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A report on an Arts Administration internship with the Louisiana Philharmonic Orchestra Summer 2001

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A REPORT ON AN
ARTS ADMINISTRATION INTERNSHIP WITH
THE LOUISIANA PHILHARMONIC ORCHESTRA
SUMMER 2001

An Internship Report

Submitted to the Graduate Faculty of the
University Of New Orleans
in partial fulfillment of the
requirements for the degree of

Masters of Arts in Arts Administration

By

Ruth L. Rosenbaum

B.F.A., Ohio University, 1988

May 2002

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REPORT
2002
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Acknowledgements

I would like to dedicate this report in memory of Juanita Sheen Rosenbaum and Nina Lois McCullough. I feel very fortunate to have had two Moms who nurtured and loved me unconditionally. I believe their only wish for me was that I find happiness and success in any path I chose. Special thanks also to my Dad, Morton I. Rosenbaum, and Betty Gilman, who have always encouraged me in all my academic endeavors, and to my sister Diane N. Rosenbaum, who is very supportive and patient. I also wish to thank the faculty of the University of New Orleans Arts Administration program, especially, former Director Philip Dobard, my Major Professor Sandra Hartman, and the other members of my committee, Kevin Graves and Rick Normand, all whose teaching and dedication continue to inspire me. I also wish to thank the staff of the Louisiana Philharmonic Orchestra, particularly First Chair Trombone player Greg Miller, and Operations/Artistic Administrator and part time Clarinetist Ken Kussman for their invaluable insight. I would like to affectionately acknowledge and thank my friends whose understanding and love I consider so important. Lastly and particularly, I would like to mention that I greatly appreciate, and profoundly thank, Mary Marice and Linda Mckee whose very sensitive attention and advice helped to guide my focus.

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Preface

My internship at the Louisiana Philharmonic Orchestra spanned a three-month time period, which included the month of September 2001. In the United States of America the catastrophic events of September 11, 2001, as all unthinkable disasters, has left our society psychologically shaken.

As an Arts Administrator it is important for me to assert that my belief is that the artists of our society are the keepers of our culture. It is through the eyes, voices and talents of these artists that we, as a society, face together the emotional components of our culture that are common to us all.

In my work with the LPO, I had the unique experience to witness how artists, purely for the love of their art, give freely to our society. In light of the events of September 11th, small groups of LPO musicians donated their time to play lunch concerts in various downtown office buildings. The LPO also invited area policemen and firemen to a Gala concert free of charge. (Appendix N, p. 303)

I think it is important for us all to remember that nonprofit arts and cultural organizations are exactly that; they do not operate for a profit, as the public is the true owner. And as such, we all have an ownership role in these organizations that operate to preserve our culture.

Abstract

This internship with the Louisiana Philharmonic Orchestra, a nonprofit arts organization, was from June 25, 2001 through September 25, 2001, and is required in partial fulfillment of a Masters Degree in Arts Administration from the University of New Orleans. My internship involved work with the Development, Accounting, Marketing/PR, and Grants and Special Projects departments. This report details the tasks for which I was responsible. The Louisiana Philharmonic Orchestra has a unique governance structure, as this organization is the only musician owned and operated symphony orchestra organization in North America. This report also outlines the organizations' structure and discusses issues and prescriptions as they relate to this unprecedented governance framework.

Organization History

The Louisiana Philharmonic Orchestra (LPO) is a nonprofit arts organization, and is the only musician owned and operated symphony orchestra in North America. After the demise and subsequent closing of the New Orleans Symphony, the LPO was established in September 1991 by a group of 60 musicians belonging to the former organization. The New Orleans Symphony had undergone financial difficulties in the 1980's. Mainly, the financial problems of major oil companies located in the area which had donated substantially to the organization, and the New Orleans Symphony organization's decision renovate their donated principle venue, the historic Orpheum Theatre contributed to the Symphony's difficulties. "Much of the turbulence in corporate contributions is driven by gyrations in company earnings, but during the late 1980's business restructuring added additional uncertainty." (Useem, M., 1991, p.339). Furthermore, the Orpheum renovation alone put the organization in \$ 4 million dollars debt that substantially contributed to these troubled times, (New York Times, April 29, 1991). By 1990 the New Orleans Symphony organization had used up its endowment and was operating at a deficit, (referencing *Louisiana Philharmonic Orchestra: A Cooperative Institution* in *Harmony: Forum of the Symphony Orchestra Institute*, Editor, Scholl, M.D., 1999, p.28). The New Orleans Symphony was forced by its board to cancel the following 1991-1992 season. Many of the musicians were upset due to issues regarding back pay and they felt displaced by the cancellation, but these

musicians believed New Orleans should have and could sustain a full professional orchestra. An integral part of the history involves lengthy discussions of a core group of musicians who decided to re-evaluate goals and procedures of the former orchestra. Their conclusions lead to the forming of the Louisiana Philharmonic Orchestra with the main goals of maintaining a full symphonic orchestra, bringing live symphonic music to the New Orleans area, and remaining debt-free. They asked for and received legal and community advice in forming the LPO as a nonprofit corporation.

The LPO functions in day-to-day operations and structure similarly to other symphony organizations. These activities include community volunteers, a small staff and a music director. However, in their desire to remain debt-free a new organizational structure emerged. "The fundamental difference between the Louisiana Philharmonic and other North American symphony organizations lies in the corporation's "Members," those persons who, under law, and as shareholders in a for-profit corporation, "own" and possess all beneficial interest in the nonprofit corporation of which they are "Members." The bylaws provide that a "Member" must be an orchestra member, and the orchestra, as a whole, "owns" the Louisiana Philharmonic Orchestra." (Harmony, Ed. Scholl, 1999, p. 29). In other words, the LPO operates by law as a nonprofit. However, it seems the organizations is similar to a for profit corporation in that, "as shareholders...[the musicians] 'own' and possess all beneficial interest[s]." In this instance, it seems, the LPO is a hybrid, (i.e. the musicians are the shareholders). It was, and clearly is, important for the LPO musicians to remain in complete control

financially of this organization. The musicians of the LPO felt the former symphony failed due to a mismanagement of funds. However, as outlined earlier, several factors played a significant role. Regardless, from the drive to maintain a formidable cultural presence of “live symphonic music” in New Orleans, to provide job security for the highly trained musicians, and to have full control over the functioning and operations of the organization, this “collaborative partnership” between “performing musicians, community representatives, and professional staff,” as defined in the Preamble to their Bylaws, materialized. (Appendix A, Bylaws and Operating Rules, p. 95) The musician “Members,” as the owners of the organization, partner with the community while maintaining full control over policy and governance.

This structure was unique to the world of nonprofit symphony management. Though the trend in symphony management is to incorporate more musician involvement, to date, the LPO is the only symphony to assert and maintain this precedent of musician ownership of the organization. The Bylaws provide that persons from the community are recommended and voted to be Community Trustees. This forms the collaborative partnership of the corporation.

The American Federation of Musicians, (AFM) agreed to alter union rules to accommodate this unprecedented situation. The AFM typically represents the musicians in disputes and offers pensions to dues paying musicians. This situation holds true for the LPO in its collective bargaining agreement with this stipulation: “Inasmuch as the Employer is a Louisiana Corporation solely owned and operated by

professional musicians as a share-plan enterprise, Local 174-496 agrees there shall be no basic wage scale, weekly or casual, to cover services rendered by playing members of the cooperative corporation.” (Harmony, Ed. Scholl, 1999, p. 41).

Currently the LPO has an operating budget of 3.94 million. There are 70 musician/owners. The 36-week season consists of more than 125 performances. The LPO is the resident orchestra for the New Orleans Opera Association and performs each year with the Delta Festival Ballet. The organization has managed to remain debt-free through its tenth season. However, this past summer of 2001 the Orchestra voted themselves a pay cut to maintain their debt free status; this specific issue will be dealt with later in the text.

The LPO season is from September through May and the core performances take place on Thursday and Saturday nights either at the Orpheum Theatre or the Mahalia Jackson Theatre of the Performing Arts, although this organization performs in numerous venues during their 36-week season. Some of the other distribution channels, like parks and schools will be mentioned in the coming text. Also, it is important to note that in all other symphony organizations the Board hires the music director, but at the LPO the music director is hired by the musicians/owners, and this type of activity is by a vote of the majority at a Corporate Meeting. Corporate Meetings are addressed in later text. The Music Director and conductor of the LPO is Klauspeter Seibel. He has been with the orchestra for seven years. This year, 2001-2002, is the 11th season of the Louisiana Philharmonic Orchestra.

Mission Statement and Goals

The mission statement of a nonprofit organization accomplishes two main organizational objectives. It condenses the purpose of the organization with a focus on goals. As asserted by Thomas Wolf in *Managing A Nonprofit Organization in the Twenty-First Century*, "...the law obligates the trustees of the organization to limit their activities to those covered by the mission...[and]...a mission statement is only valuable if it gives some specific guidance on the direction of the organization..." (Wolf, 1999, p.23). The company's mission instructs the organization about its function and then other elements regarding operations can take form. The trustees can amend the mission statement, but otherwise the mission statement guides their "activities." It creates an avenue to determine what is being produced and how the product is being concentrated. The mission should also reflect objectives in the form of budgetary costs, and in the case of the LPO, this is asserted through the goal of remaining debt-free. (Appendix B, p. 151).

Arts and cultural organizations serve the community in many ways, but by law the organization must have an educational focus. The mission statement of the LPO affirms that this organization is "dedicated to maintaining live symphonic music and a full-scale symphonic orchestra as an integral part of the cultural and educational life of the New Orleans area, the entire State of Louisiana, and the Gulf South region." (Appendix B, p. 151) As a nonprofit organization, the law regarding the 501 (c) (3)

status obligates the organization to integrate a public purpose as part of its function. As stated in Federal Taxation Statutes, section 501 (c) (3) “corporations,...any community chest, fund, or foundation, organized and operated exclusively for religious, charitable, scientific, testing for public safety, literary, or educational purposes,...” indicates that nonprofit status is obtained by the organization if it operates in this capacity, (Federal Taxation Statutes, section 501 (c) (3). Arts and cultural organizations are required to have an education component as part of the public purpose to maintain this status. The LPO accomplishes this through their educational programs in schools, free concerts, and before concert talks.

The Preamble to the Bylaws restates the organizations’ corporate mission, noting that the purpose “is accomplished through a collaborative partnership of its performing musicians, community representatives, and professional staff, [and] [t]he musicians, as the owner-members of the orchestra corporation, retain final oversight of all policies and governance.” (Appendix A, p. 95).

The two main goals of the LPO musicians are to continue member-ownership of the corporation and to remain debt free. The goal of remaining debt free is accomplished through the implementation of overall programming and funding. The LPO’s 36-week season consists of 125 performances. Three concerts are free and open to the public, (i.e. City Park, Audubon Park, and Bogue Falaya Park). The three free performances can be viewed as a public relations tactic to build community support. Educational programs of the Orchestra are supported through their various funding

sources, to be discussed later in the text. The programmatic offerings of the Orchestra include performances in New Orleans, and Jefferson, Lafourche, St. Bernard, St. Tammany, and Tangipahoa parishes.

Bylaws and Governance

The LPO, as an arts organization, functions similarly to other nonprofit arts and cultural organizations in the United States, that is, it has a mixed funding base, diversified programmatic offerings, and an educational component that allows the organization to operate within the purview of a nonprofit. In other words and as stated earlier, by law a nonprofit must to have an educational or social purpose to justify tax-exempt status. Compared to all other symphony orchestra organizations in North America the LPO has a decidedly unusual governance structure that is set forth in their Bylaws. The importance of outlining portions of the Bylaws and Operating Rules will be to note key distinctive features (Appendix A, p. 91). “The musicians, as the owner-members of the orchestra corporation, retain final oversight of all policies and governance,” and this is stated in the Preamble, (and mission), of the LPO Bylaws as of 2000.

In the beginning, September 1991, the musician/owners ran the day-to-day operations of the LPO, and served on the Board. This is somewhat true today, although the organization now employs a small management staff of sixteen. Historically, those that serve on an organizations board are not called upon to engage in day-to-day operations. Generally, it is preferred that the staff is allowed to do its job without undo interference by board members and the converse is also true. This is not to say that there is no communication, but communication can break down if a specific hierarchy

of governance and accountability is not established and followed. John Carver, in his book *Boards That Make a Difference*, warns, “[m]aking staff decisions trivializes the board’s job, disempowers and interferes with staff investment, and reduces the degree to which the CEO [or Executive Director] can be held accountable for outcomes.” (Carver, 1997, p. 117).

Traditionally, in arts organizations, the board hires the Executive Director and the Executive Director hires the staff. This is the protocol of the LPO. However, the musician/owners of the LPO, as stated in the Bylaws, can serve on the Board, which is encouraged, but not mandated by their employment contract, or they can hold staff positions, namely, but not exclusively, Personnel Manager and Librarian. Section 13.2 and 13.3 of the Bylaws state, respectively, the “Executive Director, in consultation with the Board of Trustees, establishes the remainder of the administrative staff structure of the corporation, [and] [a]t the discretion of the Executive Director, members of the corporation may also occupy administrative staff positions,...such members report to the Executive Director.” (Appendix A, p. 122).

The musician/owners, that is “Members,” have put themselves into a position to be both employer and employee. At first glance, this atypical structure, (i.e. this hands-on style), may not appear, nor may in fact be a conflict, even though the LPO’s novel governance structure is a bit of a conundrum. Therefore, the Bylaws of this organization directly affect the governance and accountability of this organization in a complex way on a daily basis. The Bylaw definitions state that, “‘share’ refers to the

base annual cash compensation of a tenured section musician...,” but section 1.1.2. states that, “the person is tenured or, if not tenured, the person has committed in writing to play in the orchestra for the current season; 1.1.3 the person is a member of the Local [AFM union]; and 1.1.4 the person’s compensation is based on a share.” (Appendix A, p. 96). The tenure of a musician, according to the Bylaws, relates to contract renewal and does not seem to be related to the share of the profits. Thus, all 70 musicians own the corporation and as such have fiduciary accountability for the organization, as well as receiving a paycheck from the organization. Further, the Board of Trustees consists of musicians as the member-owners of the corporation and community representatives thus creating the cooperative structure. As stated in the Bylaws, “The initials “LPO” or the word corporation refers to the Louisiana Philharmonic Orchestra, a Louisiana nonprofit corporation (Appendix A, p. 95). The significance of this statement is that by law it holds the LPO musicians accountable financially for the organization.

In fact, the Bylaws denote the ownership and therefore the control of this organization. The Bylaws outline and differentiate between Orchestra meetings and Corporate meetings. An Orchestra meeting is simply a *meeting of the orchestra*. The meeting may take place without formal notice to, for example, permit extra services in a given week, but no corporate business can be conducted at that time unless specific prior notice has been given (Appendix, A, p. 103). However, Corporate meetings are a *meeting of the orchestra* “from time to time” to conduct organizational tasks, such as selection of Community Trustees, selection of a Music Director, amending bylaws and

operating rules, and discussing corporate policy, (Appendix A, pp. 98-99). Membership on committees is exclusively reserved to the members of the corporation. A member that has a paid administrative staff position cannot Chair the personnel or Concert committees. The Musicians Committee has nine members and consists of the Chair of the Personnel and Concert committee and seven other elected members. The seven elected members serve one-year terms and the Chair of the Personnel and Concert committees serve terms "coincident with their terms in their respective positions." (Appendix A, pp. 103-104). Section 5.1.11 of the Bylaws state, "The Musicians' Committee may meet in accordance with its own rules and is responsible for management of Corporate Meeting, [and] orchestra meetings, elections...and the interpretation and waiving of operating rules" (Appendix A, p. 105). Only tenured members can serve on the Musicians' Committee, and as stated in the Operating Rules, a member is tenured after three consecutive seasons of a renewed contract with the Orchestra. (Appendix A, p.104). Prior to three years, there is a probationary period and auditions are given at this time before the contract is renewed. The Concert Committee is responsible for artistic decisions, and its members serve two-year terms (Appendix A, p. 107). The Musicians Committee selects the President of the Orchestra and Members of the Musicians Committee are members of the Board, (Appendix A, pp. 104-105). In other words, all nine Members of the Musicians Committee are voting members of the Board.

The Community Trustees are selected at Corporate meetings and include the

Chair of the Community Advisory Board. There are fixed term Community Trustees, of which there are no more than fifteen at one time, and Life Trustees, (Appendix A, p. 109). Life Trustees are voting members of the Board. Including the Members of the Musicians Committee, the Board of Trustees has twenty-four voting members, (Appendix A, pp. 110-111). The President of the Board is a Community Trustee, (Appendix A, p. 111). Officers of the Board include the President of the Orchestra, President of the Board, Secretary, and Treasurer, (Appendix A, pp. 113-115). Committees of the Board are co-chaired by one community member and one musician, (Appendix A, p. 115). After discussion with the Executive Director, co-chairs “shall appoint the members of their committee from among those musicians and community members who have indicated an interest in serving on the committee.” (Appendix A, pp. 115-116). The Management Review Committee reviews the performance of the Executive Director (Appendix A, p. 119). The Music Director is selected by a majority of tenured members (Appendix A, p. 121). Therefore, the Musicians maintain ownership and control by the involvement of their elected members.

