional orchestral performance." A clarification must be made, however, regarding "pre-professional" orchestras: most have a set, ongoing veteran music director/conductor (like AYS), and a few, like the Debut orchestra, involves selecting, though audition, a "music director in training" for a relatively short duration (3 years). Part of YMF 's mission is to train the conductor as well as the young instrumentalists.

2) As a precocious 14-year-old oboist, I first became involved with the Debut Orchestra by joining in 1961, and quickly assuming the position of principal oboe in 1962. After playing in the orchestra for 4 years, I continued my studies elsewhere and became a professional musician at a relatively early age. In 1973 I became principal oboe of the L.A. Philharmonic, and a few years later continued my association with YMF as a member of the Music Advisory Board, which I have now chaired for the past 20 years. I should note that my siblings grew up in Los Angeles and were involved with YMF as well.

3) As MAB Chairman, I help coordinate and plan policy for the various musical arms of the organization.

a) Yes – especially the past 3 years under the leadership of a new Executive Director, my responsibilities have grown (in particular as it involves using my long-time institutional knowledge and network of professional musicians and YMF alumni to advance our current goals).

b) The executive director's main responsibility is financial health and solvency, followed by as strict adherence as possible to the mission statement of the organization.

4) The age range used to be somewhat lower than it is today, but nowadays most of the orchestra is comprised of college or post-college musicians up to the age of 26. Our youngest orchestra member as of now is, I believe, 16 or 17 years old.

5) Outreach is not my "department." It is the executive director who spends a lot of time focusing on bringing music and music education to underserved communities.

6) The typical audience for classical music has always tended to be older: people in their 50's and on up much higher, into their 90's. Plus, of course, there will be a contingent of young music students, and the families of the musicians themselves.

7) As you separate out "pre-professional" from "youth" orchestras, you come to realize that it's largely a matter of the size of the city that's significant. Unless one lives in one of the country's top 7 or 8 metropolises, a standard "youth" orchestra is all that there is. Serious music students must get the rest of their performing chops at the college level and/or the best community orchestras that may be available to them.

8) The Debut Orchestra's policy dealing with auditions is for as much objectivity as possible. Therefore auditions for all orchestral positions are held behind a screen. We try to designate as many qualified alternates as possible, given the demands on the best players time (allowing leave time for mandatory school functions, solo opportunities, professional auditions, etc.) There is typically a priority list created of subs for a given instrument, but the Music Director has some latitude in this regard, depending on the nature of programming, repertoire, etc.

9) (Please check with Sarah Thomas or Yurie Yoshida about this – I don't have a copy of the most recent By-Laws). Qualified string players winning an audition have tenure for up to 3 years; wind players for 2 years. I'm not sure if there are a maximum number of years that a musician can continue playing in the orchestra by reauditioning.

10) Debut Orchestra funding comes mainly from corporate, foundation, and private donors, and from the annual GALA fundraising concert/dinner event. Only a very small amount comes from ticket sales, since most of our performances are free of charge.

11) The Debut Orchestra proudly boasts an extraordinarily large number of alumni who have established professional careers in music (as either performers, teachers, or in "music industry.") Practically every top orchestra in the U.S. has a number of members who were in the Debut Orchestra at one time or another, or who were involved with

another of YMF's programs (scholarship, chamber music, solo competition). But that is only one measure of "success." The other part of it is educating students to APPRECIATE the value of classical music. Whether they go on to become doctors, accountants, chefs, whatever, they are the knowledgeable audiences of tomorrow!

12) As mentioned earlier, it is in large part the focus of training for a conductor/music director. Also, as not simply an orchestra, but a comprehensive musical education, identifying those young people who have musical talent and offering opportunities to audition, earn scholarship money for private lessons, be involved with chamber music groups, and for the older members the chance to learn to teach (the "music mentorship program"). YMF's activities encompass youth from age 8 to 26. It is this progression of programs that makes us unique, and has led to worldwide recognition and a most enviable track record.

c) Yurie Yoshida, Orchestra Manager

1) To give young musicians who are seeking a career in music opportunities to experience a similar environment as a professional orchestra.

2) I was interested in Arts Management to broaden my experience beyond being a performer.

3) Responsibilities include contracting the musicians and making sure that they get all of the information. I also prepare all music, including bowings. I am also in charge of payroll and coordinating as a liaison between conductor, orchestra, venues, and all other staff and companies.

4) Ages 15-25: high school, college, graduate school, and after college.

5) We have played in different communities. Outreach is mainly for the orchestra members and conductor to get their musical experience.

6) Age group ranges anywhere from children to senior citizens. We have always had a consistency of the wide age group.

7) The budget for pre-professional orchestras is high but they do not make much money. Therefore it is hard to operate with the lack of funding. I believe that there will be less in the future since even professional orchestras are going out of business. Also, orchestral music is not very popular to the mainstream public.

8) The audition process is very selective. Students audition for a panel of judges behind a screen. Only open positions are filled. Some people are chosen as alternates who are asked to perform with the group when regular members are unavailable or a larger work is being performed.

9) Rehearsals are \$50 and dress rehearsals/concerts is \$70. Strings play for three years while winds and percussion play for two years. After that, they must re-audition.

10) Funding comes from private and corporate donations.

