

missoulasymphony.org

406.721.3194

Orchestra Handbook

Thank you for sharing your time and talent as a member of the Missoula Symphony Orchestra. We appreciate your commitment to achieving our mission. Every member of the orchestra owes it to every other member of the orchestra to uphold his/her responsibility for his/her preparation and attendance. Each musician's respect for the Symphony and for his/her colleagues is reflected in his/her adherence to these policies.

MISSOULA SYMPHONY ASSOCIATION

MISSION STATEMENT

The mission of the Missoula Symphony Association shall be to assure cultural enrichment essential to the quality of life in the Missoula area by providing live symphonic & chorale music of the highest quality. The Symphony shall provide musical growth and development for its performers and the community.

GOALS AND OBJECTIVES

To strive for excellence in live symphonic choral/orchestral performance experiences for listeners and performers.

To increase community interest in orchestral and choral symphonic music.

To educate people in western Montana to appreciate and understand orchestral and choral symphonic music.

To build an efficient and effective organization to fulfill the symphony association's mission

To develop and maintain long-term stability.

CONTACT INFO

SYMPHONY OFFICE
721-3194

DIRECTOR OF OPERATIONS – PETER MCKENZIE
721-3194 ext. 2
peter@missoulasymphony.org
Contact for absences and other attendance & personnel issues.

LIBRARIAN – SUZANNE HARTZELL
suzanne@missoulasymphony.org
Contact for music library questions.

PERSONNEL MANAGER – SUSI STIPICH
728-7287
Contact only if you are running late for a rehearsal.

PATRON SERVICES COORDINATOR - KIRSTEN MCGLYNN

721-3194 ext. 1

kirsten@missoulasymphony.org

Contact for tickets and general questions.

EXECUTIVE DIRECTOR – JO MAY SALONEN

721-3194 ext. 3

jomay@missoulasymphony.org

MUSIC DIRECTOR – JULIA TAI

721-3194

julia@missoulasymphony.org

ORCHESTRA REPRESENTATIVE - ADAM COLLINS

(910) 690-0579

adam.collins@umontana.edu

This position serves as the voice of the orchestra musicians to the Board of Directors of the Missoula Symphony Association. The Orchestra Representative serves a three-year term (as do all board members) and can be elected to a second three-year term. **Contact with any concerns or questions not covered by other roles. Feel free to text, call, or email.** Please do not address any such matters directly with the Music Director, Executive Director, or members of the Board of Directors.

AUDITIONS

- All players must audition for the Music Director and section Principal prior to placement in the Missoula Symphony Orchestra.
- Auditions are held at the beginning of each season. Musicians new to the community may audition for the Substitute list during the season. This is to be arranged on a case-by-case basis.
- The Music Director will name Principals, Assistant Principals, Associate Principals and determine the seating order of the winds, brass and percussion sections.
- String section seating (excluding Principals, Assistant and Associate Principals) is rotated concert to concert, and will be arranged by each string section Principal.
- The Music Director will determine Acting Principals on a case-by-case basis.
- Substitute lists will be determined by the Music Director and Section principals.

MUSIC LIBRARY POLICY

Distribution

Music for each concert block will be available no later than three weeks prior to the first rehearsal. The Librarian will send an email announcing when music is ready to be picked up. Musicians must pick up their music from the Symphony Office when it is made available. The Librarian will deliver music to those who have mail slots in the UM Music Office. For out of town musicians, music can be mailed. Each musician is expected to have their music well prepared by the first rehearsal.

Bowings

- Bowings are marked by the principal of each section. Music that is not rented (belongs to the Missoula Symphony or is borrowed from a MASO member orchestra) can be bowed in advance. Rental music will be delivered to the Concertmaster as soon as it arrives (normally 6 weeks prior to the concert). Within a week, other principal string players will each receive their parts and a copy of the Concertmaster's bowings. Bowed parts should be made available to all string players at least 1-2 weeks prior to the first rehearsal. Generally, bowed parts will be distributed as scans to each musician's email inbox. Each string player is responsible for marking bowings in their own part.