Some administrative staff roles, according to the Bylaws, have reporting requirements. For example, the Librarian reports to the Personnel Manager and the Personnel Manager reports to the Executive Director, (Appendix A, pp. 121-122). Interestingly, the Assistant Conductor of the Orchestra has administrative, as well as creative, duties and he reports to the Executive Director on administrative matters and to the Music Director on artistic matters, (Appendix A, p. 122). It seems his duties

often overlap, as he is also very involved with educational programming. This concludes the identifying characteristic of the Bylaws. The Bylaws do state that the operating rules discuss the process of auditioning for the orchestra and tenure and all “other Operating Rules cover matters that might historically been part of collective bargaining agreements (so-called “work rules”) and which facilitate the orderly functioning of each season, including rehearsals, performances, and more common personnel matters such as leave.” (Appendix A, pp. 123-124).

I have a copy of the 1998 Operating Rules for the musicians of the LPO, (Appendix A, p. 125). Beyond what has already been mentioned, the Operating Rules have only a few significant characteristics. It appears that the Personnel Manager is the liaison between the musicians and administration. The Personnel Manager and the Music Director are responsible for hiring, dismissal, and tenure, (Appendix A, p. 137). Section 13.3 of the Operating Rules states that tenured musicians may be terminated if they do not meet the Orchestra’s standards of musical performance.

Significantly, section 12.4 is the only section in the Bylaws and Operating rules combined to address the unique nature of this Orchestra. “Each member of the orchestra shall receive a current, accurate copy of the Bylaws, Operating Rules and Policies. The Personnel Manager shall keep accurate written records demonstrating such documents have been received by all members of the LPO. Members shall sign an acknowledgement of receipt of such documents.” (Appendix A, p. 148). Finally, Policies refer only to Union rules regarding, for example, the smallest number of

musicians that can play and still be referred to as the LPO, (Appendix A, p. 140, referring to section 1.1 of Policies). This section also includes exceptions to this example as it relates to protocol for small groups of LPO musicians. The Policies section of the Operating Rule also does not mention the unique nature of this organization.

As stated earlier, these sections of the Bylaws and Operating Rules refer to Committees of the Board, rules for musician performances and the specifics of the ownership of the corporation. Very little is mentioned regarding the musicians' roles as owners and no portions of the musicians' contract outline the responsibilities of business ownership. This will be discussed further in the Issues and Prescriptions section, page, 68.

Staff Structure

The organizational chart of the LPO is not wholly typical of performing arts organizations in the world of symphony orchestras, (Appendix, C, p. 153). Typically, The Board of Trustees governs the Orchestras. The Trustees elect a Board President, and other officers. The LPO musician "Members," as previously outlined in the Corporate Bylaws, function as the Trustees of the Corporation. Though the structure of the LPO Board is particular, as discussed earlier, the role of the Executive Director and the staff functions similarly to other symphony orchestra organizations.

The Executive Director reports directly to the board, and all other departments in the organization report directly to the Executive Director. Usually, the General Manager reports to the Executive Director. The General Manager is below the Executive Director on the organizational chart. This reporting system is true in the instance of the General Manager of the LPO (Appendix C, p. 153). Traditionally, below the Executive Director there is a horizontal line on the organizational chart that designates the Music Director and the General Manager as key figures in the reporting process. In the case of the LPO, the musicians and the Music Director do not appear on the organizational chart. All other staff departments flow from the General Manager. In other words, theoretically, the horizontal lines of the chart represent areas of unified income, (i.e. staff members on the same line of the organizational chart generally have similar salary scales). However, the LPO is a special situation, and whether, in fact, unified income is the case at this organization remains unknown. That information was

not available to me. The organizational chart of the staff of the LPO would suggest that unified income, (i.e. salaries), are not commensurate with implied status as Associate Directors of some departments and Directors of other departments appear on the same line of the chart. Further, at the LPO the Assistant Directors and Directors of departments are accountable to the Executive Director. However, I observed that they do not report to the General Manager, but that they report directly to the Executive Director. Therefore, it seems, the staff structure could be considered unusual for a larger arts organization, and in addition, the organizational chart does not seem completely functional. From an organizational standpoint it appears that supervisory roles are bypassed and this may have the affect of placing undo pressure and added responsibility on the Executive Director.

During the time I was an intern at the LPO Sharon Litwin was, (and still is), the Executive Director. The chart as it flows from the Executive Director includes Elizabeth Ryan the Associate for Special Projects and Grants who reports directly to the Executive Director; Stephanie Clements the Executive Assistant, exclusively assists the Executive Director and Kurt Overton the Managing Director; Joe Toups is the Controller, (or Accountant), and the Receptionist is, for some reason, placed under him on the organizational chart. The chart then flows down from the General Manager to all other departments. Currently, there is no Director of Marketing. However, under this empty box, (i.e. the box represents an empty supervisory position and a void in accountability), is Tamera Clement, the Box Office Manager, Dennis O'Hara the

Associate Director of PR/Marketing, and no one in the Information Technology position. Currently there is no Director of External Affairs, but under this empty box is Enrico Sterling the Director of Community Partnerships, and Givonna Joseph the Director of Education. Shannon Riley is the Development Director, and typically, the Development Director would oversee all fundraising departments, as well as, related activities, (i.e. at the LPO the Development Director along with the Managing Director oversee special events), but the only person under Ms. Riley is Vicki Huber the Development Assistant. The only branch of the chart that seems in efficient organizational order is the only portion of the chart that addresses the musician/administrator paradigm: Ken Kussmann is the Director of Operations/Artistic Administrator and is a part time clarinetist with the LPO, and Scott Young-Librarian, Jack Gardner-Personnel Manager report to Mr. Kussman. The only puzzling aspect is that, according to the Bylaws, the Librarian is to report to the Personnel Manager and on the chart they are represented along as the same level, (Appendix C, p. 153).

It should be noted that though the organizational chart, (i.e. for the staff) is not wholly functional, the document speaks to bigger issues. It seems confusing for the reason that the musicians are actually the owners so why would they appear on the organizational chart? First, the musicians, (i.e. as musicians or employees) report to the Music Director and the Music Director, typically, is accountable to the Executive Director, and ultimately to the Board. The musician/owners have hired the Music Director, and yet, as musicians, (or employees), they are accountable to the Music

Director. Therefore, the musicians, as stated earlier, and as addressed in later text, are at the top and, presumably, toward the bottom of the organizational chart, (i.e. they report as musicians to the Music Director). Further, if the concept of unified income lines were followed (i.e. similar salaries are represented on the same level of the organizational chart) presumably the musician/owners would be at the bottom of the chart, as they are the lowest paid employees. Again the conundrum is revealed.

Briefly to review, I observed that the staff is composed of mostly Associate Directors with no immediate supervisors, and they are accountable to and report directly to the Executive Director. The Associate for Special Projects and Grants reports directly to the Executive Director and not to the Director of Development. The Director of Community Partnerships and the Education Director would report to the Director of External Affairs, but there is no one in this position. The Associate Director of Marketing/PR reports directly to the Executive Director and not to the Director of Development, as currently, there is no Director of Marketing/PR at the LPO. The only person who reports directly to the Development Director is her assistant. The musicians, as employees, have no presence on this chart.

In other words, the reporting system, as outlined by the LPO organizational chart is confusing. Actually, the difficulty with this state of affairs arises in the area of accountability. The problem is without giving employees either monetary compensation or titles then the organization has left itself unsupervised and has left its staff powerless. Without accountability, motivation becomes a problem. The

motivation of the staff to perform its tasks is limited by the reporting structure, (e.g. no Marketing Director), which in turn diminishes accountability. It is my opinion that this organization has limited resources with which to pay staff, and the LPO staff is young and likely to make other career choices in the future. This is a phenomenon of low pay is not uncommon in nonprofit organizations, but this organization also denies employees job titles. This sends a message that the organization is not only unwilling to offer higher salaries, but denies the staff of the ability to demand a higher salary in future employment situations, because the employee also lacks the title to validate future salary demands. In other words, without title or pay the organization is robbing the employee of both power and motivation to perform tasks and accountability suffers. However, the reason for this structure, or rather the lack of structure, is unclear. It is clear that the inputs of the employee are not equal to their outputs because commensurate compensation is denied. By denying the employee of both pay and title while fostering a unilateral reporting system, the organization has left their staff powerless, which can bring about motivational difficulties. Often, this trend follows from the top down. At the LPO the pay-scale paradigm permeates this organization from the musician/owners to the staff. The implications of this structure, along with equity as it relates to J.S. Adams Equity theory, will be discussed in the Issues and Prescriptions portion of the text, page 68.

Funding

Introduction – with a brief discussion of Arts Policy in the United States

Nonprofit organizations by virtue of their tax-deferred status operate with adherence to a public mission. In other words, in serving the public a profit is not necessary, but is desirable to secure reserve funds. However, many arts organizations operate at a deficit for several reasons, unsustainable programming, (e.g. the organization expands the offering to areas where no funds exist), grant terms end, (e.g. grants that solely support a staff member's salary for a specific period), fundraising shortfalls, (e.g. the organization has aging donors and no planned giving program). "Inflation, higher costs, reduced income, and other factors [can] lead to larger and larger shortfalls." (Wolf, 199, p.184). Often the balance between expenses and revenues is in a delicate equilibrium.

Nonprofit arts organizations rely on a mixed funding base. This "organizationally pluralistic system, supported by mixed funding and largely outside the public sector, is the distinguishing characteristic of American cultural patronage" (Mulcahy, 1999 *Cultural Patronage in the United States*, p.54,55). The precedent historically for this function was asserted by Benjamin Franklin in his Autobiography, Recollections of Institution-Building, 1771-84, notes, in his promotion of a library, a hospital, and a university that the institutions were "independent of both church and state," and that they were able to "secure subsidies from the municipal or provincial

government”(Hammack, 1998, p. 71). Ben Franklin writes of the diversified involvement in these enterprises and he asserts, “that private institutions, supported by private contributions, government subsidies, and fees, would advance civic public purposes and at the same time support the self-help efforts of individuals” (Hammack, 1998, p. 71).

The precedent was set for this form of patronage, a mixed funding base, which is unique to the United States. The full scope of arts and cultural patronage in the United States is beyond the scope of this report.

LPO funding sources

The LPO utilizes a mixed funding base to maintain organizational functioning. Several arms of support serve to diversify income allowing for revenues on a continuing basis, even in precarious economic times. As noted earlier, New Orleans has fallen on difficult economic times. The LPO currently sustains a budget of \$ 3.94 million. Federal, state and local government funds, and corporate, foundation and donor support, (i.e. monies), make up the budget.

The \$3.94 million operating budget of the LPO supports the programmatic offering of the Orchestra to subscribers and single ticket buyers, salaries of musicians and staff and many educational programs. Grants support a large portion of the programming of the organization. The LPO receives a large amount of funding support, and I am not familiar with all sources, nor can I name all sources.

However, I elaborate on the sources with which I am familiar, or have some knowledge of their existence.

Grants

The grants include the National Endowment for the Arts which supports *The Good Shepherd School* project, (i.e. this project is discussed later along with the Joe W. and Dorothy Dorsett Brown Foundation grant). The NEA, (i.e. after the “culture wars” of the late 1980’s and early 1990’s), (Bolton, 1992), generally, redistributes federal funds by way of block grants to state and local arts agencies. The NEA currently supports *The Good Shepherd School* project, and this year the LPO also applied to the NEA for another grant with which I am not familiar. However, I am aware of the other support request through The Joe W. and Dorothy Dorsett Brown Foundation (Brown Foundation) application, on which I worked, that supplies this information in the education budget.

The LPO was receiving operating support from the Louisiana Division of the Arts, (LDOA), and funds through an LDOA program called Arts in Education. The LDOA is a state arts agency that receives funds in the form of block grants from the NEA and from the state. The LDOA redistributes these funds regionally and locally. Operating support from the LDOA furnishes funds to aide in facilitating the programming and administration of the LPO. The Arts in Education grant supported

the full range of educational programs of the Orchestra. Both of these grants require the organization to raise matching funds.

The Arts Council of New Orleans is a private nonprofit organization that supports artists and arts at the local level and is considered a quasigovernmental agency. They distribute funds received “from municipal, state, national and corporate sources.” (www.louisiana-arts.com). The Arts Council works in partnership with city government to fund arts programming that reflects the unique cultural of the area. Currently, the LPO receives a Community Arts grant from this organization and this type of grant is available to nonprofits in Orleans Parish.

Foundation support for the LPO includes the Andrew W. Mellon Foundation, the John S. and James L. Knight Foundation, The Joe W. and Dorothy Dorsett Brown Foundation, Shell Oil Company Foundation, and about nineteen others, (i.e. I am not familiar with them all). “Foundation fund distribution is regulated by the Internal Revenue Service, which requires that a minimum amount of funds be paid out annually...[usually] 5 percent of a foundation’s assets in each taxable fiscal year.” (Hopkins & Friedman, 1997, p. 65). In the case of the Mellon and Knight Foundation grants, the organization must be approached by these foundations and invited to apply. This Mellon Foundation grant was provided to strengthen the LPO administratively. It affords the LPO the financial stability to hire a Director of Education and a Director of Community Partners. The Knight Foundation grant, with which I am less familiar, provides funds for innovative programming. Both of these grants supply multi-year

support. Because these Foundations are recognized for their history of support for arts and cultural organizations, it is considered in this sector prestigious to be invited to apply for this highly sought support. To be able to say, this organization is supported in part by these Foundations may make the LPO offering, theoretically, a more desirable product to other funding sources where the cachet of name recognition by association is important.

Corporate support

Other sources of funding include corporations such as Entergy, Freeport McMoRan, Chevron, Hibernia, and about eighty-four others, (i.e. all of which I am not familiar). From a donor's point of view, "[a] firm's operations and its ability to earn a profit are often improved through involvement in and support of the community in which it does business." (Hopkins & Friedman, 1997, p. 53). However, businesses are often more concerned with their bottom line. For example, Hibernia is not giving to the education programming this year, because, I was told, that they would like to have a more visible profile. In other words, they would like to enhance the image of their corporation by, perhaps, sponsoring an event where their corporate logo will be more readily visible to more of the public. It is important to be aware, as history has shown, that corporate support is contingent on the financial health of the corporation. Corporations distribute funds to nonprofits through different channels for different reasons. Some corporations allocate funds through their marketing or advertising

departments, and some corporations set up separate foundations to distribute funds, (e.g. Shell). Note that, “funds that the foundation disburses annually...come from the corporation and are dependent on its earnings.” (Hopkins & Friedman, 1997, p. 53). Because of the difficulties of big businesses in New Orleans, as noted earlier, the LPO is making an effort to target smaller businesses.

Immediately after I started my internship at the LPO in late June 2001, the musician-owners took a pay cut to sustain their debt-free statues. In an article by Theodore P. Mahne that appeared in the July 15, 2001, Sunday, Times-Picayune, quoting Executive Director, Sharon Litwin, “...our musicians will have to reduce their already embarrassingly small salary of \$19,400 annually to \$18,200.” (Appendix D, p. 156). The article also noted, as referred to earlier in the section on LPO history that major corporations had left the New Orleans area or downsized. This affected the New Orleans Symphony. However, the article quoted cellist, and now Orchestra President, Ann Cohen, that currently “[the Orchestra] need[s] to broaden the base of support with small businesses.” (July 15, 2001, Sunday, Times-Picayune).

Other sources of Funding

The LPO relies on the funds contributed by the Symphony Volunteers Inc., (SVI). This nonprofit organization functions to support the Orchestra through its fundraising efforts. The Symphony Volunteers have operated in this capacity since 1923. These dedicated volunteers operate Encore, (a consignment dress shop), year

round, have a book fair, sponsor the Symphony Run, as well as other fundraising activities. This organization contributes significantly to the operating budget of the Orchestra. Most funds from the Symphony Volunteers are unrestricted, but some funds are restricted, (e.g. for instrument acquisition).

The LPO also relies on ticket sales, contracts and individual donations. "Individuals are by far the most significant source of support for America's not-for-profit organizations." (Hopkins & Friedman, 1997, p.70). I do not know how the organization cultivates their individual donors, as this was not the area in which I worked in my internship, but part of that responsibility for individual donor prospects falls to the Board, and part to the Development Committee. I was told that ticket sales including subscriptions and single tickets in conjunction with contracts, (e.g. a portion of the Orchestra hired to play at a Convention Center function), and the SVI contributions account for about forty percent of the operating budget. It stands to reason that individual donors along with the government, foundation and corporate support mentioned above fund sixty percent of the LPO operating budget. I was also told that the LPO has a subscriber base of 1,500 and audience base of roughly 4,150, this includes subscriptions and single ticket buyers. Subscribers usually buy two tickets, so that, actual subscription ticket sales account for roughly between 3,063 and 3,100 patrons, and then added to this figure are single ticket sales. However, "[c]oncerts, special events, and educational programs presented during the LPO's 2000-2001 [season] served approximately 200,000 people..." (Appendix E, LDOA, p. 161).