11) We can measure success when orchestra members and alumni win jobs. Following are alumni from the past two years –

Tyler Stell (timpani) – Eugene Symphony

Joey Munoz (trombone) – Tucson Symphony

Conrad Jones (trumpet) – Tucson Symphony

Elizabeth Beilman (viola) – orchestra

Hugh Palmer (violin) – New World Symphony

Martha Kleiner (oboe) – orchestra

Anthony Delevanis (horn) – New World Symphony

Joanna Yarbrough (horn) – Detroit Symphony

12) We have different performance venues so that we can reach out to different communities. Unlike other pre-professional orchestras, we have resident conductors who audition and are also training to become professional conductors. Like orchestra members who win professional jobs during their time with Debut, our conductors win jobs as well.

II. National Repertory Orchestra

a) Julie Chandler, Director of Marketing & Development

1) Over more than 50 years, the National Repertory Orchestra has played an important role in preparing young musicians for careers in the orchestra world. The pre-eminent career-preparatory experience for these musicians is the rigorous rehearsal and performance schedule, during which an entire orchestral season – 17 full orchestral concerts - is compressed into eight weeks of demanding repertoire. Not only must these musicians play with a whole complement of new colleagues, but they must also perform a wide range of material with only a few rehearsals for each performance. At the end of the summer, they have developed strong skills under pressure and have brought their musicianship to new heights.

2) I do not have a musical background, but I love music. My background is in sales. We felt that my sales background and my extensive community involvement were the perfect combination to help connect the orchestra to the community.

3) I am responsible for the management, implementation, and evaluation of overall fund-raising programs; concert sponsorships solicitation; special events and summer festival management and marketing; producing season program book and season brochure; program book advertising sales; website and newsletter management; recruiting, training and organizing of volunteers; hiring, supervision and training of staff and interns; individual donor development and fulfillment; grant writing and research; financial reports for the Board of Trustees; responsible for strengthening local civic and business relationships in the community.

a) Yes I started out in Development and am now in charge of Marketing and Development. It is an interesting combination.

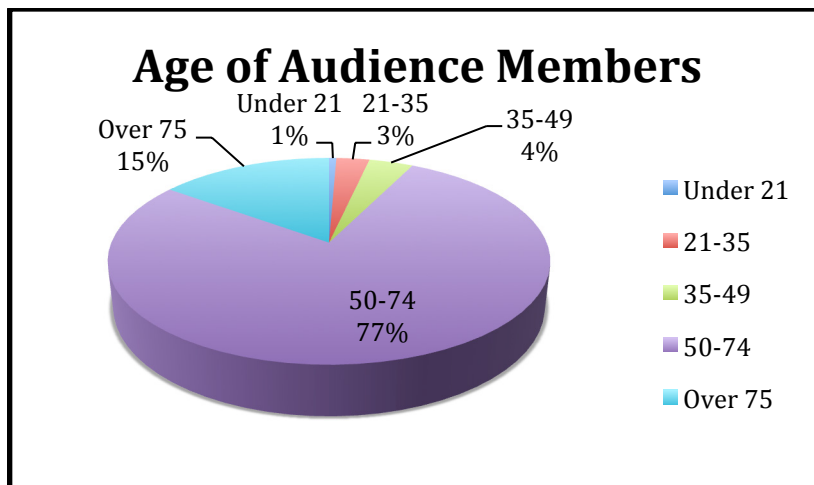
b) I would say you need to be organized, you need to have a passion for your mission and you need to understand the importance of building and maintaining good relationships. At the National Repertory Orchestra we are passionate about *Changing Lives through Music!*

4) Our musician range in age from 18 to 28 and they must have completed at least one year of college or university.

5) During their summer fellowship, National Repertory Orchestra musicians take part in the NRO's Education and Community Engagement Outreach Programs, which prepares the musicians for an active role in the communities they will be serving. For symphony orchestras to survive and thrive, musicians need to be advocates for classical music in all aspects of life. The NRO provides such skills and experience through a summer education track. Career development classes such as mock auditions, contract negotiations, finance for musicians, and training in music therapy and early childhood interaction, address the often neglected extra-musical aspects of being a professional orchestra musician.

NRO musicians also take part in community engagement events throughout the summer including performances at area preschools and hospice centers. They receive training in interpersonal skills for community engagement events, networking, and speaking with the media. The NRO believes the sustainability of the modern orchestra is dependent on the active participation of its musicians beyond their extraordinary musical abilities. This past season, the National Repertory Orchestra partnered with St. Anthony Summit Medical Center to raise awareness surrounding the healing impacts of music therapy. With training by renowned music therapist Dr. Deforia Lane, NRO musicians conducted weekly music therapy sessions at the local hospital.

6) The age of our audiences has stayed pretty consistent. Please see the graph below.



7) It takes a special kind of person to have what it takes to be a professional orchestral musician. During his 36 years with the National Repertory Orchestra, Maestro Carl Topilow has led the orchestra to the forefront of summer music festival programs. I cannot tell what the future will hold for additional pre-professional orchestras.

8) Every winter, Maestro Topilow and distinguished NRO alumni audition more than 800 young musicians from leading conservatories and music schools in the US and Canada. The finest 89 musicians are chosen for an eight-week, intensive, orchestral fellowship and summer residency. All the musicians are full time. We do not have any alternates or substitutes. Last year we had an unfortunate incident where a musician had a terrible accident during the festival and he had to go home. We called several alumni and found a replacement within a couple of days.

9) The musicians are given a food stipend and free housing. Most of our fellowships are for one year. A few select violinists may come back for a second year.

10) The majority of our funding comes from fundraising events, generous individual donors and grants. Only 20% of our revenue comes from ticket sales.