- Bring your music to all rehearsals and concerts. Even if you are using your stand partner's music, it is very important to have your folder with you.

Marking and Handling

- Music may only be marked lightly IN PENCIL. No tape! Post-it notes work well to mark cuts and important cues.
- Most rental music must be returned clean (pencil marks erased). In light of this, please make only essential markings. Librarian will take care of erasing.
- Musicians are expected to handle music and folders carefully. Avoid excessively bending folder. Keep music in a safe place where it will not get damaged.

Returning

ALL MUSIC, including all practice copies, must be returned to the Librarian immediately following the Sunday performance. A box will be placed backstage for this purpose. Please return music inside the black tagboard folders. The Librarian must return rental music to the publisher within one week, so players who fail to return rental parts within one week could be charged the full replacement cost. Musicians will also be charged the full replacement cost of any lost or damaged music (rental or otherwise).

COMPLIMENTARY TICKETS

Each member of the Missoula Symphony Orchestra is entitled to one Sunday general admission ticket OR one Saturday upper balcony ticket for each concert on which he/she performs (subject to availability). Complimentary tickets must be requested in advance of the concert weekend and will be held at Will Call under the musician's name.

SEASON TICKETS

Each member of the Missoula Symphony Orchestra may purchase one Season Ticket for half price, pending availability. (Section I excluded.)

ATTENDANCE POLICIES

All players are expected to attend all rehearsals, sectionals, and performances for each concert cycle. Exceptions due to illness, family emergency, and other reasons are possible. Non-emergency absences may be excused on a case-by-case basis. However, *any* absence from rehearsal (even one) may result in the Music Director determining that a musician should not play a concert.

Protocol for having an *anticipated absence* excused:

1. Musicians must contact the director of operations and personnel manager as soon as they are aware of an anticipated absence.
 1. Absence from rehearsal without notifying the director of operations and personnel manager may be cause for the musician being dropped from the concert.
2. Once the director of operations and personnel manager tentatively approve the absence, the musician must notify their section leader for secondary approval.
3. The musician must coordinate with their stand partner to coordinate the handling of music.
 1. The stand partner who is present *must* have the part that will be used for the performance to write in any bowings, notes, etc.
 2. The absent musician must also update their own practice part with all markings.
4. Substitute players:
 1. Concerts: The director of operations will replace the musician for the concert cycle with one of the players on the orchestra's substitute list.
 2. Rehearsals: In the case of unavoidable conflict with a rehearsal for a wind, brass, or percussion player, the director of operations manager will arrange for a substitute player. It is the joint responsibility of the musician and substitute to exchange music ahead of time.

Protocol for emergency *unanticipated absence*:

Should an unexpected emergency or circumstances prevent a musician from attending a rehearsal or performance they must:

1. Notify the personnel manager via phone and email with as much notice as possible.
2. Notify their stand partner to coordinate the availability of the performance copy of the music for the shared stand.
3. Notify their section leader.

Tardiness Policies and Protocols

1. **Tardiness is unacceptable.** Heavy traffic and parking difficulties do not excuse tardiness. Severe or chronic tardiness may result in a musician being dismissed from a concert or the orchestra permanently.
2. All musicians must be in seat, tuned, and ready to play at least five minutes before the rehearsal's scheduled start time.
3. For concerts, musicians must be in the concert venue (dressed and with instruments) at least thirty minutes before the performance.
4. If a musician is tardy for a rehearsal, they should find their seat at a suitable pause in the rehearsal.
5. If a musician is tardy for a rehearsal, they should notify the personnel manager, section leader, and stand partner with as much notice as possible.

CONCERT AND REHEARSAL SCHEDULING

A complete calendar of rehearsals, concert dates and repertoire for the next season will be distributed before the end of the current season. Players will indicate their availability by the deadline given by the Director of Operations.

All principals, associate and assistant principals, and regular woodwind and brass players (2 2 2 2 - 4 3 3 1 timp pf hp) are expected to commit to all of the Masterworks concerts.