The Internship

Introduction

I was a summer intern for the LPO. At this time the organization had already prepared for this coming season, 2001-2002, the previous year. My internship was from June 25, 2001 until September 25, 2001. I assisted this organization in preparing for the opening of their 11th season. It should be noted that at present there exists no formal internship program at the LPO. An organization of this size and caliber could sustain an educational program of this type, a topic that will be addressed in the Issues and Prescriptions section of this text, page 68. An internship program is a valuable resource to an organization, as it affords staff project support at little or no cost to the organization. Initially, my on-site-supervisor was Development Director, Ms. Shannon Riley. However, since the LPO has no formal internship program on the first day of the internship Ms. Riley introduced me to the staff with the disclaimer that if anyone had any work with which they needed help, then I should be approached with said tasks.

Originally, I thought that Ms. Riley's duties included fundraising for corporate, foundation and individual giving. I observed that her responsibilities specifically involved procurement of funds through planning and coordinating the special events of the LPO. These included, Galas, and other parties for donors and other events, (e.g. the Symphony Run which is a 5-K race in the fall followed by a free LPO concert in Audubon Park). Ms. Riley also told me that much of her job involves cold calls to

prospective givers and that she shares the special event duties with the Managing Director, Kurt Overton. In addition, Ms. Riley attended the Development Committee meetings of the Board where, among other business, potential givers are discussed.

I inquired about attending a Board meeting. I thought that since the LPO is a nonprofit organization with a public mission and minutes that are public knowledge, attending one regular meeting of the Board might be possible. I was not allowed to attend any meetings of the Board or Committees of the Board. However, through conversations with Ms. Riley, I gathered that at Board meetings and Development meetings of the LPO members pool their knowledge of the names that have been gathered, and then determine an appropriate course of contact.

I was actually presented with the opportunity to work with several departments of the organization, including, but not exclusively, Development, (i.e. development as it related to the previously stated job description of Ms. Riley), Marketing, Community Partnerships, Accounting, and Special Projects. I worked on several individual tasks that assisted many departments and I attempted to garner information of the separate and collective function of each. The first half of the internship was concentrated in this multi-departmental support for the organization. The tasks included, the discount coupon project for the development department, which involved the procurement of small in kind donations from area restaurants in the form of incentives, (e.g. buy an entrée and receive a free glass of wine); cold calling from the FOCUS section of the New Orleans City Business News to establish contact information of potential donors or

sponsors; the sponsorship package targeting corporate donations for co-sponsorship and underwriting; an analysis of a single ticket report for the Controller, (i.e. Accountant) for Limited Liability insurance; three press releases for the Marketing Department; and transferred an e-mail list of potential individual givers from the Hispanic community to a more understandable format in Excel for the Director of Community Partnerships.

After a month and a half of the internship most of the requested tasks of these departments were either completed or involved continuing follow up. As a Master's Degree Candidate, I understood that it was important that I request to work in a department that would afford me the opportunity to engage in a task that would be substantively significant. As stated earlier, the LPO has no formal internship program. Since this is the case, I initiated a request, and was assigned to the Special Projects and Grants department. It is my opinion that acquiring funds through any means including grants, marketing, donations, and special events, all fall under the umbrella of development. In essence the Development Director oversees the function of the long and short-range plans involved with fundraising. "Development directors work closely with board members and senior staff to determine fundraising goals and to create an ambitious yet realistic fundraising plan that will enable the organization to undertake challenging projects." (Hopkins and Friedman, 1997, p. 17). Further, the development director oversees all aspects of fundraising and is supported by other staff including, "grant writers, prospect researchers, special events planers, sponsorship specialists, and membership directors..." (Hopkins & Friedman, 1997, p. 17). However, as

demonstrated earlier, the organizational chart of the LPO does not reflect this function as designated to the Development Director, and as the LPO has a small staff of sixteen, often duties are shared.

Finally, the second half of the internship was spent in the grants department working on a final report and a grant proposal while following up with projects from the first half of the internship. It is my opinion that the LPO could clearly benefit from an internship program that would encompass multiple levels, including high school students to perform basic clerical duties, college students to make cold calls and provide general assistance, and graduate school students to work in depth with a department director or associate on a specific project that involves a more intimate knowledge of the organizational process. An internship at the Graduate level will be addressed in the Issues and Prescriptions section of this text, page 68. As a graduate student accountable for a substantive experience in Arts Administration, and armed with the knowledge that the LPO is one of this areas major arts organizations, I requested an opportunity to work in the grants department. All duties I had are explained and my observations are explored later.

Development

Discount Coupons

The Development Director gave me a folder with the preceding year's Discount Coupon information, which involves donations from restaurants. The folder required

organization. I sorted and matched the restaurant with the corresponding FAX information, including address, phone, contact person, and donation from the previous year resulting in a contact sheet. This list was typed and saved to a disk to be edited in the future. This allowed me to add new contacts when necessary and confirm donations. The importance of such an organized list enables any future administrative assistant or intern to up date and easily change information so that this process can be less time consuming. First, a letter was sent to previous donor restaurants. This letter thanked them for the past donation and asked them to participate this year. I rewrote the letter citing some of the highlights of our up-and-coming season and explaining our goal of bring subscribers into the city. Our "ask" was in bold, as this was the approach from last year. The letter also informed the restaurateur, or contact person, of the types of offers made in pervious years. In addition, they were informed that the LPO would provide the coupons, (i.e. subject to approval by the contact person). Also, the LPO made it clear that the restaurant would not incur any additional cost related to printing or mailing. Last year eight restaurants participated. For this year, 2001-2002, I was able to increase the participation with twelve restaurants donating to the offer, (Appendix F, project and sample coupons, p. 213).

As stated earlier, these discount coupons are a form of in-kind donation. The purpose of this piece is two fold. First, the donation is of little cost to the restaurant. Though the trend was for the restaurant to offer a free glass of wine with the purchase of an entrée, some restaurants extended the gift, offering one free entrée with the

purchase of an entrée, or a free bottle of wine with the purchase of an entrée. The second and larger purpose of this particular piece was to add the coupons to the season subscriber packet as an additional benefit. The intention is not only to make the season subscriber feel more special than a non-subscriber, or single ticket buyer, but also to draw symphony goers into the city to spend their money. This is one way the Orchestra can demonstrate economic impact.

The organization can benefit in two ways. It allows the organization to show that they contribute in a positive way to the economic health of the city by drawing earned income back into the city. In other words, rather than local dollars leaving the city when the workday is over, dollars are being spent in local restaurants and on events, (i.e. like the LPO). Therefore, patrons are spending their earned income in the city, justifying the economic contribution of the LPO to the financial health of this city. It can be observed that the Orchestra is an attractive aspect of the New Orleans area. In essence, these discount coupons invite patrons to be cultural tourists in their own city, and “domestically, the arts [particularly in New Orleans] attract international visitors who purchase accommodations, meals, souvenirs, and other goods and services during their visits.” (Hillman-Chartrand, 1987, p.34). Further, many patrons and donors work inside the city, but live outside of Orleans parish, which, in fact, qualifies them as a cultural tourist. If, in fact, they are enticed to return to the city, instead of spending their money on dinner, for example, in the parish in which they live, then these folks are valuable to demonstrating the actual economic impact of this Orchestra, justifying its

existence in New Orleans, as a positive contribution to the community. However, for the economic impact to be truly impressive, the Orchestra would need to find subscribers and donors who work outside Orleans parish and encourage these patrons to come into town to spend the income they earned outside this city. It was my experience that the Orchestra does not engage in a name grabbing campaign or thorough demographic polling; therefore, identifying these types of patrons remains elusive.

Another appeal of the coupons relates directly to the LPO. It is my opinion that subscribers sometimes feel they are supporting an organization by the act of purchasing a subscription. However, as is the case for a performing arts organization it is equally important to fill seats. In the case of the LPO faces in the audience not only motivates the performers, but the audience directly represents a portion of their salary.

This project involved many phone calls to area restaurants and many FAX's were sent including a follow up thank you FAX. Most restaurateurs were excited and happy to give to this organization. The people I spoke with sincerely enjoyed the idea of doing their part to support the LPO. It was a matter of being friendly and maintaining repeated contact. It should also be noted that "consumer[s] may purchase a cultural product for various reasons, including exoticism, relaxation, enrichment, or escapism [and] [f]or many products, the nature of the decision-making process is largely a function of the benefits sought." (Colbert, 1993, p. 85). Particularly, in New Orleans, known for its restaurants even by locals, this discount coupon benefit may be a strong factor in drawing a subscriber into their seat at the theatre when otherwise they

may have stayed at home feeling the purchase of the subscription was their contribution to the organization.

New Orleans City Business News

The second project I worked on for the development department involved cold calls. The FOCUS section the of New Orleans City Business News lists the Top Ranked Public Companies in the area ordered by annual revenue. The issue of this newspaper I was given was the June 18, 2001. The first part of the project was to go to the Razors Edge program in the computer. Razors Edge is software that charts the giving practices of donors and this software was developed for nonprofit organizations. It operates similarly to a hard copy filing system, although all contacts, addresses, donations and comments are very easily accessible at the click of a tab. Out of the eighteen contacts I made, only two companies had previously donated to the organization, (Appendix G, list of corporate givers, p. 225).

This summer after the Musician/owners took a pay cut to keep the organization debt-free, it was noted by the Times-Picayune in a conversation with Ann Cohen, President of the Orchestra that, “[i]n New Orleans as there are fewer “Fortune 500” companies to go to for corporate support, a stronger emphasis will be made to attract support from small companies, [and] [w]hile a single entrepreneur or small business owner can’t offer the same level of support of a major bank or oil company...a few dozen together certainly could.” (The Times-Picayune, Theodore P. Mahne, Sunday,

July 15, 2001). And, as stated earlier, President of the Orchestra and cellist Ann Cohen was quoted as saying “We [the LPO] need to broaden the base of support with small businesses.” (Times-Picayune, Sunday, July 15, 2001, Appendix D, p.155).

The purpose of this project was to target potential corporate givers by contacting companies in the New Orleans area listed in the New Orleans City Business News. Many hours were spent cold calling these companies to determine a contact for the Development Director to approach through written correspondence. Many companies had answering machines so no official human communication was made with these contacts. I understand that currently many companies deal with sponsorship through the marketing or advertising department. When I left a message with a company, it was with the marketing or advertising department. “...[It should be noted], funds disbursed by these departments are often treated as business expenses and are used to cover advertising, public relations, promotions, and costs associated with sponsorship of special projects and events.” (Hopkins, K. B., & Friedman, C. S., 1997, p. 63). However, with most companies, I spoke with a secretary. I was informed that contact made regarding this issue was preferably with head of the company, either the Chairman, CEO, President, or some combination of title thereof. “The surest entrée into a business is to approach the chief executive officer or another top executive...[and]...[t]he development director should have information about business and personal contacts of each board member and senior manager of the organization

and be able to determine if any of them knows a top official in the firm in question.” (Hopkins, K. B., & Friedman, C. S., 1997, p. 61).

This project was a preliminary investigation for the Development Director. I was not in charge of making contact with the top official or owner(s) of a company, although occasionally the CEO would answer the phone. In these cases, the interaction was a very friendly exchange reaping a potential donation. The list compiled helped the organization develop its own unique and current contact sheet (i.e. the LPO did not purchase this list or acquire it through any sort of list swap), (Appendix G, p. 224). However, whether the list was to gain sponsors or donors or both was unclear. Given that the assignment lacked focus, I did my best to be, at the very least, friendly, though I felt rather uninformed. A part of my own personal script involved a “donation and/or sponsorship” disclaimer. Also, cold calling was all I did related to this project, as I was beginning my work in the grants department at this time. I do not know if there was follow up or if donations or sponsorship resulted from this project.

Sponsorship package

The sponsorship package denoted levels of giving for prospective corporate sponsors, (Appendix H, p. 227). The levels ranged from \$2,500 to \$25,000. A series of benefits accompanied each level of sponsorship. At the lowest level sponsors received benefits ranging from two invitations to guest artist receptions; listings in 60,000+ season brochures; four tickets to donor appreciation concerts; and a permanent listing

for the season in the Corporate Honor Roll section of 50,000+ season program books. Donations ranged incrementally from \$2500 for the first two sponsorship levels, (e.g. \$2,500 to \$4,999 for the set of benefits offered). At the \$10,000 level the set of benefits covered a \$5,000 giving range, (e.g. \$10,000 to \$14,999), and were held at this \$5,000 spread through the \$20,000 - \$25,000 benefit package. The highest level encompassed all benefits of the previous levels starting with the already mentioned benefits up through underwriting of an available concert and ten tickets to this concert; a logo placed in a feature box in the program book; recognition in all print and radio advertising as co-sponsor of gala concerts and underwriter of chosen concert; a two hour LPO ensemble performance for “your” company; eight invitations to the Maestro Circle Dinner; and other benefits similar to the lower sponsorship levels, but with more tickets offered at the highest level.

The preparation of the sponsorship package was technically the extent of my involvement with this piece. Several people in the office including the Development Director put the packet together. It included a purple folder with a highly stylized version of the LPO logo printed on the front. Inside the folder there were slots for each page regarding the sponsorship levels and they were easily removable to view the benefits offered. The purpose of this piece, I was told by the Development Director, is for Board members to give this packet to prospects they know in the corporate community.

This is a slightly confusing explanation of this piece for two reasons. The first reason being that, “[a] contribution is normally a philanthropic act, whereas sponsorship is a promotional initiative in exchange for publicity or advertising.” (Colbert, F., 1993, p. 57). The sponsorship aspect of the piece, outlined earlier, includes mention of the prospect’s company name in the press, and in the LPO brochures and program books, and a promise that the corporate logo would be visible. It was noted that these brochures are distributed to many patrons. However, it seems many corporations have a particular process in place before any money is given for charitable purposes.

It is my opinion that this development package was not well thought out for a second reason. The piece was targeted toward potential corporate sponsors that would be contacted by Board members. It is my understanding that typically corporations require proposals from the art or cultural organization, and that the decision to give is not necessarily based on person-to-person contact. In fact, “[m]ajor companies have moved away from [the] concept of charity and toward... ‘more market-driven strategic management, bottom-line approach to philanthropy’ in order to obtain a tangible return for their contributions” (Mescon and Tilson, 1987, p. 49; Useem, 1988; Logsdon, Reiner, and Burke, 1989, in Useem, 1991, p.331). If corporate giving involves more than the initial contact by a board member, then was the purpose of this piece to procure donations? Perhaps, the LPO has their Board members make initial contact and then, when necessary, corporation protocol is followed. In any event, it is important to consider what the major objectives of the company are and what motivates them to

give. According to Thomas Wolf in *Managing A Nonprofit Organization in the Twenty-First Century*, “[g]enerally, one of three factors motivates a corporation to give: [t]he gift will influence public opinion about the corporation; [t]he gift will benefit employees; [t]he gift will assist in marketing efforts.” (Wolf, 1999, p. 256-7).

Influencing public opinion is not accomplished by this piece by virtue of the low visibility of the company logo, and the sponsorship package does not offer enough tickets to a company’s employees to justify this benefit. Though, the piece may assist marketing efforts of the company, the LPO Board members are contacting people they know, and not the company marketing or advertising department.

It is recommended that this piece would be more effective if the Development Director and the Associate Marketing/ PR Director met with the Board members along with the Board Marketing Committee and attempted to identify the giving patterns of each targeted corporation. It would be wise to attempt to uncover through which department each corporation dealt with philanthropic giving. “In trying to understand what will motivate a corporation to give money, it is important to remember that the business of a profit-making company is to make money, not to give it away, and its decision to act in a philanthropic way is usually related to some business interest.” (Wolf, 1999, p.256).

Accounting

Limited Liability Insurance Project

The Accountant Joe Toups, whose official title is Controller, is responsible for the general accounting practices of the organization. He is responsible for, but not limited to, keeping the records and managers including accounts payable and receivable, payroll, and the general ledger. The general ledger states monthly financial statements, profit and loss statements, and the balance sheet.

The LPO uses accrual-based accounting, which allows for a more complete and accurate view of the financial health of the organization by breaking down all monies coming into and going out of the organization. Specific and meticulous record keeping is emphasized in the accounting profession and accrual-based accounting is a procedure approved by the accounting profession, (referencing Wolf, 1999, p.213). Regarding the financial statements, "...the balance sheet...tells only where the organization's finances stand as of a particular moment in time, [and] the income statement helps the financial diagnostician determine whether the manner in which the organization arrived at this state was "healthy." (Wolf, 1999, p. 215). It should be noted that, the exact accounting practices of this organization were beyond the scope of my internship as I organized one list for this department regarding limited liability insurance.