11) The NRO's legacy is the 4500 musicians who have experienced a priceless career formative summer in Colorado while making beautiful music for its listeners. Alumni currently play in virtually every major and regional orchestra in the U. S. and in orchestras worldwide.

“The NRO was crucial to my musical career. With so many talented students at the NRO, I was bound to meet future leaders of our art. Also, the fast-paced nature of the festival's programming allowed me to get a sense a professional orchestra's schedule. The amount of repertoire covered and the level at which the orchestra performed made for a challenging and enriching experience for me.”

Bassoonist *Miles Manor, Chicago Symphony Orchestra (NRO 2008)*

12) A very special program we offer is the Community Link program. This program provides opportunities for members of the local community to be actively involved in the organization. Through Community Link, NRO musicians and interns are matched with local families and offered weekly activities such as hiking, rafting trips, picnics, and sports events. Community members also volunteer during the summer music festival in administration, at concerts and fundraising events. The Community Link families are an essential part of what makes the NRO a unique experience. We pair Summit County residents with the visiting musicians and interns. Though the NRO provides the musicians with housing, the host families help them feel more at home. A host family may provide something as small as the answer to those questions such as “Where can I find a dentist?” or something as large as lending our visitors camping or fishing gear. Our host families' generously provide their musicians some home-cooked or restaurant meals. Thank you Community Link host families; the activities and support make the summer memorable for the NRO musicians

III. New York Youth Symphony

a) Robbi Kearns, Director of Artistic Operations

1) To educate and inspire young musicians through exceptional ensemble training and performance opportunities.

2) I have a background in production and saw this job online. I do have a musical background. Grew up in a musical family and played piano, violin and sang.

3) Oversee all programs and staff of the New York Youth Symphony. Produce all events and arrange rehearsals, sectionals, workshops and outreach opportunities. Manage relationships with partners to increase opportunities for our students. I also managed the creation of our website, oversee updates, work on marketing materials, hiring of artistic staff, ...

a) The responsibilities change as personnel changes internally and we see what strength/weaknesses the new staff person has.

4) 12-22. We have students from public junior high schools to Juilliard.

5) We have students from our programs perform at community and senior centers throughout the area. We also have collaborations with organizations that are training younger musicians (under 12) where our students go in and perform for them and have a talk back. We have had side-by-side with younger students and our Principals from the Orchestra.

6) All ages from 10 to 100. We try to invite school groups to attend for free, but as the concerts are on Sunday afternoons it can be difficult.

7) Lack of funding. It takes a lot of money to run an organization.

8) We give applicants excerpts to perform at the audition and have added sightreading this year. Acceptance is based solely on their audition. We do select alternates as needed and use them throughout the season when we need a sub.

9) No one is paid although there are fellowships for Principals that start at \$300 a season. Along with the fellowship come additional responsibilities, including performing at two events for the Composition Students as well as creating and communicating weekly assignments to the section.

10) Music Director selects the Rep and it, as well as the soloists we use, are reviewed/approved by the Executive Director.

11) Orchestra & Jazz: 10 rehearsals (4 hours) and 2 sectionals (2 hour) each cycle. They

are held at a rental facility.

Composition: Weekly classroom or reading sessions at ASCAP or BMI

Chamber: Students arrange their own rehearsals and meet once a week. They have coaches at approximately two rehearsals a month. As the groups are spread throughout the tri-state area they arrange the location of the rehearsal as well.

Conducting: Weekly classroom sessions and they attend orchestra rehearsals each week.

12) Around 1 million. Most comes from fundraising/donations/grants.

13) The NYYS strives to create the future music citizens of the world through our world class music programs. Whether alumni go on to have careers in music or other profession, we hope that their experience with the New York Youth Symphony's programs they have gained a deeper appreciation of music that will stay with them throughout their lives.

A few alumni that have gone on to full time careers in music:

Masumi Per Rostad - Pacifica Quartet

Lawrence Dutton - Emerson String Quartet

Eric Jacobsen - The Knights

Nick Tsavaris - Shanghai Quartet

14) We are in New York City and are fortunate to have access to some of the best musicians in the world that work with our students throughout the year. We are able to hold orchestra sectionals with the musicians from the Met Opera and NY Phil, have the Shanghai Quartet lead master classes for our Chamber groups, the Attacca Quartet holds reading sessions for our student composers, well known composers speak to our Composition students. We also have students from the conservatories performing in our ensembles so the level of playing is raised for all musicians as the younger musicians are inspired by them and work harder to grow musically. Also our concerts are at world-class venues including Carnegie Hall and Jazz at Lincoln Center. All of this helps us to attract a very high level of musician for our programs.

IV. Symphony Nova

a) Joshua Hahn, Operations Manager

1) As a post-graduate training orchestra, Symphony Nova prepares musicians to enter the field. Musicians hone their orchestral playing while learning the basics of music business from our seminars. The goal is to transform these aspiring orchestral musicians into successful artists, both as orchestra performers and freelancers.

2) I have a MM in composition from Rice. Arts administration seemed like a natural career choice for me, so I pursued it and found a good match with the operations manager role at Symphony Nova.

3) My primary responsibility is to ensure the operational success of our events and rehearsals, and provide administrative support for the orchestra.

a) I've spent more and more of my time on marketing these days because we set a goal to increase our audience substantially over the next year.

b) Being able to balance and prioritize when presented with many different kinds of tasks is very important in a small organization.

4) Symphony Nova hires post-graduate aspiring professional musicians. Many have completed undergraduate or master's programs at conservatories, and the level is as high as possible.

5) Symphony Nova does outreach through group rates or comps to schools and retirement communities and in-school chamber music performances.