REHEARSALS AND BREAKS

Each 2 ½ hour rehearsal will include a 15 minute break. Each 3 hour rehearsal will include a 20 minute break. If a player leaves the vicinity of the rehearsal area during break, it is his/her responsibility to return on time. The rehearsal room will be set up by 30 minutes before the start of rehearsal.

CONCERT DRESS

The goals of the Missoula Symphony's dress code is to present a professional and uniform appearance with no individuals attracting undue attention or distracting the audience. Remember that most of the audience has a direct view of players from either the knees down or the neck and shoulders from above.

Season Concerts

For all:

- Only small, very modest jewelry (no sparkles)
- No sequined clothing
- No perfume or cologne

Option #1:

- Black tuxedo
- White shirt (ironed)
- Black bow tie
- Clean & polished black dress shoes
- Black socks that fully cover the space between shoes and pants when you are seated
- Cumberbund optional

Option #2:

- Long black dress OR

- A $\frac{3}{4}$ length skirt. Skirts must cover the knees and a substantial portion of the calf when you are seated. OR
- Full length black dress pants. Pants should either be tailored or loose, but not form-fitting. No leggings, yoga pants, jeans, or sportswear.
- Black top with a modest neckline, fully covered back, and $\frac{3}{4}$ length or longer sleeves
- Black hosiery that fully cover the space between shoes and dress/skirt/pants when you are seated
- Clean & polished closed-toe black shoes.
- Please remember what you're wearing should pair nicely with the tuxedos!

Please note that the dress code is not gender specific. Please wear whichever option you feel is most appropriate for you.

Summer Concerts

- White tops/shirts, modest neckline and $\frac{3}{4}$ length or longer sleeves
- Black skirt, $\frac{3}{4}$ length, or pants
- Hosiery not required
- Black shoes, open toes OK

Players who appear at a concert inappropriately dressed will receive a written description of the violation from the Executive Director or the Music Director immediately after the concert, and the individual is expected to address that issue with the Executive staff.

PREPARATION OF THE MUSIC

Since there are a limited number of rehearsals per block, it is expected that each musician comes to the first rehearsal with his/her music prepared.

- Listen to a recording of the music while following your part. Get familiar with the tempi, style, and how your part fits in with the whole.
- Practice slowly enough that you can play everything in tune and in rhythm. Practicing too fast is just practicing how to play incorrectly.
- Use a metronome. A metronome forces your technique to catch up. Otherwise technical difficulties will determine your sense of pulse.
- Gradually increase the tempo until you master the passage.

ORCHESTRA ETIQUETTE

1. BE PREPARED 2. BE ENGAGED 3. BE CONSIDERATE

- **Come prepared.** Know your entire part. Do not sight-read in rehearsal.
- **Bring all necessary equipment** – pencils, mutes, reeds, rock stops, mallets, extra strings, etc.
- **Please do not leave your instrument in precarious positions.** Instruments can become expensive tripping hazards during breaks, intermission, and transitions between pieces.
- **Cell phones are a distraction to you and those around you.** If you are seated in the orchestra for rehearsal or performance, turn your phone off and put it away.
- **Arrive ten minutes before the scheduled start time.** Warm up. "On time" = late.
- **Be 100% quiet during tuning.** Listen to the A first, then tune. Do not take another section's A. Do not play anything else during tuning.
- **Talking during rehearsals is unacceptable and distracting.** If musical issues must be discussed, keep it brief.
- **Mark your music.** Make new mistakes, not the same ones!

- **Blend your sound.** Never let your sound stick outside the section. Blend pitch, sound quality, color, attack, release. The whole is greater than the sum of its parts. Moderation is the definition of good taste.
- **Blend your appearance.** Follow the dress code. Avoid excessive body motion (e.g. foot tapping, knee jogging) that becomes a distraction for the audience and those around you.
- **Tempi and bowings change in rehearsal.** Be patient and flexible. Give the principals time to figure out the correct bowing. Follow the bowings, never insist on your own.
- If you have questions for the conductor about the music and are not the principal, **please direct your questions to your principal.**