The project I worked on involved analyzing the 2000-2001 single ticket report to estimate the attendance of the current season's events for limited liability insurance purposes, (Appendix I, p. 233). The estimates are based on the previous seasons drop

counts. A drop count is the amount of people who walk through the door, (i.e. the actual ticket stub count). For the record, the single ticket report lists the main programmatic offerings of the organization and the year-to-date monetary goal, actual sales and the difference for single tickets, (i.e. the difference between the projected goal and actual sales).

The purpose of reporting the estimated attendance at events for the insurance company that holds the LPO limited liability insurance is so that the insurance company can calculate the risk, (i.e. of any potential problems that may arise), and therefore know what to charge the organization for the insurance. The insurance company takes the estimate "in good faith" that the LPO has given them a reasonably accurate estimate. They require the date, location, estimated attendance of each concert and type of concert, (i.e. Classics, Gala, Casual, Symphony Run, Family Discovery, Beethoven in Blue Jeans, Young Peoples Concert, Messiah, Symphony in the Oaks, Symphony in the Pines). The attendance is considered an estimate using the figures from the previous year to estimate the attendance this year. This year the orchestra is scheduled to appear fifty-two times in their thirty-six week season. However, occasionally special concerts are added to the season.

The advantage of limiting liability is very important for an organization and particularly a corporation that operates not-for-profit. This can be achieved through the Articles of Incorporation filed with the Secretary of State which protects the owners of the corporation if sued, meaning the corporation can only be sued for their assets, (i.e.

they will not be sued beyond their means to pay), which limits the liability of the stockholders, or in the case of a nonprofit organization, the trustees, or in the case of the LPO the musician/owners. “When legal action is contemplated, it is well known that the law will greatly favor actions taken against the corporation over actions taken against trustees, [and] [t]hus, from the point of view of the likely success of a lawsuit, it is the corporation that needs the greatest protection.” (Wolf, 1999, p. 78).

Marketing and Public Relations

I worked on one project for the Associate Marketing/PR Director and one project for the Director of Community Partnerships. Though the Director of Community Partnerships does not report directly to the Associate Director of Marketing/PR, (i.e. the LPO lists these jobs in different departments of the organization according to the organizational chart), they are linked by a small horizontal line on the organizational chart, which denotes that they sometimes collaborate with one another, (Appendix C, p. 152)

Press Releases

The Associate Marketing Director, Dennis O’Hara, discussed earlier, is the only full time Marketing/PR person the Orchestra employs, as the Orchestra currently does not have a Marketing/PR Director. I was given materials for three press releases, (in Appendix J, there are examples from the guest artist management firms plus the three

press releases, p. 237). The guest artist's management firms are firms that represent individual guest artists and they require the organization to quote directly from their materials. Essentially, the materials are statements or stories that are considered the official story of the guest artist or artists represented by the firm. Mr. O'Hara expressed that these companies are very picky about the need to quote verbatim what they have written about the artist. A number of materials were accompanied by newspaper articles. Of course, if an excerpt from a newspaper article is used, it must be quoted and referenced. I mentioned to Mr. O'Hara that in my experience with press releases it is important to give only the facts, and that the piece does not need to be composed. This approach gives the press the opportunity to "write the story," which is preferred. As was noted by William Rudman in his article *Essentials of Effective Public Relations*, "...don't hype it, [k]eep it factual, [and] [l]et the editor jazz it up should he decide to print some form of the release." (Rudman, 1983, p. 168). Mr. O'Hara affirmed that this is the way he was taught to write a press release. However, he made it clear, that press releases do not work this way in New Orleans. The press would rather the organization write the story for them, or rather the release requires "a sell" in order for it to get noticed. As a result, the press releases I wrote were printable, "as is," at the paper's discretion. The press releases included what, where, and when, but also included information regarding the artist's history and achievements.

Marketing is vitally important to the overall health and functioning of an organization. Especially, when dealing with an art or cultural product, it is essential to

be sensitive to its unique nature. The product is malleable and “[u]nlike the commercial sector, which creates a product according to consumer needs, artistic concerns create a product first and then try to find the appropriate clientele.” (Colbert, 1993, p. 13). It should be noted at this point that usually, (i.e. it is my understanding), this is the reason for Marketing/PR to fall under the direction of the Development Director. However, as stated earlier, this is not the case with the LPO staff structure. Public Relations involve cultivating the identified “appropriate clientele.” “The International public Relations Association puts it this way... ‘Public relations is a management function of a continuing and planned character through which...institutions seek to win and retain the understanding, sympathy and support of those with whom they are or may be concerned.’” (Rudman, 1983, p.163). Therefore, in targeting their constituency, the organization is cultivating prospective funds, whether through public image, ticket sales, or donors.

To date, no market research has been conducted to determine the full spread of demographics of the LPO constituency, as far as I observed. I know of two marketing reports by students from the University of New Orleans, (UNO), conducted for the LPO. A group of which I was a part conducted the first report. This project of the 2000 UNO Marketing the Arts class emphasized the need for the LPO to target sixteen to thirty year olds in their effort to develop a younger audience. One of the prescriptions of this report noted that it was recognized through interviews conducted within the span of these two demographic groups, (i.e. sixteen to twenty-four and twenty-four to thirty

year olds), that generally these groups of the MTV generation need more visual stimulation than this Orchestra currently provided. In the 1994 edition of *Musical America: International Directory of the Performing Arts*, Joseph W. Polisi in his article, *A Musical Call to Arms*, states, "...the 'MTV Experience' on American popular culture, with its seeming ability to shorten the attention span of an entire generation...altered how young people experienced music...to an extent that so-called 'classical' music inevitably was considered boring and devoid of energy." (Polisi, 1994, p. 50). The point for marketers is the importance of cultivating the constituency you have, and understanding those you could attract. It should be noted, shortly after this report was conducted, that the LPO did procure a multiyear grant from the Knight Foundation and this grant allocated funds for video screens to be a part of LPO productions as a way to reach new audiences. Whether this new approach was marketed to reach the demographic groups mentioned is unclear. The other report of which I am aware was a marketing report conducted by UNO MBA students. When I read this report the information regarding the authors was not included and no one at the LPO that I asked was able to produce this information. As a result, I am unable to substantiate my recollections of this report. However, I recall this report noting the need for further demographic investigation by the LPO. The report was focused on the Beethoven in Blue Jeans concerts that are billed as a casual night at the symphony. There is not a formal dress code for the LPO audience, but on this night the musicians wear blue jeans and the audience is also encouraged to do the same. The musical offering is more

familiar and the atmosphere is relaxing. However, whom the LPO reaches, as far as audience, is less clear.

Although targeting the audience is a major problem, the LPO received a three-year grant from the Andrew W. Mellon foundation to hire an Education Director and a Director of Community Partnerships. This was for the specific purpose of developing ties with the New Orleans community, particularly underserved school age children, and to develop audiences in the African American, Asian, and Hispanic communities.

Community Donor List

Enrico Sterling, Director of Community Partnerships, works in collaboration with the Education Director, (Givonna Joseph), and the Associate Marketing/PR Director to develop more diversified audiences for the Orchestra. The Andrew W. Mellon grant allocated funds to support the organizational culture of the LPO through the hiring of an Education Director and a Director of Community Partnerships. These positions are expected to operate in collaboration with one another to support institutional and artistic development through programming. Developing community ties flows directly from the mission of the LPO, (i.e. a collaborative partnership of its performing musicians, community representatives, and professional staff). The education programs involved various children and family concerts including *Young Peoples Concerts*, *Family Discovery* concerts and a program that brings the musicians into the schools called *Bach to School*. The Director of Community Partnerships is

responsible for maintaining the Orchestra's Multicultural Task Force, and for bringing in ethnically diverse guest conductors and artists. Sometimes the guest artists perform for free at local schools. According to Mr. Sterling, the Multicultural Task Force has been in place since 1998 and its purpose is to incorporate concerts into the LPO season that have a multicultural appeal. The focus is, through artistry, to demystify the Orchestra. In other words, the objective is to establish the LPO according to what it is, what it is not, what it was in the past and what it is now. Currently, the LPO is the only professional Orchestra between New Orleans and Biloxi and is dedicated to serving the New Orleans area and the entire Gulf South region. It should be noted that the population of New Orleans is over 50% African American. However, in addition to this community the Orchestra also reaches the Asian American and the Hispanic communities. This goal is accomplished through vehicles such as guest artists, school programs, and free park concerts. Mr. Sterling says his job is to engage “more involvement from segments of the New Orleans community that have, due to social political construction, been excluded from live symphonic, orchestral music.” Robert Garfias, in his article, *Cultural Equity: Part 1: Cultural Diversity and the Arts in America*, discusses the difficulties with audience development and his assertions mirror Mr. Sterling’s self proclaimed job description in that, “[w]hile larger and larger amounts of public support are necessary, audiences are not growing commensurately, especially the audience of “other Americans” who have been excluded in the past.” (Garfias, 1991, p.190).

Garfias identified several problems with the funding of multicultural programs in the arts not the least of which is the emphasis to include diverse cultural representation on boards. He notes that often those who “fit the bill” are already serving their community regarding social concerns and “[t]hus, it is very seldom that a person who is already serving organizations dealing with poverty, drug abuse, education, voter registration, and medical services is in a position to join a mainstream arts board.” (Garfias, 1991, p.188).

I mention this reference because the project I worked on for Mr. Sterling involved a list given to him by a member of the Hispanic community who happens to be a LPO Community Advisory Board member. The list consisted of prominent members of the Hispanic community. Often these are constituents who are also considered potential board members. Often potential board members are busy for reasons other than social causes. Again, it is important to know your constituency and to be aware of their requirements.

I think it is important to note that Garfias seems to feel the multicultural paradigm of cultural equity permeates all areas of this issue including government, corporate, and foundation support, and that the status quo is perpetuated by old, out dated traditions. What he suggests in his 1991 article is an overhaul of the entire system and he warns, “[u]nless we substantially modify the manner in which we think about the arts in this country, and how and to whom we provide support, we can only continue down the road of propping up organizations that are serving dwindling audiences, [and

further], [t]he end result will be that the majority is paying for the cultural enrichment of a small elite.” (Garfias, 1991, p. 194).

The project I completed for Mr. Sterling concerned organizing a list of potential donors that was forwarded to him through e-mail. A Community Advisory Board member had compiled a list of leaders in the Hispanic community in New Orleans and the Metro area. This Community Advisory Board member opened her home to these leaders for a party a few weeks before the opening night concert reception. This year Los Romeros performed for the opening night concert. This group of musicians from Spain has a family history of classical guitar performing. The group consists of the brothers and the grandsons of the founder, Celedonio Romero. This concert provided a comfortable “Point of Entry,” (Morison & Degleish, 1987, p. 90) for these Hispanic community leaders. Logically, this list would also be used to invite these Hispanic leaders to the Romero concert.

Technology, though an important tool, does not always produce tailored results, for example e-mail. The list was extensive and would have required hours to retype into an Excel program. I did not think this was the most efficient use of my time. I asked the Box Office Manager Tamara Clement to assist my efforts. I found Ms. Clements to have greater knowledge of computers compared to other staff members. Conveniently, at this time I shared a computer in her office space, as the organization had not yet hired a box office assistant. It is important to mention at this time that once a box office assistant was hired, I used any available computer. The organization has a

very small staff and a limited amount of computers. The lack of computers could be construed as a problem in the internship, but this did not pose any great handicap, as all my materials were saved to a disk, there was always an available computer, and my e-mail at the LPO functioned as a part of the Network Neighborhood and could be accessed from any office computer. Ms. Clements used her expertise to walk me through this three-step process. First it was identified that the text was not formatted, and this is necessary when converting a text file to be used in a mail merge. The document must be in a usable format so that when exported, in this case from e-mail it will need to be in a form that can be read by the program, in this case Excel. To put the document in the correct form I copied the file to a Word file. The next step was to separate the title, name, business, address, and phone, using commas to create what is known as a comma delineated file. After commas were inserted the document could be saved as a text file and exported to any database and in this case, Excel. I then opened the file in the Excel program, and Excel then automatically converted the document into the desired format. Though the list was lengthy, this process greatly reduced the time spent on this project. This, in fact illustrates the benefits of technology and technical knowledge for an organizations functioning. (This list does not appear as an appendix as it was felt by this organization inappropriate to include).

Mr. Sterling, along with the Education Director, is involved in the implementation and logistics of the educational programming of the LPO. Though, I

did not work with these people, I did work on a grant on which they were an integral part.

Grants and Special projects

Elizabeth Ryan is the Associate for Special Projects and Grants. Her job mainly consists of writing, or rather editing already written text regarding the Orchestra's mission, goals, and programs. I observed her to have much knowledge of the organization's public purpose. As Ms. Ryan is the only person in the organization in charge of grants (of which special projects are a part), she is often very busy. Initially, after my request to work in this department was affirmed, it was about one week before my work in this department began. This actually worked out well as I was still following up with the restaurant and the discount coupon project, and cold calling companies in the New Orleans City Business News.

I am not familiar with all of the grants with which Ms. Ryan works. However, I do know she is responsible for the Mellon Foundation, Knight Foundation, Brown Foundation, National Endowment for the Arts, (NEA), Louisiana Division of the Arts, (LDOA), and Arts Council of New Orleans. The final reports and resubmission of grants for these organizations, while simultaneously exploring new sources of funding from government, state, and local, arts supporters and corporations, foundations, and small businesses, certainly seems too much for one person. As noted before, the Development department is exploring corporate and small business support. However, if any of these sources required a proposal, at the LPO, this responsibility would likely

be farmed out to the Grants and “Special Projects” department. This list alone is a good argument for set job descriptions, and “...the very process of writing job descriptions often reveals that the job responsibilities envisioned for a single person are unrealistic.” (Wolf, 1999, p. 117). I do not know if the LPO has job descriptions for their staff, but I do know from observation that tasks overlap and often identifying who is less busy determines who is responsible for the work, if the job is related to their department. Also, an internship of the length of three months in conjunction with a late introduction to the grants department, (i.e. one month and one week remained in the internship), meant I was shown some materials for one grant, (i.e. the LDOA Arts in Education), and eventually put in charge of the final report and grant proposal for the Brown Foundation.

LDOA, Final Report for Arts in Education

I was relatively familiar with two grants the LPO was receiving from the LDOA. The Arts in Education Project of the LDOA, funds the Orchestras signature education program called *Bach to School* which brings the participating LPO musicians, twelve in all for this project, into schools to expose students K through 12th grade to symphonic music prior to attending a *Young People Concerts*. The grant covers a small stipend for the musicians, the Education director, and the Assistant Conductor, (Chris Younghoon Kim), including travel expenses. I briefly worked on the final report of this grant, (Appendix E, LDOA, p. 195).

I typed the initial page for this final report to the LDOA. It includes the name, address, phone, and contact person for the organization. The document also includes the project title, *Bach to School*, and lists number of individuals served as 2020. Categories of those served included Black and White children and women. As noted earlier, that though there is no solid demographic information collected and organized for the LPO, this category illustrates another constituency that is reached by this organization. The living artists involved were predominately White women. The funding for this program also furnishes a teacher packet and audiocassettes to be distributed to the schools prior to the arrival of the musicians.

The LDOA requires all community grants, (i.e. grants that are responding to specific needs in the community), to be matching grants, where the organization is required to match \$2 from the grant with \$1 from other sources, (referencing LDOA, 2000-2002 Guide to Arts Programs). Other sources of support for this grant include corporate support, Burlington Resources and Shell Oil, and foundation support from the Brown Foundation. The budget summary stated that this program used \$8,603 of LDOA funds with \$4,875 collectively received from the other sources. This final report requires the organization to account for areas such as evaluation methods and economic impact. Evaluation methods include student and teacher feedback. Both students and teachers were encouraged to verbalize their impression of the program, but teachers also filled out a critical evaluation and questionnaire, and student behavior was observed during performances. The results of these evaluative methods were not included in the

final report. The LPO is not required by the LDOA to report the findings of the evaluation. However, reporting the results of the evaluation would benefit the LPO in two ways. First, the LPO can demonstrate the overall impact of the project, and therefore justify a program's importance, (i.e. generally, needs in communities that are served by programs that generate positive outcomes justify funds). Second, the LPO can use the evaluative feedback to improve upon its programs. The report also includes a flyer from the 2001 *Young Peoples' Concert*. This measure is one way to show the funding source the program actually took place.

LDOA, Final report for Operating Support

Though I did not work on the LDOA final report for operating support, I was able to view the document and I include it in Appendix E, p.158, because it is the most comprehensive overview of the offerings of the LPO, as to date they do not have an annual report.

As noted, the LDOA allocates general operating support to arts organizations whose programming this agency believes has a major influence on the community. The amount granted to the organization is based on the previous year's actual cash operating revenue. The funds must be matched, and must be shown in the organization's operating budget, (referencing LDOA, 2000-2002 Guide to Arts Programs).