6) Our audience varies widely. We usually sell about the same number of adult and senior tickets, and about half as many student tickets as adult tickets.

7) Training orchestras are a difficult sell to funders because they contribute to the community indirectly through the musicians whom they serve. The orchestras are also a difficult sell to audiences because the mission of the orchestra is more educational than musical. The biggest challenge to establishing a successful training orchestra is developing a convincing and concise value statement to the community as a whole, not just the musical community.

8) Symphony Nova auditions musicians for fellowships that are annually renewable. Additional musicians are auditioned for any substitute positions.

9) Musicians earn a competitive stipend for rehearsals and concerts.

10) Two concerts are programmed by the music director and two smaller chamber concerts are programmed by the fellows.

11) There are typically 3-4 rehearsals per concert cycle, each 2.5 – 3 hours.

12) Please refer to guidestar.org for our most recent 990s.

13) The majority of our alumni have continued to perform and freelance in Boston and we have a handful of alumni that are full-time orchestral performers.

14) Symphony Nova not only helps musicians hone their orchestra playing, but also teaches them the essentials of music business and prepares them to enter the field as performers, freelancers and entrepreneurs.

V. New World Symphony

a) Edward Parsons, Associate Dean for Visiting Faculty and Orchestra Manager

1) The role of the pre-professional training orchestra is to develop fully rounded orchestral musicians. Advanced musical instruction is at the core but equally important is

developing skills in leadership and entrepreneurial thinking. These qualities help musicians positively influence the organizations in which they will eventually become permanent members.

2) I am a bassoonist by training. I was trained at Oberlin Conservatory and The Juilliard School. Following graduation from The Juilliard School I was Associate Principal Bassoon of the New York City Ballet Orchestra for 5 years. Concurrently I served as the Personnel Manager of the Juilliard Orchestra at The Juilliard School. The New World Symphony provided an exciting opportunity to work with mature musicians on the cusp of professional careers in a prime period of personal growth. It also afforded the opportunity to work closely with MTT, other world class conductors, soloists, and coaches in an exciting period of growth at NWS.

3) I manage the instrumental coaching program at NWS and also serve at the Orchestra Manager.

a) I started as the Director of Orchestra Administration (Orchestra Manager) and was later promoted and put in charge of the instrumental coaching program.

b) A successful Orchestra Manager is a trusted advisor and advocate for the musicians in the orchestra that is able to manage communication between the Administration and musicians in a way that all feel included and respected in the decisions that are made. My role in running the coaching program requires a deep understanding of the challenges facing pre-professional musicians and tailoring the program to address these needs in the most efficient and effective manner possible. It also requires excellent communication and negotiation skills, schedule planning, and budget management.

4) The age range of the NWS fellows is generally between 20 and 30 with an average age of 26. A Bachelor's degree is required for admission. A large number of the fellows have also completed Master's degrees and a few are in the process of finishing DMA programs.

5) NWS has an extensive Community Engagement program that has musicians locally playing for groups ranging from kindergarten classrooms to nursing homes. Three children's concerts are performed annually with one of these programs broadcast via webcast to all public schools in the county. Adult education performances called "Inside the Music" are developed by our fellows. In addition to our local efforts we have an exchange program with Medellin, Columbia in which we have groups of fellows travel to Medellin 3-4 times per year to provide hands-on musical instruction. Top players from the program in Medellin are also invited to travel to Miami Beach twice per year to play a week with the orchestra and have lessons from fellows.

6) The age range of the audience depends on the program offered. A Saturday night subscription concert will typically draw a more mature crowd. Sunday matinées see the audience skew a bit older. New performance formats such as our Pulse club style concerts and Mini Concert series have audiences trending much younger with a large percentage of first time concert goers.

7) This type of program is challenging to get off the ground and maintain. There are enormous costs involved in a program like NWS which only continue to increase as the years and scope of the program go on.

8) Application to the program requires a video recorded audition and three answered essay questions. Based on the video audition a select number are invited to participate in a live audition. Typically roughly 1,200 applications are received with 600-800 invited to play a live audition. A national audition tour is conducted each winter. Following the tour an assessment of the auditionees is made based on performance at the audition (which is video recorded for later review) and the essay questions. The number of invitations into the program is made based on vacancies within our pool of 87 musicians, typically between 20 and 35 players through the sections of the orchestra. Those not invited to become fellows are named as finalists or semi-finalists. When substitute musicians are needed they are selected from those on the finalist or semi-finalist list. NWS provides substitutes with roundtrip travel, accommodation, and a daily stipend.

9) New World Symphony Fellows are provided a stipend of \$490 per week for our 35 week season. They also receive complimentary housing at our apartment complex for the entire period of their fellowship, including out of season months. The fellowship is awarded annually for a period of up to three years. In some cases a fourth year is awarded.

10) Our Senior Vice President for Artistic Programs works with Artistic Director Michael Tilson Thomas to determine repertoire, guest conductors, and guest artists for each season. NWS strives to be a leader in new programing initiatives utilizing new performance formats and the inclusion of video elements.

11) A typical concert cycle for a subscription concert will have five rehearsals, one dress rehearsal, and two performances. We typically do not hold sectionals unless it makes sense to do so as a part of the coaching program. A single rehearsal lasts 3 hours with a 20 minute break. A double rehearsal day has rehearsals lasting 2.5 hours each. Dress rehearsals are three hours. The vast majority of rehearsals take place in our performance hall unless it is being utilized for another use. In that case we have a rehearsal space that can accommodate a moderately large orchestra. Smaller concert formats, Kids Concerts for example, will have two or three rehearsals, a short dress, and one performance. Typically chamber music concerts are scheduled during these weeks to make use of the available time. We strive to follow the industry standard of no more than two rehearsals/performances per day and no more than eight per week.

12) The bulk of funding for NWS comes from individual contributions and endowment.

13) If we fulfill the objectives laid out in question 1, we are successful. NWS is nearing 1,000 alumni over the last 26 years. Over 90% are working in the music industry today as their primary source of income. These range from full time professional musicians, to managers, to entrepreneurs that have started their own non-profit organizations.

14) The depth of the program at NWS is unparalleled. The vision of Michael Tilson Thomas continues to expand in its reach and scope. The conductors and soloists that grace NWS are only found at the highest echelon of professional orchestras. The coaches that are engaged by NWS are wide ranging and the world's finest orchestral musicians and educators. Exposure to the number of professionals afforded here is without equal. The size and location of the program allows for an extremely intimate community where like-minded musicians not only learn from guests but from each other. It is a nurturing program that takes pride in those that come through the halls. It is a place where the boundaries of what is possible are expanded and filtered out to the industry as a whole.

VI. American Youth Symphony

a) Varina Bleil, Executive Director

1) Training the next generation of professional orchestral musicians, as well as inspiring the audience - both current and future - for classical music.

2) I have a Masters degree Education (Ed.M.) in with a specialization in “Arts in Education”. I am passionate about the need for quality arts instruction.

3) Oversight and implementation of programs, fundraising, operations, and community outreach for an organization providing after-school arts education to under-served youth throughout Los Angeles County. Duties include: management and supervision of staff and independent contractors; client contracts; revenue generation and fund development; operating policies, procedures and performance measures; design, delivery and quality of programs and services; preparation of annual budgets and organization timelines; branding and marketing; advocacy with local and national policy-makers; and relationship-building with donor groups, government agencies and media.

- a) Have only been in the position here for 3 months, so no change to date.
- b) Time/Task Management (prioritization) and resiliency.

4) 15 – 27 = high school through (some) doctoral programs

5) Outreach is the most vital part of our organization, I would say. Creating and sustaining a dynamic and inspired community around our mission/orchestras is the number 1 priority of my (and my staff's) every day.

- Outreach to recruit excellent musicians
- Outreach to current and potential new audience members
- Outreach to supporters/contributors

6)

17 or younger	1.25%
18-20	11.67%
21-29	16.25%
30-39	10.42%

40-49	13.75%
50-59	16.67%
60 or older	30.00%

We did not have a system for tracking this data in the past, so we do not know for sure if this has changed. We believe that the number of audience members under 30 is increasing.

7) Price index to run a pre-professional orchestra (full orchestra = concert hall stage) and the level (or lack thereof) of interest in classical music to Gen X and Gen Y patrons. As the Baby Boomers age out, statistically there are far fewer Gen X-ers than there are/were Baby Boomers, so we simply do not have the sheer number of contributors in our upcoming donor population we will be relying on significantly in the near future. I do not believe there will be more until we have established significant headway in connecting with a younger audience demographic.

8) Please refer to Isabel Thiroux's questionnaire, AYS Orchestra Manager for this answer. (Not that I don't know, but for simplicity and time sake, I know she has provided this data.)

9) Please refer to Isabel Thiroux's questionnaire, AYS Orchestra Manager for this answer.

10) The Music Director works in concert with key Board members and the Executive Director to craft a season that represents the three principals of AYS: Passion, Excellence, Innovation.

11) Please refer to Isabel Thiroux's questionnaire, AYS Orchestra Manager for this answer.

12) We receive no funding from ticket sales (our concerts are offered at no charge to the public). Majority of funding comes from individuals (Board, events, major donors, memberships) and foundations, followed by government agencies and corporations.

13) Pre- and post- surveys for a qualitative analysis of the educational experience for our musicians, and exit survey for the last season of a musician's membership in AYS, and audience surveys/general feedback. Additionally, we calculate data on our audience (zip code, age, and other demographics) to determine if we are succeeding in new audience development. For a list of prominent AYS alumni, please go to our website: <http://aysymphony.org/about-ays/alumni/>

14) AYS was founded to provide aspiring musicians the opportunity to study and perform the largest and most complex works in the repertory; Free auditions, free training, and free performances make the orchestra and its concerts accessible to people of all socio-

economic backgrounds; AYS breaks down barriers between different styles of music by introducing musicians and audiences to many kinds of music.

One similar organization is the Young Musicians Foundation, which operates the 70-member Debut Orchestra. The musicians do not learn the large-scale repertoire that is AYS's specialty, and the Debut Orchestra focuses on training young conductors. The USC Thornton Orchestra and Colburn Conservatory Orchestra are complementary organizations that serve only students enrolled in those schools. While there is no tuition at Colburn Conservatory, there is substantial tuition to attend USC. Both orchestras are smaller in scale than AYS and perform mostly the classical repertoire.

If AYS closed, we would inform our audiences about similar low-cost performances in LA, such as the Colburn Conservatory Orchestra.

Our most experienced musicians would be encouraged to audition for elite training programs such as The Academy at Carnegie Hall or the New World Symphony in Florida. Younger members would be directed to the Debut Orchestra.

VII. Symphony in C

Michael Volpert, Music Advisor

1) The role of a pre-professional orchestra in my opinion is to bridge the gap between one's school orchestra experience and the full-fledged professional orchestra.