The categories of individuals benefiting from the LPO services are the same as noted in the LDOA Arts in Education grant, though it also points out that senior citizens

are reached. The actual “number of individuals who benefited” is stated as, “approximately 200,000 [including] live and broadcast audience.” (Appendix E, p. 159). This LDOA operating support was \$56,940 of the Orchestra’s \$3,920,050 budget for last year, 2000-2001. This final report justifies this spending by specifying almost all of the offerings and programs of the LPO. Again, the point of mentioning this report related to my work in the Grants department is, as referred to earlier, that without an annual report, this document is where I found most of my information about the organizations functioning and funding.

The Joe W. and Dorothy Brown Foundation

Brown Foundation Final Report 2000-2001

I worked on and completed the final report for the Brown Foundation, (Appendix K, p. 256). The report requires a cover letter, and states that the LPO is submitting the final report, briefly describes the programs supported, and thanks the Foundation. The letter is signed by the Executive Director. (The information that follows was written or reworked by me and I will assume no quotation marks are needed).

The grant from the Brown Foundation was for \$30,000 and was received in December, 2000. The LPO reported this support provided educational programs that served 20,000 children and families of the New Orleans area. The Brown Foundation support was utilized as follows: \$15,000 to underwrite free tickets for underserved

children and families to *Family Discovery* concerts, and \$15,000 to support other LPO programs, including *Bach to School* and the *Young Peoples' Concerts*.

The one and a half page final report acknowledged that tickets for the *Family Discovery* concerts were distributed through various nonprofit public agencies, (e.g. Boys Town of New Orleans, Family Services of Greater New Orleans, Metropolitan Battered Women's Program; for a complete list refer to Appendix K, p. 259). I hand picked a representative selection of letters of thank you from the various nonprofits that participated. This section is included at the end of the report along with newspaper articles. The letters and article document and substantiate that the organization did in fact produce these programs. The Director of Community Partnerships delivered the tickets that benefited mainly underserved children.

The *Family Discovery* series that consists of three concerts includes:

- "Peter and the Wolf": The program included an "instrument petting zoo" prior to the 11 a.m. performance of this classic tale set to music. The renowned African-American conductor William Eddins led the Orchestra while Scott Cohen, a New Orleans born, New York-based actor narrated. (Saturday, October 31, 2000 at the Orpheum Theater.)

- “Carnival of the Animals”: This program combined the LPO “instrument petting zoo” with a display of animals from the Louisiana Nature Center. The performance was conducted by Robert Kapilow, who specializes in orchestral adaptations for children, and featured dueling pianos. (Saturday, January 13, 2001 at the Orpheum Theater.)
- “Sleeping Beauty”: The “instrument petting zoo” was followed by an afternoon performance featuring the LPO and the Delta Festival Ballet. LPO Assistant Conductor Chris Younghoon Kim led the Orchestra in this 19th century ballet. (Saturday, April 8, 2000 at Mahalia Jackson Theater for Performing Arts.)

Brown Foundation support also helped underwrite the LPO’s entire range of educational programming, which includes the previously described *Family Discovery* concerts; *Bach to School*, an innovative in-school program; and *Young Peoples’ Concerts*, thematic concerts offered to school groups each semester. During the 2000-2001 concert season, the LPO presented *Bach to School* free of charge in 13 public elementary schools in a five-parish area, with a total audience of over 4,000. *Family Discovery Series* concert attendance reached almost 5,000. *Young People’s Concerts*, (YPC), reached over 12,000 schoolchildren throughout the area. Each spring, winners of LPO’s annual Concerto Competition performed with the Orchestra at YPCs. The LPO also collaborates with the Greater New Orleans Youth Orchestra, (GNOYO). The

GNOYO nurtures area students that have a serious commitment to a classical instrument. I am not familiar with the audition process for these students, but I do know that LPO musicians lead sectional rehearsals of this Orchestra. The GNOYG performed side-by-side with the LPO during fall *Young Peoples' Concerts*.

In addition to these educational programs the final report included a brief description regarding other ways the Orchestra is tied and committed to education. The LPO continues to hold open rehearsals as a low-cost way to hear a full concert. The rehearsals are open to the public and to school groups. Master classes as well as other presentations for students by LPO musicians, including visiting artists, were scheduled in collaboration with area schools and universities, and offered at no charge. *Words on Music*, informative pre-concert talks with Music Director Klauspeter Seibel and guest artists were given before subscription concerts. It should be noted that the season subscription brochure for 2000-2001 does not currently mention the subscription series pre-concert talks with Music Director Klauspeter Seibel (Appendix L, p. 281). I brought this to the attention of the Associate Director of Marketing/PR. To me, this seems to be a significant oversight, as this is a way the Orchestra continues to educate their current audience base. Also, it seems that a potential subscriber who lacks an understanding of the product may find this information helpful in their decision of whether or not to purchase the subscription. "Most cultural products may be defined as complex, especially when the works produced require specific knowledge or rely on abstract notions that require the consumer's ability to appreciate such concepts."

(Colbert, 1993, p. 33). Bradley G. Morison and Julie Gordon Dalglish in their book, *Waiting in the Wings*, ascertain the need for comfortable “Points-of Entry” for audiences. They discuss the most obvious Points-of Entry for symphony orchestras being, for example, pops concerts, and that “...designat[ing] Points-of Entry is to make more effective and efficient use of available time, energy and money...; [they also note], [s]everal orchestras have introduced ‘conversation concerts’ as Points-of Entry where the conductor talks about the music and presents demonstrations.” (Morison & Dalglish, 1987, p. 90). I must wait until next season to see if my suggestion was implemented by the organization. In addition to the above programs, many LPO musicians participate as adjunct faculty members for music departments at local schools and universities.

Brown Foundation Grant Proposal, 2001-2002

The Brown Foundation grant proposal for 2001-2002 states the amount of the request, \$30,000, (Appendix K, p. 270). The grant application is a form that includes all contact information and briefly outlines other necessary information, including the employer identification number, which denotes the 501 (c) (3) status of the organization. This application is standard protocol for most grants. As stated in the application, the purpose of the grant is to “continue Brown Foundation support for LPO educational outreach programs, which allow the Orchestra to serve all socio-economic groups. This includes *Family Discovery* concerts, *Young Peoples’ Concerts*,

Bandstand, and other programs.” This application asks the organization to denote “sources of income.” The LPO reports that their budget is \$3.94 million and, their project budget is \$274,195. This is funded 1% from federal sources, 2% from both state and local government sources, 25% is gained through membership and individual contributions, 30% from corporations and grants, and 40% from other sources, including ticket revenues, contracts and volunteer organizations.

I was under the impression the 40% of the LPO income was from ticket sales, including subscriptions and single ticket sales. The Symphony Volunteers Inc., (SVI), contributes substantial funds to the LPO and so it is not clear to me if this support is part of the 40%. However, the SVI is a nonprofit organization that functions to aide in supporting the LPO. Actually, their purpose is according to their Bylaws, “to organize those who wish to help on a volunteer basis in the support and promotion of symphonic music.” (Appendix M, p. 297). Another interesting detail of these percentages is that 0% comes from fundraising. This is due to the fact that most formal fundraising activities are run by the SVI. The LPO accounts for any other fundraising activities they perform under development costs. The fact is that the “sources of income” section is unclear and I was unable to find the answer, (i.e. I had the unusual benefit of access to this organization after the internship at which time I could ask unanswered questions, and though I cleared up most information some questions remained unanswered).

The grant application form also states that the Orchestra serves a diverse population. The socio-economic status of the people who receive tickets to the *Family*

Discovery concerts, are denoted as disadvantaged families. It is also noted that the LPO has asked for funds from this Foundation nine times. The Orchestra says that 30,000 individuals will benefit from this grant. The application lists other corporate and foundation support from which the organization has sought most of the funds for this program, including amount requested and amounts received, (Appendix K, p.272). The are corporations and foundations from which the LPO has requested most of their educational support include Entergy, Shell, Mellon, Knight, Freeport MacMoRan, the Reily Family Foundation, and the SVI. The process of typing this information often requires patients and whiteout. My observation is that, though we all would like to think of ourselves as computer savvy in the business world, as well as the academic world, some tasks still require the good old-fashioned time consuming typewriter, but that topic is beyond the scope of this report.

The proposal summary is similar to the previously mentioned final report. However, there are key differences. The proposal summary states the mission of the LPO. It emphasizes that educational outreach programs “have been a crucial part of...its commitment to this community.” The proposal highlights how the funds will be used. This portion is virtually the same as the final report, (i.e. \$15,000 for *Family Discovery* concerts and \$15,000 for general operating expenses supporting the full range of the Orchestra’s educational offering). It is stated that these funds support “often the first exposure, and the only music education that children receive.” This is indeed a sad state of affairs, and New Orleans is not the only city to be affected by this

phenomena of “decay of the overall urban infrastructure [post- World War II] through the deterioration of roads, bridges, water systems...mirrored in the educational infrastructure through the demoralization and dismissal of teachers, the deferred maintenance of buildings, and especially, the disregard for the importance of the arts in the school curriculum.” (Polisi, 1994, p. 50).

The proposal notes that the cost of these programs is too “prohibitive to be funded through ticket sales alone.” The LPO has added a special note to the Brown Foundation, as is stated in the final report, that they remain the only organization to provide complimentary tickets. The proposal also acknowledges that agencies servicing needy children and families are already calling the Orchestra to inquire about the tickets, which they consider an important, high quality “field trip” for their clients.

The proposal further demonstrates “need” by discussing the steps taken by the Orchestra to expand its programs by hiring a full-time Education Director and Director of Community Partnerships. Attached to this statement is the disclaimer that while these staff positions make it possible to ensure that more individuals are introduced to live orchestral music, the programs need financial support to increase participants. The Brown Foundation evidently does not require the Orchestra to report the location and time the programs take place. It appears that, perhaps, after nine years of familiarity with the LPO, the Foundation takes it in good faith that these programs are successful. The LDOA, on the other hand, requires much more extensive accountability, undoubtedly due to the public nature of the funds.

I was in charge of disseminating this information through this proposal and the following Educational Overview page. The content that appears in the overview was discussed earlier in the Brown Foundation final report. Moreover, the overview, including *YPC's*, *Family Discovery*, *Bach to School*, Open Dress Rehearsals and *Words on Music*, Master Classes, and the GNOYO plus two new programs *The Good Shepherd School Collaboration*, and *Bandstand*, discusses briefly the Orchestras part in the program, what the program involves, and generally who is served, (Appendix K, p. 274). I composed two sections regarding the two new programs, *The Good Shepherd School Collaboration*, and *Bandstand*.

THE GOOD SHEPHERD SCHOOL COLLABORATION

This in-school music program is designed to introduce young students to a comprehensive music education by emphasizing creativity, behavior, and cross-discipline competency, while preparing the students to attend a full symphonic performance for young people. The Good Shepard School opened during the summer of 2001 to kindergarteners and first-graders and plans to add one grade per year through the eighth grade. The school targets at-risk youth and is located one block from the LPO administrative offices.

BANDSTAND

This new program exposes middle and high school students who are studying marching band instruments to classical music through the involvement of LPO musicians. The program includes interactive master classes and is specifically targeting brass and percussion instruments because of their prominent role in the New Orleans musical tradition of marching bands. This year's program features LPO Principal Trumpet Vance Woolf and LPO Resident Composer and Trumpeter Hannibal Lokumbee.

The *Bandstand* program strives to preserve jazz band music by targeting underserved high school students who play in marching bands and to expose them to the diversity of their instrument. Reviewing the text for this program proved interesting. It was difficult to briefly word and rework exactly what this program was trying to accomplish. I like the idea of this program and it is my opinion that the objective is to create a comfortable "point-of entry" for the students.

The text I composed for *The Good Shepherd School* was taken from a three-page description of the program. I no longer have access to those pages, but I distilled the information into one paragraph. This process took the greater part of two days. Ms. Ryan is a good writer, which I am sure is why she writes the grants. I consider myself at least proficient in this area. She would check over my work. Often, she would change a word or phrase and it became apparent to both of us that essentially our disagreements were stylistic. One such instance was regarding the phrase in the first

sentence I composed for *The Good Shepherd School* paragraph: This in-school music program is designed to introduce young students to a comprehensive music education by emphasizing creativity, behavior, and cross-discipline competency, while preparing the students to attend a full symphonic performance for young people. Our disagreement concerned the phrase “cross-discipline competency.” My point was that the program fostered creativity while emphasizing attentive behavior. This I believe is how this program highlights cross-discipline competency. After coming to an agreement that allowed us both to be fairly comfortable with the sentence, I noticed something interesting. A slight variation of this exact phrase appears in the LDOA, Arts in Education final report in the project description section describing the *Bach to School*, (BTS), program. “BTS is an in-school program that exposes young people to classical music, prepares them for attending a full symphonic concert for young people, and increases their creativity and cross-disciplinary competency.” (Appendix E, p. 199). I feel certain I would have questioned the wording of this phrase, because to me “cross-discipline” is completely different from “cross-disciplinary.” However, be this as it may from a semantic stand point, it nonetheless demonstrates a suggestion I made during my internship, being utilized later by the organization. However, the impact of my suggestions remains elusive, and the phrase may be the only solid evidence of my influence on this organization.

Included in this application is the educational budget of the LPO, (Appendix K, p. 275). This year the LPO is asking the same amount as was asked for last year from

the Brown Foundation, \$30,000. The request from the LPO to Entergy increased this year by \$20,000 for a total request of \$45,000. The Mellon Foundation has increased their grant this year from \$45,700 to \$47,300, and perhaps, this is because it is a multi-year grant that seems to increase incrementally each year. The LPO is: asking \$5000 more than last year from Bellsouth for a total of \$30,000; asking for \$2,000 more from Burlington Resources for a total of \$3,500; receiving the same as last year from Shell Oil Company Foundation, \$15,000; receiving \$5,000 from the Selley Foundation, which is a new acquisition; and \$2,500 for the second year in a row, (i.e. to my knowledge), from an anonymous donor. The LPO is not: receiving any support this year from Texaco and this is a \$30,000 loss; receiving LDOA funds, but perhaps in this case funds are not listed because the current grant is active. The National Endowment of the Arts (NEA) is a special case, and the LPO is receiving \$10,000 from NEA for a program they offer called Arts-Challenge America for *The Good Shepherd School* program. The Endowment does have theme areas, one of which is "Education and Access" (Hopkins, & Friedman, 1997, p. 95). This year the LPO is asking the NEA for \$20,000, and as stated earlier I do not know the details. Further, it should be noted, specifically regarding the NEA that "[a]ll program fund grants...must be matched at least one to one by nonfederal funds." (Hopkins, & Friedman, 1997, p. 96).

Upon receiving this application after the completion of my internship, I noticed a typographical error at the top of this budget. The document states: Budget Comparison – 1999/2000 Season and 2000/2001 Season. However, as stated earlier,

this educational budget compares 2000-2001 with 2001-2002. Further, the comparison between the season budget of 2000-2001 and 2001-2002 lists all expenses related to education and all revenues including, subscriptions, single ticket sales, and community support, including federal, state, and local government, and foundations, corporations, and an anonymous donor who contributes to educational programming for the LPO. Even though there seems to be a discrepancy between revenues and expenses, it was likely an oversight as it was corrected for the LDOA document. These types of mistakes, one may say, in the grand scheme are not very important and can be accounted for as a “cut and paste” error anyone could have made. However, these mistakes speak to larger organizational problems addressed earlier, that is, the lack of enough staff, and no formal internship program at the graduate school level. I left the organization before the educational budget for this project was complete.

The final pieces of the application to the Foundation include a list of the Board of Trustees, a staff list, and a copy of the IRS letter confirming the nonprofit status of the LPO. This information represents accountability measures for the Foundations’ and the organization’s benefit. It gives the Foundation explicit access to members of the organization whose names may only have been briefly mentioned in the application and shows proof that the LPO is in fact a nonprofit. The organization, on the other hand, shows that musicians indeed serve as Board Members, that the Board is representative of the community at large, and that it draws on leaders of this community.

Issues and Prescriptions

The LPO's distinctive paradigm is filled with the possibility of success. The musicians as artists maintain ultimate control over the governance of the organization, and their involvement may have been a factor in enabling the organization to fulfill its mission including the goal to remain debt-free. This Orchestra has realized its dream of bringing live symphonic music to New Orleans. This would seem to the outside viewer to be a flourishing operation. For the reasons just stated, the LPO for all intents and purposes is a winning organization. It must be remembered that no other North American Symphony Orchestra organization to date is solely owned by its musicians.

However and within the scope of this report, some key issues have been raised, (the issues will be introduced in this paragraph, then elaborated on within the coming text). The LPO, a major arts organization in the city of New Orleans does not currently support a *formal* internship program. The LPO does not require, through contract, that the "Members," that is musician/owners, participate in the governance or fundraising of its organization, (i.e. no nonprofit business training is offered to date to the musician/owners). The staff structure lacks leadership. The staff is not supervised, by virtue of the fact that some departments have no directors. The job of the General Manager is not clearly defined. As a result it is my opinion, this puts undue pressure on the Executive Director due to this unilateral structure. In other words, it is in fact appropriate for staff to report to the Executive Director. However, usually there exists a

hierarchy that includes “senior” staff. Therefore it is the reporting structure that places undue pressure onto the Executive Director, where actually, the accountability arrangement is appropriate.