2) Used to play the violin and bassoon. I got a job at Symphony in C (formerly The Haddonfield Symphony) in 2005 and never looked back. Working with this pre-professional orchestra has been one of the most rewarding experiences in my professional life.

3) What are your responsibilities and duties?

a) My duties have changed through the years. I used to do Artistic Operations, and Education. Then when orchestra's activities increased, we hired an Education director, leaving me with only Operations part. Which involves a lot of logistical planning, artistic planning and negotiations, and personnel work.

b) Our President, Pamela Brant (pbrant@symphonyinc.org) can probably answer that question better than I can.

4) The range of the musicians in the orchestra is from high school aged musicians – through conservatory graduates, freelance musicians.

5) Our outreach activities have included residencies in Camden Catholic and Charter schools. And a summer camp at Rutgers-Camden which is going on as I am writing this.

6) 55-65 is the average range of our audiences. This has not changed during my tenure.

7) I think it's a considerably new trend started by MTT with the NWS. I think it will continue.

8) Our auditions require string players to play full or excerpts of two contrasting pieces/movements. The winds are required to play a solo work, and three excerpts. There is no screen. We have 2 days of auditions in Philadelphia and 1 day in NYC. The substitute list order is compiled by music director, assistant conductor and me.

9) The orchestra policy is to re-audition a musician after 4 years. Where she/he gets a chance to play with the orchestra 4 more years. The section pay is \$85/rehearsal and \$116/concert.

10) The music director is responsible for the music programming, and inviting guest soloists.

The organization's philosophy for programming is striking a fine balance between what is right for musicians' development, and may be artistically appealing to the audience.

11) We have three 2.5-hour rehearsals with a 15 minute break for each program. All taking place at our home venue – Gordon Theatre, Rutgers-Camden.

12) Our President, Pamela Brant (pbrant@symphonyinc.org) can speak to this point better as well.

13) Our success is partially measured by the number of our members moving on to take leading positions with major orchestras, and chamber music groups. There are too many to mention here, but the list is on our website, albeit somewhat out of date. We also value the artistic excellence of every performance.

14) We are strategically located in proximity of the two leading conservatories in the world (Juilliard and Curtis). This gives the orchestra access to unprecedented level of musicians/musicianship.

Music Director Questionnaire

The Music Director Questionnaire was sent out to former and present conductors of each orchestra. I sent out eight questionnaires and received four back. The questionnaire originally consisted of 12 questions, but I added a question midway through the process, which is in red below.

The questions consisted of the following:

- 1) What is the role and function of a pre-professional training orchestra?
- 2) How and why did you become involved with a pre-professional training orchestra?
- 3) How would you describe your role(s) and responsibilities as the conductor of a pre-professional training orchestra (both musical and non-musical)?
 - a) How have those roles and responsibilities changed since you have been in the profession?
 - b) Considering these roles and responsibilities, what makes a successful conductor?
- 4) What is the age range and level of musicianship (high school, college, conservatory, etc.) of musicians in the orchestra?
- 5) What is your role in terms of outreach? What are the different types of outreach that your organization does?
- 6) What would you say is the typical age range of your audiences? Has this changed over time and if so, in what way?
- 7) Why are there such a small number of pre-professional training orchestras in this country? Do you believe that there will be more in the future?
- 8) Can you describe the audition process for selecting musicians? Is there a system of alternates and/or substitutes for those who are not selected as a full-time member?
- 9) What is your philosophy of programming for a pre-professional training orchestra? How do you go about choosing repertoire?
- (10) How many rehearsals and/or sectionals do you have per concert cycle? How long are the rehearsals/sectionals, and where do they take place?
- 11 (10)) What are the similarities and differences between rehearsing and conducting a pre-professional training orchestra as compared to a youth or professional orchestra? Do

you see your role as a conductor of a training orchestra as being more closely aligned with one or the other?

12 (11)) How would you measure success? Can you give examples of alumni musicians working in the music field full-time?

13 (12)) What sets your organization apart from other pre-professional training orchestras?

I. National Repertory Orchestra

Carl Topilow, Music Director

1) Supply a realistic experience of an orchestra's season, including performing in an intensive and compact rehearsal schedule, children's concerts, pops concerts, chamber orchestra concerts, chamber music programs, outreach, community involvement, seminars in audition taking, master classes with professional musicians, Alexander technique, music therapy, money management, presenting small ensemble concerts for children, entrepreneurship, and career orientation.

2) I was assistant conductor from 1972-75, and took over as music director in 1978. I find it particularly rewarding working with young talented musicians who get a thrill out of doing a fine performance.

3) Since we are not compensating our musicians, it's crucial that we provide a supportive and memorable experience for our musicians, one in which each person feels that he is not only given personal attention, but also will buy into the program and sustain it through a feeling of belonging to an amazing legacy which has been handed down by generations of previous NRO musicians.

a) More comprehensive presentation of concerts to the public, more attention toward engaging the audience through speaking, visual stimuli, examples from the orchestra, personalities of individual orchestra members. More seminars emphasizing the importance of finding one's way in the world as a professional musician, and keeping options open.

b) A successful conductor is one who can relate to the needs and expectations of the musicians and the audience. He has a good ear and sense of rhythm, runs efficient and engaging rehearsals, treats all musicians as equals, presents programs that work for both the musicians and the audience, balances seating assignments, solo opportunities, and creates a positive atmosphere for great music making, invites guest conductors who are not only of a high level of ability but also will relate well to our young musicians.