One issue that merits mention, but will not be elaborated beyond this paragraph is demographics. This organization could benefit from market research by an outside professional firm to identify the overall demographics of the LPO audience. As stated earlier New Orleans, the official home of the LPO, is over 50% African American. In the past it has been difficult to reach the “other Americans,” (referencing, Garfias, 1991, p.190). In conjunction with this concern, American audiences seem to be aging, although there are some differing opinions on this topic. However, in *Public Support for the Arts: Why and Wherefore?* by William J. Baumol, Professor of Economics and Director of the C.V. Starr Center for Applied Economics, New York University, 1997, for the President’s Committee on the Arts and Humanities there is a main foreboding subject addressed in section three of his article. He discusses “The Poor Financing the Rich?” This section is in regards to arts and cultural offerings, and the justifications for and against public funding as it relates to audience. Though he suggests the poor do not always finance the rich in these endeavors, his discourse emphasizes:

“...There is extensive statistical evidence reporting with extreme consistency that the audience [for the arts] is hardly a cross section of the population. Its average income is substantially above that of the population as a whole. Its educational attainment is even more

unrepresentative, with the median level of education of women in the audience being either attendance of or graduation from college, and the male median including some graduate school...In sum, there is some factual basis for the contention that arts subsidies are not an egalitarian outlay...The other side of the matter is the fact that while the audience is on average at a relatively comfortable income level, *the economic status of many audience members is far below average*. Many of the attendees are themselves artists and performers whose incomes are extremely low.” (Baumol, 1997, pp. 9-10)

In conclusion, and as it relates to this report, market research in the area of demographics would aide the LPO in the development of marketing tools that target an audience for their offering here in New Orleans and in the Gulf South Region. Further, it should be stated that though market research can be expensive, it is known that the implementation of suggestions coming from it can be extremely cost effective. For example the LPO may not be able to effectively cultivate individual donors if specific information is assumed, (i.e. marketing can only be effective if the target audience has been identified). Arts and cultural organizations need individual donors, as their patronage has historically been the most stable source of funding, (i.e. as stated earlier, corporations often give philanthropically based on their financial health; and further, government support is contingent on the administration *de jure*, of which there are many examples, though this topic is beyond the scope of this report).

Addressing the internship, I noted earlier that the benefit of having an internship program at the graduate level would be to assist a department director or associate director in their duties. The LPO's staff is small, (i.e. there are sixteen staff members), and much of my internship was spent shoring up various departments by performing tasks that required immediate attention, but were not priorities in terms of importance. For example, the Grants department in which I worked did seem to need a tremendous amount of help not because of any incompetence of the Associate, but because this department dealt with vast amounts of funding sources that needed fairly immediate attention, (i.e. this organization seemed to rely, heavily, on grants).

As a prescription, a *formal* internship program at the graduate level may entail the opportunity for an intern to be responsible for a program or project of the LPO, may provide a close working relationship and an understanding of the job tasks of a department director, and supply hands-on field knowledge. Particularly, a graduate level intern in Arts Administration likely has previous experience with an art or cultural organization through direct work experience, practicum experience, or, at the very least, one or two years of intensive study. The advantage to the intern is the possibility of garnering intimate knowledge of the organization through a focused task, (i.e. organizational structure), the opportunity to initially trouble-shoot problems that may be present, suggest and implement ideas, and finally, have satisfaction that the application of a combination of theory and practice impacted the organization in a positive respect. For example, through the suggestions of the intern the organization maybe better able to

structure a program or project.

The advantages to the organization entail the opportunity to rely on competent, engaging, low cost assistance. Further, the organization may see an internship program as another way in which to fulfill the educational portion of their mission, which, as stated earlier, is the sole reason an organization of this type may operate, by law, as nonprofit. It is my opinion that the LPO may not want to rely on volunteers for tasks that involve administrative detail. However, it seem advantageous for the LPO to have Arts Administration interns, (i.e. the University of New Orleans currently has one of a limited number of Arts Administration programs in the country), as the whole *raison d'etre* of Arts Administration programs is to provide art and cultural organizations with administrators that already have knowledge of the product, the departments, and the various funding sources that support this unique commodity.

Next, and last, I will elaborate on the issues concerning both the musician governance structure and staff structure as both are inextricably tied through an absence of strong infrastructure and clear communication. How one wonders has this happened? Some thoughts on this subject from those who comment on the world of Symphony Orchestras along with some theory regarding organizational behavior opens a forum of discussion of issues, as they relate to the LPO, and perhaps some prescriptions maybe implied.

First, I would like to briefly outline discussions I had with current Director of Operations/Artistic Administrator and part-time clarinetist with the LPO, Ken Kussman.

Mr. Kussman was incredibly helpful to me in my investigation of the musicians' role as owners. He helped to clear up some confusion I had regarding musician participation in the organization and the traditional protocol for hiring a musician to play in a symphony. In addition, he was very amenable to being paraphrased or quoted. I must note that without this input it would be difficult, if not impossible to discern the implications of the dual roles of the musicians in this organization.

The Symphony orchestra musicians are highly trained in their craft and the market is saturated with talent. Though there are many classically trained musicians in the field only the very best acquire employment in symphonies. In this community there is a firm protocol for the audition process in which the musicians remain anonymous, (i.e. in auditions musicians sit behind a screen), and their playing is critiqued in a peer review. This is per Union Rules, (of which a copy was not accessible to me). The musician is either accepted or rejected. If the musician chosen does not accept the job with the LPO, then the Orchestras would rather hold another audition than offer the position to the second or third place-auditioning musician.

I asked Mr. Kussman if musicians were told about the nature of this organization before they are hired. He confirmed that the musicians were given a musicians packet, which includes, and as mentioned earlier, a current copy of the Bylaws and Operating Rules, as instructed by the Operating Rules, (Appendix A, p. 148).

A distillation of my questions to Mr. Kussman encompass the majority of our many conversations: do the musician read the contents of the packet; why isn't it made clear

to the musicians that when hired they have just become business owners; and why isn't this information part of the musician employment contract? A few issues were revealed; that the general feeling among the musicians is that they get paid so little that they feel showing up to performances is doing their part; and musicians are motivated by career advancement as much as by the music they play, (i.e. essentially, the musicians are often looking for the "next gig"). Further, it was noted by Mr. Kussman that orchestra jobs are scarce and often musicians would be agreeable to any terms to secure a position. I made the point that if musicians are plentiful **then** why not hire only the ones willing to be co-owners and write the terms regarding the responsibilities of the particulars of LPO ownership into the employment contract. In addition, if the LPO is indeed unprecedented, then the situation is decidedly unique and that must be clearly communicated from the start. If the conditions are written into the contract, then the organization has recourse if the terms of the contract are not met. The feeling was that the LPO is concerned that either no one will come to auditions if they are made to do "something extra" or they will not stay with the organization if they are made to do "extra duties." In other words the feeling is that the organization can ask for participation, but cannot demand participation.

I understood our conversations to represent the crux of the musician/owner conundrum. Put simply, there is nothing in the training of these musicians to prepare them for business ownership. This is a group of highly trained musicians that are experts in their field, (i.e. they are very specifically trained in classical music). In fact,

what the musicians do have is a tremendous amount of expert power, [i.e. “Expert power is the power of knowledge.” (referencing French and Raven, *The Bases of Social Power*, 1959, in Hughes, Ginnett, & Curphy, 1999)]. It is my opinion this is why the musicians feel they can walk in and do their job and then walk out. However, it is also my opinion the musicians are lacking significantly in the knowledge of how to run the business of an art and cultural organization. The musicians do not seem to understand the details of the business of ownership. There is no precedent for these musicians who are experts in music to own their own business. The prescription for this paradigm must include an education in organizational function. Just as the organization has difficulties in getting the message out that it exist, the organization has not been able to communicate efficiently enough, nor emphasized enough to the musician/owners that they are accountable for the overall financial health of the organization. In other words, the problems in the organization have trickled directly from the top down, from the musician/owners with no clear understanding of their business, to the staff with no clear reporting system, and finally, to their constituency who do not seem to clearly understand that New Orleans has a symphony orchestra that brings classical music to the public and to schools at great personal cost to the musicians. However, it is my opinion that the onus of communication lies with the musicians, as they are the owners of the organization.

In addressing the communication practices of the LPO, particularly as it relates to the salaries of the musicians and staff, the study of organizational behavior, and

specifically organizational politics may enlighten the situation.

Briefly, organizational politics rest on theoretical frameworks that set out to explain the behaviors of the macro and microenvironments present in organizations, their members, and their practices. The subject explores justice and support and the ways in which these elements are fairly attended to through the distribution of rewards and/or the implementation of set organizational procedures. The rituals, stories, signs and symbols represent the elements of a given organizational culture. In the case of the LPO the story of their unusual governance structure, (i.e. the musicians own the organization) seems to be the grounds on which procedures are described and implemented.

However, the distributions of rewards dose not seem to support these procedures. In other words, the unique nature of the governance structure of this organization is stated in their Bylaws, but as there exists no previous precedent, it would be advisable to re-examine these procedures through the scope of the distribution of rewards.

Distributive and procedural practices divulge what is valued by the culture through the individuals' perceptions. All organizations present an environment in which individuals act or react to the given culture. For example, nothing in the musicians' formal musical training has prepared them to be business owners, and further if the organization is "special," then why are salaries low. It is my opinion in the case of staff there is a perception that the hierarchy usually involves a supervisor in larger organizations or the issuance of job titles in a smaller organization. Let us say the LPO is considered a larger arts organization, yet staff salaries are low and titles are

issued sparingly. This unwillingness to grant rewards, either in the form of titles or pay, undoubtedly affects the motivation of all involved. It seems difficult to discern what exactly, besides the goal of remaining debt-free, is valued by the organizational culture.

Further, from the perspective of distributive justice as it relates to organizational behavior, the individual's inputs and outcomes are not only dictated by their individual attributes, (i.e. a full outline of attribution theory is beyond the scope of this report), but also by the social contract that is implicit in any enterprise. "The social contract is an agreement that contains the explicit and implicit promises of employment." (Rousseau & McLean-Parks, 1993; in Cropanzano & Kacmar, 1995, p. 132). This set of expectations is an understanding between the member and the organization, or for example, what the employee is expected to bring to the organization in order that the organization may distribute rewards accordingly. "In short, the employees contract with the organization to reward them and treat them fairly and respectfully in return for competent performance." (Bies & Tripp, forthcoming; in Cropanzano & Kacmar, 1995, p. 132).

It is important to understand the perception the member holds regarding their right to expect certain behavior of the organization, (i.e. in the case of the LPO, the musicians are not given prior warning regarding what to expect from their newfound ownership position). More specifically, there is an understanding that the organization will uphold this implicit contract by meeting the expectations of its members, (or employees) without violating the rights of these individuals. However, in the case of

the LPO, it is my opinion that it is not enough to say the organization is different. The perception of members of the organization becomes, "different as compared to what, that is, compared to other symphonies, or low pay, or business ownership?" When the "how to" of this message of uniqueness is not being communicated, then confusion of the members can permeate expectations they may have of the organization.

It is important to understand the right the organization has to expect its members to perform certain obligations. In other words, the organization can expect that its employees, (or members), will behave in accord with established, (i.e. explicit), policies and procedures and maintain some degree of respect and loyalty toward the organization. In the case of the LPO as referred to earlier, no portion of the musicians' contract denotes policy or procedure regarding the business of ownership, and further some staff members are denied both job title and monetary compensation. In this instance respect and loyalty to the organization maybe diminished. Specifically, in this case the Bylaws designate the musician/ "Members" as owners, that they may serve on committees, and that they have full control over the governance of the organization. In historical retrospect, considering the lack of musician control in symphony organizations, it would seem that in general this structure as outlined by the LPO is a comprehensive approach to building a new and functional structure.

Traditionally, musicians have not held the control in their organizations. Henry Fogel in 2000 was the President of the Chicago Symphony Orchestra Association, and a member of the Board of Directors of the Symphony Orchestra Institute. In his article,

Are Three Legs Appropriate? Or Even Sufficient? he notes the relationship between musicians and management. He states, “‘[t]hree-legged stool’ is a term often applied to the authority structure of the modern American symphony orchestra...[and] [t]he ‘legs’ are the music director, the volunteer board leader...and the executive director.” (Fogel, 2000). In the case of the LPO what is left out of the picture of this new paradigm is the information regarding the organizational structure of nonprofit symphony organizations, what it was, how the LPO is different, and what role the musicians are required to have as owners. For example, “three legged stool” represents the authority of an organization, (referencing Fogel, 2000). The musicians of the LPO are now the authority of their organization. However, musicians are hired and not given explicit instructions on governance, yet as musician/owners they maintain full control over policies and procedures. In essence, if these musician/owners have significantly reduced the control of the music director, volunteer board leader, and executive director, (i.e. leaving these people with limited decision making power), and the majority of musicians, due to low pay, feel they are doing their part in the organization by playing their instrument and leaving, then who is operating the organization?

Information, regarding governance, it is my opinion, is best communicated prior to signing a contract. To briefly review, the organization has the right to expect of its members certain obligations and duties. For the LPO a contract would need to explicitly outline the fact that the musician has now become part owner in a nonprofit business and that this position carries fiduciary responsibility by law. Otherwise, if this

added obligation has not been clearly communicated, then fairness becomes an issue.

That is “[t]he more open the process where everyone is involved and where the rules of the game are depoliticized [i.e. demystified], the greater will be the likelihood of perceived fairness.” (Ferris, Frink, Beehr, & Gilmore; in Cropanzano & Kacmar, 1995, p. 30).

Fairness becomes an issue when the set of expectations between the employer and employee have been violated in some way. Communication is a large part of forming expectations. In 1997 Harmony: Forum of the Symphony Orchestra Institute in the article, *Musician Involvement in Symphony Orchestra Organizations*, invited those knowledgeable about the area to contribute. “Christopher D. Guerin, president of the Fort Wayne Philharmonic, puts it simply: ‘Musician involvement exposes the players to the facts and figures. We have a single goal when it comes to musician involvement: a desire that the players know and understand the issues. We need, above all, to nurture trust...’” (Harmony, 1997).

The individuals involved in an organizational environment decide if they are being treated fairly, or not, through the comparison of their inputs and outcomes to others’ inputs and outcomes. In other words, the perception is in the mind of the individual regarding his belief about what others are thinking or doing, (referencing “The Looking Glass Self,” Charles Horton Cooley, 1902). Adams Equity Theory is a complex motivational model that centers upon the perception of situations to be either just or unjust. The theory is attributed to J. Stacey Adams (1963, 1965). For example

in the case of the LPO, the musicians as employees compare themselves to other symphony orchestra musicians and see that compared to other symphony orchestra musicians they are not making a living wage. "The major motivating force considered is a striving for equity, but some degree of inequity must be perceived before this force can be mobilized." (Miner, 1980, p.107). For this reason Adams' theory is viewed as a theory of inequity. "Adams explicitly developed the idea that inequity in the social exchange process is an important motivator." (Adams, 1965, in Nelson & Quick 2000, p.161). Initially, (i.e. in this context as it relates to this report), the theory was utilized in relation to pay scales. For example, inputs are said to be related to motivation including job skills and other qualifications the member brings to the job and outcomes are considered to be areas such as salary, bonuses, and job satisfaction and generally the benefits the member receives from the job. At this point, and as stated earlier, it is important to remember the musicians as employees took a significant pay cut this summer, 2001, in order to maintain their goal to remain debt-free as owners. And as stated earlier, the musicians are highly trained as professionals and bring a tremendous amount of this type of expertise to the situation, but, it is my opinion that either the musicians are lacking in business skills, or they are unclear that the responsibilities of nonprofit management are their business. The relationship between the inputs and the outcomes involves the element of perception. In other words, inputs and outcomes, "may or may not be recognized and perceived as relevant by the other party... [and] [i]f not, a potential for inequity exists." (Miner, 1980, p.107). Again, in the case of the LPO

this is the conundrum, as the musicians are both the employer and employee. Traditionally, the musicians union, American Federation of Musicians, (AFM), (or other performing arts unions), would have represented the musicians in their consternation over their pay cut, (i.e. the union representative on one side of the bargaining table and board and management on the other side of the bargaining table). Historically, there was a strong need for this intervention as, “[t]he adversarial relationship goes back not only to insularity and paternalism of earlier boards, but also to total authority demanded by conductors up until the middle of the 20th century.” (Fogel, 2000). However, at the LPO the musicians reserve complete control over the organization including the board and management. Effectively, the LPO musician/owners sit on both sides of the bargaining table. Therefore, it seems the musicians as employees have no recourse, and further as owners they have no other examples with which to compare themselves.