4) 18-28; most are in latter years, graduate students or recent graduates; we audition about 800 candidates each year in approximately 15 cities. Our alumni are found in every major and regional orchestra in the USA; 22 are in the Cleveland Orchestra.

5) Our orchestra is very active in Summit County, presenting programs in schools, hospitals, private homes, and many other venues. Please let me know if you need a more comprehensive list, and I will put you in contact with Cecile Forsberg, our Operations person.

6) Not sure – I think about the same, but I can put you in touch with someone if you need more statistics.

7) Don't know. There seem to be more and more each summer in competition with us. While they aren't necessarily pre-professional training orchestras, they all have significant portions of their activities as orchestral. Aspen, Tanglewood, Schleswig-Holstein, Pacific Music Festival, Wintergreen, and many others. Of course every school and conservatory has orchestra activities. New World I guess is the only one designated as a pre-professional training orchestra. Probably Civic Orchestra in Chicago. Perhaps Debut Orchestra in LA.

8) I listen in NYC, Chicago, and Cleveland, and we have emissaries in about 12 other cities doing auditions, most of whom are NRO alumni. They make recommendations, write comments, and send me all materials. I listen to every applicant and make decisions. I ask solo of choice for strings, but one of 5 solos for basses, with 3 specific excerpts. Winds, brass, harp, and timpani have designated solo, plus 3 excerpts. Percussion choose unaccompanied Bach Solo Sonata or Partita. I find that it doesn't take long to discover the level of the applicants. Our alternate list is such that if someone doesn't accept, the next person in line is clearly indicated. There is no part time or half time designations

9) What is your philosophy of programming for a pre-professional training orchestra?

10) To me, it's more valid to compare to a professional orchestra. There are more similarities than differences – I still need to prepare orchestra members to present successful concerts, and in most ways, it's the same. The difference is that my approach includes more teaching, i.e. attention to ensemble playing, intonation, balance, developing the players' ability to listen more acutely, having the musicians play without a conductor, relating relevant experiences, a little more of the context of the music in history, perhaps a different kind of inspiration, encouraging in a constructive and supportive manner.

11) To me, success means that a musician who attends NRO has not only enjoyed an amazing summer of music making, but also learned about various ways to present concerts, found our seminars to be useful and inspirational, has grown not only as a musician but has become a more dedicated, interesting, and insightful person, understanding that there is more to music than just one's solo, excerpts, and winning a job in an orchestra. That our musicians make new friends and consider life on a larger scale. We have dozens of alumni who are full time musicians, but while we celebrate their success, we don't limit our interest to these individuals only.

12) A lot of repertoire

Concerts include children's programs and pops programs

Seminars in audition taking, master classes with professional musicians, Alexander technique, music therapy, money management, presenting small ensemble concerts for children, entrepreneurship, and career orientation.

II. Civic Orchestra of Chicago

Cliff Colnot, Principal Conductor

1) To teach pre-professional musicians the playing skills and social skills to enable them to succeed in a career in music. The playing skills are related most specifically to those of performing in a symphony orchestra and the social skills are broad-based, applying to skills and sentience applicable to any career choice, NOT just music,

2) I have always been interested in teaching and as a result of my association at the Chicago Symphony Orchestra with my two primary teachers Daniel Barenboim and Pierre Boulez, I was able to work with the Civic Orchestra of Chicago, gradually becoming more and more involved.

3) I am responsible for two Orchestra Hall stage concerts per year and I also coach chamber music and prepare all programs for guest conductors.

4) The age range is generally 20 to 30 years old with most musicians either getting advanced music degrees or having completed music school entirely.

5) There has been an increase in outreach in recent years due primarily to shifting curricula in the CSO and Yo-Yo Ma's involvement. Now the Civic Orchestra routinely plays concerts outside of Orchestra Hall in various community environments.

6) The audience ranges from college-age students to senior citizens and has not substantially changed.

7) There are few pre-professional training orchestras in the United States primarily because of budget constraints. Also, philosophically many do not think it is important. And no, I do not see the number increasing.

8) There is a video/audio component for all musicians auditioning. The selection is made exclusively by the Chicago Symphony Orchestra players. They also rank associates who often are moved into regular membership as a result of attrition.

9) My philosophy is 60 minutes or less of music with no intermission. That way the musicians can play both all the notes AND the music. They need to be able to understand what they are playing and be proud of their performance. Most of the time this does not occur in college and training orchestras.

10) Neither actually. A professional orchestra requires almost a completely different approach--less drilling, less speaking about protocol and professionalism whereas a youth orchestra (which Civic is DEFINITELY not) requires more drilling, more emphasis on basic musical concepts and lots of emphasis on social issues.

11) I would say 80% of the Civic musicians continue to earn their income as musicians after they leave the orchestra. Many do not win auditions in contract orchestras but this is not a measure of ultimate success at Civic.

12) The depth and frequency of rehearsals and the disciplined culture.

III. Young Musicians Foundation Debut Orchestra

Jorge Mester, Artistic Director (2011-12 season)

1) The role and function of pre-professional orchestras (p-p) is to learn the way to apply their instrumental expertise so they can be applied to orchestral playing---listening, blending, following and executing the conductor's vision

2) I was involved with p-p in my capacity as Music Director at Aspen and Conductor at Juilliard.

3) See 1). To the extent that a conductor can teach players in a way that translates into an artistic experience one can deem him/her a successful conductor.

4) The level at Aspen and Juilliard is the highest possible.

5) No outreach, because of the nature of both institutions.

6) Ditto re audiences--they were specific to the institutes' nature.