In regards to Equity Theory, an individual cannot know whether he is well off or not unless he has someone else to measure himself by, (i.e. his comparison other), and in this instance the conundrum is further complicated. That is, the musicians measure their inputs and outcomes on an employee level, but have no comparison as employers, (i.e. as stated earlier, no other symphony orchestra organization to date is fully owned by its musicians). It should be noted that inequity is one factor that can prompt dissonance. “Inequity, when perceived, results in dissatisfaction either in the form of anger (under-reward) or guilt (over-reward). A tension is created in proportion to the

amount of inequity. (Miner, 1980, p.110)

The Theory of Cognitive Dissonance as developed by Leon Festinger was used by Adams to predict what will happen in situations relating to under-reward, (which seems to be the case of the LPO), and over-reward, “[where] as soon as dissonance occurs there will be pressures to reduce it.” (Festinger, 1957, p.5). According to Equity Theory one attempts to move toward equity. “Where an opinion must be formed or a decision taken, some dissonance is almost unavoidably created between the cognition of the action taken and those opinions or knowledges which tend to point to a different action.” (Festinger, 1957, p.5). This theory basically says that the human mind cannot tolerate discrepancies or dissonance related to belief systems, and that concurrent actions reflect beliefs.

When hired to play with the LPO, the musicians arrive believing only their training and their experience with the world of symphony orchestras has led to their selection. This is a fair assumption. The LPO musicians are hired on the basis of their musical skills. In accordance with the current model of symphony orchestra management, typically the board and management are responsible for the business of running the organization, including raising enough funds to provide the musicians with an equitable salary. Generally, the assumed perception is that the board has a very strong role in fundraising. The perception is that generally boards are comprised of community leaders that have ties to affluent funding sources and so the expectation is that this sort of tie is the case with the community members of the LPO Board.

Nonetheless, the musicians, as stated earlier, reserve full control of governance practices, yet, upon arriving at the LPO, nothing in their prior experience has guided their knowledge toward this paradigm. Therefore, in order for the musicians to maintain “consonance” they will attempt to relieve “dissonance” either through some action or belief system alteration, (i.e. rationalization). It is my opinion that the rationalization in this case is the expectations that the organizational structure is in fact traditional, when in fact it is novel. This process of consonance through the extrication of dissonance compliments Adams’ theory of Equity by offering some understanding of behavior in accordance with under-reward. First, within the scope of cognitive dissonance and equity if the member believes he is being treated fairly then he will likely not change his actions. Second, the picture deviates when the issue of under-reward is involved. Under this condition the presence of a comparison other becomes a distinct factor. If the member believes he is being mistreated in comparison to his other then either he will pick another comparison other or he may terminate his current work position. “Input alteration is likely to occur when there is a variation from the perceived inputs of the reference source, as opposed to discrepancies in outcomes.” (Miner 1980, p. 110). In the case of the LPO musicians the only reference sources available to them are other employed symphony orchestra musicians. In this case, the LPO musician salaries do not compare commensurately with other symphony orchestra musician’s salaries. Understandably, some LPO musicians may, in fact, be looking for “the next gig.” Another possibility is that a member may decide he likes his job and though he

feels under-rewarded he may decide to "tough it out," because, in rationalization terms, he "loves his job." However, "the presence of pressures to reduce dissonance, or even the activity directed toward such reduction, does not guarantee that the dissonance will be reduced", (Festinger, 1957, p.23)

In conclusion, organizational behavior is contingent on the situations that are enhanced in one way or another by conflicts, uncertainty, and resources. In other words, the intentions of the LPO musician/owners are to maintain a fiscally responsible organization, but to accomplish this goal, conscientiously, infrastructure by way of procedures must be evaluated. Based on my observations and informal discussions with LPO musicians and staff it is my opinion that the organization is subject to under-reward. Further, the staff does not have as close a tie to the organization as the musicians and therefore they may be inclined to look for other jobs, (i.e. the LPO has a high turnover in staff). Additionally, in reference to Henry Fogel and the "three legged" structure in typical American symphony organizations, the LPO musician/owners seem only to be standing on one leg. As a result and within the scope of Adams' equity theory, under-reward involving anger seems present in this organization. Adams' equity theory research is based mainly on the study of pay scales, and in the case of the LPO pay scale is an obvious estimation of cost to the musicians. However, the overall cost is more difficult to discern. Clearly, a cost would come from paying the musicians a living wage. The cost to all individuals involved is not as clearly ascertainable.

However and finally, the prescription is encouraging. It is my opinion that the LPO would benefit greatly from successfully communicating their message of fiscal responsibility to their constituents, (i.e. after they have accurately identified their constituency). Further, communicating the uniqueness of their structure to new musicians is paramount. In addition, it seems vastly important for the organization to amend their Bylaws to accommodate a specific "participation clause." It is my opinion that this accountability will foster diverse participation among senior and new members of the Orchestra, and fresh ideas will strongly contribute to insure the financial health of this organization and the musicians. However, for accountability to be reality this "participation clause" will need to be part of the musicians contract.

The staff is also part of the health of the organization. The staff can be motivated through communication of goals and purpose, and as a result, it is advised that the organization be forthcoming in awarding job titles when it is not possible to raise salaries.

Last, the LPO has a unique opportunity to have their unprecedented and novel structure become the norm among symphony orchestra organizations. To ensure this leadership, it seems logical for all the previously stated reasons for the organization to implement mandatory educational programs in nonprofit business management for the musicians, (e.g. a "junior" board mentoring program, where those that have served train those that will serve). It is my opinion that if the LPO strongly and confidently

communicates how and why it is committed to being different, then I expect this organization will be in healthy operation for many generations of the people of Louisiana to enjoy.

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Appendix A

Bylaws and Operating Rules

Bylaws

Operating Rules

Bylaws

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The Louisiana Philharmonic Orchestra

Bylaws

Operating Rules

Policies

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Corporate Bylaws of The Louisiana Philharmonic Orchestra

Preamble

The Louisiana Philharmonic Orchestra exists to provide a fully professional orchestra offering the highest quality symphonic music and educational programs to enrich individual listeners and to enhance the cultural vitality of the community. This is accomplished through a collaborative partnership of its performing musicians, community representatives, and professional staff. The musicians, as the owner-members of the orchestra corporation, retain final oversight of all policies and governance.

Definitions

The initials "LPO" or the word "corporation" refers to The Louisiana Philharmonic Orchestra, a Louisiana nonprofit corporation.

The word "orchestra" (spelled with a lower-case "o") refers to the ensemble of musicians who perform. The ensemble comprises (a) musicians playing full-time under a contract with tenure, (b) musicians playing full-time under a contract who, although not having tenure, are "probationary," that is, aspire to be awarded tenure, (c) non-tenure-track ("substitute" or "temporary") musicians playing full-time under a contract, and (d) extra or part-time (per-service) musicians.

The word "Orchestra" (spelled with an upper-case "O") is used only in the formal name of the corporation, in the title of the President of the Orchestra (corporation), in the quotation from the Music Director's contract in section 5.3.6 of the bylaws, and for marketing purposes.

The term "season" refers to the period during which the orchestra is actively engaged in concert production (including any paid vacation periods or days off) which is contained in a single fiscal year of the corporation and during which full-time musicians under contract are paid a regular weekly salary.

Definitions (continued)

The term "share" refers to the base annual cash compensation of a full-time tenured section musician without respect to principal or longevity payments.

The term "the Local" refers to Local 174-496 of the American Federation of Musicians.

Corporate Bylaws Sections

1 Members of the corporation

1.1 A person shall be a member of the corporation if:

- 1.1.1 the Personnel Committee of the corporation (see Section 5.2 below) has recommended to the Personnel Manager that the person be offered a contract (in accordance with the Operating Rules of the corporation) as a full-time musician for the orchestra for the current season or, in the case of tenured persons, for an indefinite number of seasons;
- 1.1.2 the person is tenured or, if not tenured, the person has committed in writing to play in the orchestra for the current season;
- 1.1.3 the person is a member of the Local; and
- 1.1.4 the person's compensation is based on a share.

1.2 A person shall cease to be a member of the corporation

1.2.1 at the end of a season if

- 1.2.1.1 such person shall decline an offer of employment from the corporation for the following season and shall not have received a leave of absence, or such person, if tenured, has notified the corporation of an intent to resign that tenured position, or

- 1.2.1.2 such person is a probationary musician whose contract is not renewed as provided in the Operating Rules;
 - or
 - 1.2.2 at any time during a season if
 - 1.2.2.1 such person resigns his or her membership effective immediately, or
 - 1.2.2.2 such person fails to comply with the reasonable and lawful requirements stated in the Operating Rules made by the corporation for the governance of its members and is terminated from membership in accordance with those Operating Rules.
- 1.3 Membership shall not be transferable or heritable.
- 1.4 Fiscal relationships between members and the corporation
 - 1.4.1 The corporation may levy dues or assessments, or both, upon its members, if authorized by a two-thirds vote of the members.
 - 1.4.2 A member of the corporation shall not be liable personally for any obligation of the corporation.
 - 1.4.3 A member of the corporation who receives any unlawful distribution of the corporation's assets shall be liable to the corporation or to its creditors, or to both, in an amount not exceeding the unlawful amount so received by that member.
 - 1.4.4 The annual operating budget of the corporation as approved by the corporation's Board of Trustees shall be presented to the members of the corporation.
- 1.5 The members of the corporation may meet from time to time to consider and act on affairs of the corporation; these meetings are subject to requirements of notice and quorum and are referred to as "Corporate Meetings" as described in section 2 below. The musicians of the orchestra may meet from time to time to consider and act on affairs of the orchestra ;

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such a meeting is referred to as an "orchestra meeting" as described in section 4 below and does not satisfy the procedural requirements that would allow corporate action to be taken.

- 1.6 Any member of the corporation may and is encouraged to participate as a member of any of the committees specified in sections 5.4 and 10.5 through 10.12 below.
- 2 Corporate Meetings—The members of the corporation meet from time to time to consider and act on affairs of the corporation. This includes matters pertaining to the selection and retention (other than of Life Trustees) of Community Trustees (see section 6 below), the selection and retention of the Music Director (see sections 2.6.3 and 12 below), the content of the orchestra's Operating Rules (see section 15 below), the content of these bylaws (see section 17 below), and all other matters of corporate policy.
 - 2.1 The annual meeting of the members of the corporation shall be held during the last four weeks of each season. The date for this annual Corporate Meeting shall be fixed by the Board of Trustees. The purpose of this meeting is to conclude the election of Community Trustees, and to transact such other business as may come before the meeting.
 - 2.2 A special meeting of the members may be called at any time by the Board of Trustees, the operating committee, the Musicians' Committee, the President of the Orchestra, or upon the written request of any ten members, which request shall state the purpose of the meeting. Elections of individuals to the musicians', concert, and Personnel Committees shall be by the process set forth in section 3 below and not at either the annual or special Corporate Meetings.
 - 2.3 Community Trustees may attend any Corporate Meeting except a meeting or that portion of a meeting noticed for the discussion of the process for the award of tenure.
 - 2.4 Notices
 - 2.4.1 The person or persons calling a Corporate Meeting shall cause written notice of the time, place, and purpose of the meeting to be given to all members at least seven days (except as otherwise

provided below in section 2.4.2) and not more than forty-five days prior to the day fixed for the meeting.

2.4.2 Notice shall be given at least fifteen days prior to any meeting called

2.4.2.1 to amend these bylaws or to amend the provisions of the Operating Rules;

2.4.2.2 to elect a person to fill a Community Trustee vacancy; or

2.4.2.3 to remove a Community Trustee other than a Life Trustee, or a member of the Musicians', Concert, or Personnel Committees.

2.4.3 Notice shall be deemed to have been given to, or waived by, all members present or represented at any meeting, except any member who, at the beginning of the meeting objects to the transaction of any business because the meeting is not lawfully called or convened.

2.5 Quorums and transaction of business

2.5.1 The presence in person or by proxy of a majority of the members shall constitute a quorum for Corporate Meetings to transact business.

2.5.2 Once a quorum exists, the members present may transact business and may continue to do business until adjournment, notwithstanding either the withdrawal of enough members to leave less than a quorum or the refusal of any member present to vote.

2.6 Voting

2.6.1 Except as otherwise provided in the articles of incorporation, these bylaws, or the Louisiana Nonprofit Corporation Law, a majority of the votes actually cast shall decide any matter properly brought before a Corporate Meeting.

2.6.2 Community Trustees nominated for fixed terms shall be elected by a plurality of the votes cast, that is, the number of candidates equal to

the number of positions to be filled who receive the most votes shall be elected. Life Trustees shall be elected upon receiving affirmative votes of a majority of the members of the corporation.

- 2.6.3 Each member shall be entitled to one vote (or, in the case of the elections of fixed-term Community Trustees, one vote for each position to be filled) on all issues submitted at a Corporate Meeting for a vote of the members, except that a member described in section 1.2.1 above (a member terminating at the end of the season) shall not vote in any elections, or on the hiring or terminating of a Music Director .
- 2.6.4 At the request of any member, any matter shall be voted on by secret ballot.
- 2.6.5 A member shall have the right to cast his/her vote by proxy on any matter other than an election. Each proxy must be duly authorized in writing, signed by the member, and filed with the Secretary of the corporation at or before the meeting. A proxy shall be revocable at the will of the person who gave the proxy.
- 2.6.6 Elections for Community Trustees shall be by secret ballot and shall take place over seven calendar days, concluding at the annual Corporate Meeting or a special Corporate Meeting called for that purpose. Ballots shall be made available by the Secretary of the Corporation to those eligible to vote seven days before the date and time of the annual or special Corporate Meeting.
 - 2.6.6.1 A member eligible to vote may obtain a ballot from the Secretary at any reasonable time up to seven days in advance of the date and time of the annual or special Corporate Meeting. A ballot shall consist of the list of candidates for the trustee positions being filled. The ballot shall also indicate the number of persons for which the member is permitted to vote. The ballot shall be accompanied by two plain envelopes, one larger than the other. Receipt of each ballot must be acknowledged by the recipient signing the Secretary's ballot list.

2.6.6.2 A ballot may be voted by the member and submitted in accordance with the following procedure. The completed ballot is to be placed in the smaller of the two envelopes and sealed by the member. This sealed envelope is to be placed inside the larger envelope which is to be sealed and signed across the flap of the envelope. This signed envelope is to be returned by the member to the Secretary or to a designated person or place no later than the time that has been specified as the conclusion of the balloting for that election.

2.6.6.3 The Secretary and one member of the Musicians' Committee who is not an officer of the corporation will authenticate each ballot by comparing the signature on the outside envelope to the member's signature on the Secretary's ballot list. Unsigned and unauthenticated envelopes will neither be counted nor opened. Following the authentication process, the signed envelopes will be opened, the sealed inner envelopes removed, and the signed envelopes discarded. The sealed envelopes will then be opened and the ballots counted. The results of the election(s) will then be posted in writing by the Secretary. In the event of ties, a run-off election following the above procedures will be conducted as soon as possible.

2.6 Conduct of meetings

2.6.1 The President of the Orchestra, or in his/her absence, a member designated in writing by the President, shall preside at Corporate Meetings .

2.6.2 Corporate Meetings shall be conducted in accordance with Robert's Rules of Order.

3 Elections outside Corporate Meetings

3.1 Regular elections for members of the Musicians', Concert, and Personnel Committees and special elections for the filling of vacancies on these three committees shall be conducted outside of Corporate Meetings.

- 3.2 Nominations for the elections set forth in section 3.1 above may be opened by announcement by the President of the Orchestra or the Secretary of the corporation at any orchestra meeting, rehearsal of the orchestra, or Corporate Meeting. Nominations shall remain open for one week subsequent to such announcement, during which time any member of the corporation may submit written nominations to the President or the Secretary.
- 3.3 The Secretary shall prepare written ballots containing the name(s) of the nominee(s) within seven days following the close of nominations. A ballot shall consist of the list of candidates for each position or set of positions being filled. The ballot shall also indicate in each instance where a set of positions is to be filled, the number of persons for which the member is permitted to vote.
- 3.4 Also within the seven days following the close of nominations, the Secretary shall announce at an orchestra meeting, a rehearsal of the orchestra, or a Corporate Meeting, the beginning and ending dates and times of a seven-day period for the casting of votes by members of the corporation.
- 3.5 A member may obtain a ballot from the Secretary at any reasonable time up to seven days in advance of the time and date by which the ballots must be cast. The ballot may be voted by the member and returned by the member to the Secretary no later than the time and date specified for the conclusion of the balloting for that election.
- 3.5.1 Each ballot shall be accompanied by two plain envelopes, one larger than the other. Receipt of each ballot must be acknowledged by the member's signing the Secretary's ballot list.
- 3.5.2 When a ballot is returned to the Secretary, it must be submitted in accordance with the following procedure. The completed ballot is to be placed in the smaller of the two envelopes and sealed by the member. This sealed envelope is to be placed inside the larger envelope which is to be sealed and signed across the flap of the envelope. This signed envelope is to be returned by the member to the Secretary or to a designated person or place no later than the time that has been specified as the conclusion of the balloting for that election.