7) I don't believe that there are so few p-ps. In addition to conservatories, there are many college-age orchestras that acquit themselves with excellent results. In the 40's, 50's and 60's there were indeed quite a few conservatory orchestras, in addition to the National Orchestral Association.

IV. Symphony Nova

Lawrence Isaacson, Music Director

1) For us at Symphony Nova, we are filling the gap between a graduate degree and the player's first professional job. Many early career professionals are lost when they leave school and struggle to find their way. Some get work, but it's not enough to make a living and many leave the field by age 30 or before. By giving our fellows up to 3 years of additional schooling in a professional setting, it softens the landing for them in the

“real” world. In our case, we not only do concerts, but offer educational opportunities to our musicians – mostly things that are NOT offered in music schools.

2) I have been an educator all my life and have seen recent grads struggle for years. In addition to giving myself a conducting outlet, I wanted to find a way to help these deserving individuals. We have seen several dozen of our players move on to full-time positions since our inception in 2007. It is very gratifying to see that happening.

3) Unfortunately, as a founder, my job has been 90% about running a non-profit and 10% about making music. I spent the first 6 years, building the board, building the budget, running the office and being responsible for much of the day-to-day operations. In year 2, we hired a part time Executive Director that we couldn't afford, so had to let her go within 6 months. We've hired several General Managers and Operations Managers over the years, but in the end, I have had to act as Executive Director to keep the ship afloat. Only in the last year do we now have a General Manager (35hrs/week) AND an Operations Manager (20hrs/week) who do almost all of the day-to-day work for the orchestra. I still have a supervisory role, but I now work more like 5 hours a week on Symphony Nova office chores instead of at least 20 hours a week (in addition to my full time job at Boston Conservatory!) And this doesn't include artistic work for the ensemble – selecting music, auditioning musicians, score study, rehearsals and concerts.

a) Music Directors are now expected to be much more involved in the day-to-day operations of their orchestra than they were 20 years ago. Money is much harder to come by and in truth it's the MD who can often close the deal with a donor.

b) In my experience with SN, being a successful conductor is more about keeping the infrastructure sound so that you can make music. There just isn't enough money and support to allow a conductor to only be an artist.

4) Generally post-grad, so about 23 – 30 years old.

5) We perform school concerts with our chamber groups about 8 times per year, either in schools directly or in a public setting that attracts elementary age students.

6) We are still struggling with this. Currently our average audience member is well north of 60 years old. We do attract some 20 to 30-ish audience members, but that's usually due to the musicians in the ensemble attracting their friends.

7) I'm not sure there will be more. There is a big misunderstanding about what we do. People generally think we're a youth orchestra, similar to the hundreds (thousands?) of orchestras in the country that cater to grades 6-12. And the goal of the orchestra is to promote the musicians' careers, not necessarily serve the audience in any way. New World Symphony serves a very large area and has large funding to support their mission. Same with Chicago Civic. Symphony In C in Haddonfield, NJ has given up on much of the “training” aspects of their musicians. We are trying to keep the training by paying our players to attend. We're a bit at the forefront of this, so can't yet predict where it will end up.

8) Up until this year, we have been working with a call list, not membership. It allowed lots of flexibility in casting for each concert. Starting this year though, we have 10 fellows who were auditioned AND interviewed in May 2014. They will play all of the concerts and we'll use our call list to fill in around them as needed. The largest concert this year will be 25 players and we don't expect to have any difficulty filling the seats. Our hope is to expand the Fellowship program to a full orchestra at some point in the future.

9) I try to serve the musicians first, but without offending the audience. So we do as much standard repertoire as seems necessary for the players to learn and the audience to enjoy, but also introduce music that is not in the classical music canon, so that our audience and musicians are expanding their listening and performing experience. I do at least one piece on each concert that will challenge the players and listeners.

10) We are working on a professional model, so we do 4 rehearsals (2.5 hours each) and at least one concert for each cycle, sometimes more. Last year we played the same concert four times. Rehearsals used to take place at The Boston Conservatory, since I have a relationship there, but this year we are moving all of our services to Old South Church, which is where our office is. We don't do sectionals.

11) In this case, because the musicians are so close to being professionals and are already doing some professional work, I see my job as mostly professional conductor, with a bit of educating thrown in where I can. For these players, it's more about the experiences they will have with us and less about what anyone is going to say to them. Professionals HATE being told how technically to play something.

12) Our goal isn't necessarily to have all of our musicians attain a full-time orchestral career. We want to help them figure out how they want their career to look and then give them the skills to attain that. For some, it's a full-time orchestra job, but for others it might be a chamber music career or a mixture of gigs as a freelancer. Boston is a very vibrant freelance town and many musicians can make a good living doing that. We do what we can to get them there if that's what they want.

We have had quite a bit of success though:

Xi Zhang	Principal Viola, Kansas City Symphony
Brian Sherwood	Associate Principal, Omaha Symphony
Thomas Hagerty	Tuba, China Nat'l Center for the Performing Arts Orchestra
Eric Robins	Trumpet, Shen Yun performing arts
Andrew Mee	4th Horn, Vancouver Symphony
Grace Shryock	One year position in Richmond, VA

13) Firstly, we are the only pre-professional training orchestra in New England. Secondly, we are offering Fellowships this year, which include a monthly stipend for seven months along with performing and educational opportunities. My sense is that most of these types of orchestras are all about rehearsals, sectionals and concerts. We're

more about the Entrepreneurial Musician and giving our members a chance to learn about what is out there for them and how to attain it.

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