- 3.6 The Secretary and one member of the Musicians' Committee who is not an officer of the corporation will authenticate each ballot by comparing the signature on the outside envelope to the member's signature on the Secretary's ballot list. Unsigned and unauthenticated envelopes will neither be counted nor opened. Following the authentication process, the signed envelopes will be opened, the sealed inner envelopes removed, and the signed envelopes discarded. The sealed envelopes will then be opened and the ballots counted. The results of the election(s) will then be posted in writing by the Secretary. In the event of ties, a run-off election following the above procedures will be conducted as soon as possible.

4 Meetings of the orchestra

- 4.1 A meeting of the orchestra (also known as an "orchestra meeting" may occur without formal notice and, subject to the quorum requirements in section 4.2 below, may transact day-to-day business affecting the orchestra such as authorizing ad hoc variations to the operating rules of the orchestra, for example, permitting extra services in a given week. Corporate action may *not* be taken at an orchestra meeting unless notice has been given in accordance with section 2.4 above and a quorum is present in accordance with section 2.5.1 above.

- 4.2 The quorum for an orchestra meeting is eighteen members.

- 5 Committees of the corporation—The membership of these committees consists exclusively of members of the corporation and, if specified in these bylaws, the Music Director. No person may chair more than one committee of the corporation, and no member of the corporation having a paid administrative staff position may chair the Personnel Committee or the Concert Committee. In addition, no member of the corporation having a paid administrative staff position may chair any other committee of the corporation or of the Board of Trustees if that committee's charge covers the area of administrative responsibility of that member.

5.1 The Musicians' Committee

- 5.1.1 There shall be nine members of the Musicians' Committee.

- 5.1.2 The Musicians' Committee shall consist of:

- 5.1.2.1 the Chair of the Personnel Committee (see section 5.2 below);
 - 5.1.2.2 the Chair of the Concert Committee (see section 5.3 below); and
 - 5.1.2.3 seven additional persons selected in accordance with sections 5.1.6, 5.1.7, and 5.1.8 below.
- 5.1.3 Terms of service
- 5.1.3.1 The persons designated in sections 5.1.2.1 and 5.1.2.2 shall be members of the Musicians' Committee for terms coincident with their terms in their respective positions.
 - 5.1.3.2 All other members of the Musicians' Committee shall hold office from July 1st until June 30th of the following second year or, in the event of their departure from the Committee prior to the normal expiration of their term, until their successors are elected and assume their duties.
- 5.1.4 Only members of the corporation with tenure are eligible to serve as members of the Musicians' Committee. The Personnel Manager shall not be eligible to serve on the Musicians' Committee.
- 5.1.5 The members of the Musicians' Committee shall be members of the Board of Trustees of the corporation.
- 5.1.6 Of the seven members of the Musicians' Committee established in section 5.1.2.3 above, four members of the Musicians' Committee shall be elected in even-numbered years and three members elected in odd-numbered years. There shall be no limit on the number of consecutive terms to which an individual can be elected to the Musicians' Committee.
- 5.1.7 Regular elections for the Musicians' Committee shall be concluded prior to the end of the season each year. Nominations and voting shall be conducted in accordance with section 3 above.

- 5.1.8 The unexpired portion of any vacancy in the Musicians' Committee shall be filled by a special election by the members of the corporation using the nomination and voting procedures set forth in section 3 above.
- 5.1.9 The members of the corporation, by a vote of a majority of all members, may, at any special Corporate Meeting called for the purpose, remove any one or more of the members of the Musicians' Committee, notwithstanding that his, her, or their terms of office may not have expired.
- 5.1.10 Each year on or before June 30th, the Musicians' Committee shall select one of its number to be the President of the Orchestra.
- 5.1.11 The Musicians' Committee may meet in accordance with its own rules and is responsible for the management of Corporate Meetings, orchestra meetings, elections as described in sections 2.6.6 and 3 above, and the interpretation and waiving of operating rules.

5.2 Personnel Committee

- 5.2.1 The Personnel Committee shall consist of ten members plus the Music Director and the Personnel Manager. Elected members shall be elected during May of each year in accordance with the procedures set forth in section 3 above, and shall serve for a term of one year commencing on July 1st following their election. Each elected member shall have one vote. The Music Director shall have a weighted vote as specified in the Operating Rules. The Personnel Manager shall not vote.
- 5.2.2 Only members of the corporation with tenure shall be eligible for election to the Personnel Committee.
- 5.2.3 No person other than the chair of the Personnel Committee may serve simultaneously on both the Musicians' Committee and the Personnel Committee.

- 5.2.4 The Personnel Committee shall choose a chair from among its members, but neither the Music Director nor the Personnel Manager may be the chair.
- 5.2.5 The Personnel Committee shall perform such functions as are set forth in, and shall act in accordance with, the Operating Rules.
- 5.2.6 The Personnel Committee shall function within the financial constraints established by the annual budgets approved by the Board of Trustees. Any decision by the Personnel Committee which requires additional funding beyond the amount approved in the budget may not be acted upon until the Board of Trustees has approved the additional funding.
- 5.2.7 The chair of the Personnel Committee shall prepare a written report on the activities of the Personnel Committee to be distributed to the Board of Trustees prior to each of its meetings.
- 5.2.8 The Board of Trustees of the corporation shall establish the maximum number of members of the orchestra, subject to the review of that number at the annual Corporate Meeting. The Board of Trustees shall make its decision in April of each year for the following season after receiving formal recommendations submitted to the Board no later than each March 15th by the Personnel Committee, the Concert Committee, and the Finance Committee.

5.3 Concert Committee

- 5.3.1 The purpose of the Concert Committee is to manage (conceptually plan, coordinate, and control) the annual program of concerts. This includes determining the number of concerts, the division of the program into series of concerts, the selection of guest artists and guest conductors, the selection of pieces to be played in each performance, and the number of rehearsals required for each concert, all in accordance with the budget approved by the Board of Trustees of the corporation. The administrative staff will negotiate all fees for such services in consultation with the Concert Committee. In performing these duties, the Concert Committee shall consult with the Board of Trustees, the President of the Orchestra, the co-chairs of the Finance, Development, Marketing,

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and Education Committees, the Executive Director, the President of the Symphony Volunteers, Inc., and the Chair of the Community Advisory Board as appropriate.

5.3.2 The Concert Committee shall consist of eleven members as follows:

5.3.2.1 the Librarian, an ex-officio, non-voting member;

5.3.2.2 the Music Director, an ex-officio, voting member;

5.3.2.3 the Executive Director, an ex-officio, non-voting member;

5.3.2.4 the Personnel Manager, an ex-officio, voting member;

**5.3.2.5 the Operations Manager, an ex-officio, non-voting member;
and**

**5.3.2.6 six elected members of the corporation as voting members
of the committee.**

5.3.3 During the month of January each year, six members of the corporation shall be elected to the Concert Committee using the nominating and election procedures set forth in section 3 above.

5.3.4 The terms of the six elected members shall be for two years with three elected each January. The terms of the ex-officio members shall coincide with their terms in their respective positions.

5.3.5 The Concert Committee shall choose a chair or co-chairs from among its voting members except that neither the Music Director nor the Personnel Manager shall serve as chair.

5.3.6 The Concert Committee shall remain faithful to the contract between the corporation and the Music Director which provides, in part:

"3. Artistic Decisions

"3.1 Programming and guest soloists. In consultation with the Orchestra's Concert Committee and its Executive Director, and within the limitations of the Orchestra's budget, you will

be responsible for programming for the classics series and all other concerts for which the programming is not delegated to a series artistic director or a guest conductor. With the same consultations and within the same limits, you will also be responsible for engaging guest soloists. Given the Orchestra's limited resources, you agree, to the extent that you reasonably can, to assist the Orchestra in (1) obtaining guest artists for reduced fees or without fee, and (2) choosing repertoire that minimizes (a) the use of rental scores, and (b) the need to hire extra musicians. (This is not intended to inhibit the building of the Orchestra's library through the purchase of scores.)

"3.2 Guest conductors. You and the Orchestra's Concert Committee will agree on the engagement of guest conductors.

"3.3 Artistic changes/additions. In the event unforeseen changes or additions are required at any time with respect to programs, guest artists, or guest conductors, you will be contacted by the most expedient means (telephone, fax, e-mail) of the decision options, and the time frame within which a decision must be made. Except in emergencies, that time frame will be at least 72 hours. In the event communication is not received from you within the stated time frame, or in the case of an emergency, you agree that the Concert Committee in consultation with the Executive Director may proceed to make the necessary decision."

5.3.7 The Concert Committee shall function within the financial constraints established by the annual budgets approved by the Board of Trustees. Any decision by the Concert Committee which requires additional funding beyond the amount approved in the budget may not be acted upon until the Board of Trustees has approved the additional funding.

5.3.8 The chair of the Concert Committee shall prepare a written report on the activities of the Concert Committee to be distributed to the Board of Trustees prior to each of its meetings.

5.4 The Musicians' Committee may establish such other committees of the corporation deemed necessary or appropriate for the conduct of the affairs of the LPO. The President of the Orchestra may appoint the members of each such committee established, and such members shall serve at the pleasure of the Musicians' Committee.

6 The Community Trustees—There shall be two kinds of Community Trustees, those serving fixed terms, and those elected as Life Trustees.

6.1 There shall be no more than 15 fixed-term Community Trustees.

6.2 The Community Trustees shall include

6.2.1 the Chair of the Community Advisory Board, or if that person has been selected to be a Community Trustee under the process set forth in section 6.6 below, the Vice-Chair of the Community Advisory Board;

6.2.2 the President of the Symphony Volunteers, Inc., or if that person has been selected to be a Community Trustee under the process set forth in section 6.6 below, a Vice-President of the Symphony Volunteers, Inc. selected by the Symphony Volunteers, Inc.;

6.2.3 thirteen persons selected in accordance with sections 6.5 and 6.6 below; and

6.2.4 all Life Trustees selected in accordance with section 6.7 below.

6.3 Terms of service

6.3.1 The persons designated in sections 6.2.1 and 6.2.2 above shall be Community Trustees for terms coincident with their terms in their respective positions.

6.3.2 The persons designated in section 6.2.3 above shall hold office from July 1st until June 30th of the following third year except as set forth in section 6.5 below.

6.3.3 There shall be no limit on the term of a Life Trustee.

- 6.4 No member of the corporation and no employee of the corporation may serve as a Community Trustee.
- 6.5 Of the Community Trustees referred to in section 6.2.3 above, in the year 2000 no more than five shall be elected for three-year terms, no more than four shall be elected for two-year terms, and no more than four shall be elected for one-year terms. Thereafter, four shall be elected in each year evenly divisible by three, four in the first year subsequent, and five in the second year subsequent.
- 6.6 The Nominating Committee of the Board of Trustees described in section 10.2 below shall submit to the Board of Trustees the names of persons it recommends be nominees for Community Trustees. Persons recommended for fixed terms become nominees upon the affirmative vote of a majority of the membership of the Board of Trustees. Persons recommended to be Life Trustees become nominees upon the affirmative vote of two-thirds of the membership of the Board of Trustees. Within seven days of the Board's approval of nominees, the Secretary shall announce to the members of the corporation the names of all nominees, and shall announce that additional fixed-term candidates may be nominated by any member of the corporation no later than fourteen days prior to the annual or special Corporate Meeting called for the purpose of concluding the election of one or more Community Trustees. Members making fixed-term nomination(s) must establish the willingness of their candidate(s) to accept the nomination(s) prior to making the nomination(s), and deliver their nomination(s) in writing to the Secretary of the corporation by the specified date. The Secretary shall confirm the acceptance/refusal of each fixed-term nominee prior to placing the nominee's name on the ballot. The Secretary shall have the ballots for both Life Trustee and fixed term Community Trustees prepared no later than the seventh day prior to the annual or special Corporate Meeting designated, and voting shall proceed in accordance with section 2.6.6 above.
- 6.7 Life Trustee positions are reserved for persons who, through time, have demonstrated extraordinary dedication, support, and service to the orchestra and its activities. While designation as a Life Trustee is considered a singular honor, the intent is far more than honorific, and Life Trustees are expected to continue an active relationship with the orchestra and to serve as voting members of the Board of Trustees. Once each year in April the Nominating Committee of the Board of Trustees may

recommend to the full Board of Trustees one or more persons for Life Trustee, and the process set forth in section 6.6 above will then be followed.

7 The Board of Trustees

- 7.1 The affairs of the corporation shall be managed by the Board of Trustees.
- 7.2 Members of the Board of Trustees stand in a fiduciary relation to the corporation and its members, and shall discharge the duties of their position in good faith, and with that diligence, care, judgment, and skill which ordinarily prudent persons would exercise under similar circumstances in like positions.
- 7.3 In addition to its traditional corporate legal/fiduciary responsibilities, the Board of Trustees establishes corporate policy and strategic direction, recognizing that these bylaws reserve to the members of the corporation various responsibilities for musician personnel and artistic decisions. Simultaneously, those personnel and artistic responsibilities are subject to the fiduciary oversight of the Board of Trustees. Subject to review by the members of the corporation at a Corporate Meeting, the Board of Trustees also has the authority to amend these bylaws in accordance with the provisions of section 17 below.
- 7.4 The Board of Trustees of the corporation shall consist of twenty-four voting members having specific terms, a number of voting life members, and two ex officio, non-voting members:
 - 7.4.1 the members of the Musicians' Committee;
 - 7.4.2 the Community Trustees;
 - 7.4.3 the Executive Director, an ex officio, non-voting member; and
 - 7.4.4 the Music Director, an ex officio, non-voting member.
- 7.5 Except for Life Trustees, the persons designated in section 7.4 above shall be members of the Board of Trustees for terms coincident with their terms in their respective positions.

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- 7.6 Each year on or before June 30th, the Board of Trustees shall select one of the Community Trustees other than a Life Trustee to be the President of the Board of Trustees for a term as set forth in section 8.5 below.
- 7.7 Meetings of the Board of Trustees
- 7.7.1 Regular meetings of the Board of Trustees shall occur monthly except during the months of July and December. At the June meeting each year, the schedule of meetings for the following August through June period shall be established.
- 7.7.2 Special meetings of the Board of Trustees may be called with two weeks written notice by its President or at the request of any three members of the Board of Trustees.
- 7.7.3 Any member of corporation may attend any meeting of the Board of Trustees, but may attend executive sessions of the Board of Trustees only by invitation. Members may speak at meetings of the Board of Trustees either during the time set aside on the agenda for member input, or by invitation only during consideration of other agenda items. The Board of Trustees may invite any other person to attend any or all of its meetings or any portions thereof.
- 7.8 A majority of the voting members of the Board of Trustees shall be necessary to constitute a quorum for the transaction of business, and, except as specified in these bylaws, the acts of a majority of the members of the Board of Trustees having a vote who are present at a meeting at which a quorum is present shall be the acts of the Board.
- 7.9 Conduct of meetings
- 7.9.1 The President of the Board of Trustees or, in his/her absence, the President of the Orchestra shall preside at meetings of the Board of Trustees.
- 7.9.2 Meetings of the Board of Trustees shall be conducted in accordance with Robert's Rules of Order.

- 7.10 Any action which may be taken at a meeting of the Board of Trustees may be taken by a consent in writing signed by all of the Trustees and filed with the proceedings of the Board of Trustees.
- 7.11 The Board of Trustees shall select the Executive Director through a process it establishes. See section 11 below pertaining to the Executive Director. Evaluation, review, and continuance of the Executive Director is the responsibility of the Board of Trustees acting through the Management Review Committee of the Board (see section 10.4 below).

8 Officers of the corporation

- 8.1 The officers of the corporation shall be the President of the Orchestra, the President of the Board of Trustees, the Secretary, and the Treasurer. The Board of Trustees may elect such other officers as it may deem appropriate.
- 8.2 The President of the Orchestra shall be selected in accordance with section 5.1.10 above, and the President of the Board of Trustees shall be selected in accordance with section 7.6 above. Each season on or before June 30th, the Board of Trustees shall elect from its membership two persons to serve as Secretary and as Treasurer for terms as set forth in section 8.5 below.
- 8.3 Election or appointment of an officer shall not of itself create contract rights.
- 8.4 Any officer or agent may be removed by the Board of Trustees with or without cause at any time.
- 8.5 Officers shall hold office from July 1st through June 30th of each year and until his or her successor is elected and assumes his or her duties.
- 8.6 The President of the Orchestra shall chair all corporate and orchestra meetings, chair the Musicians' Committee, serve as co-chair of the Presidents' committee (see section 10.1 below), and shall be the senior spokesperson for the orchestra and the corporation to external communities.
- 8.7 The President of the Board of Trustees shall chair meetings of the Board of Trustees, serve as co-chair of the Presidents' committee (see section 10.1 below), and represent the corporation.

8.8 The Secretary shall:

- 8.8.1 maintain the corporate minute book for all Corporate Meetings, meetings of the Board of Trustees, and meetings of the operating committee (see section 10.1 below);
- 8.8.2 see that all notices are given in accordance with law and these bylaws;
- 8.8.3 sign all corporate documents as required by law and regulation;
- 8.8.4 serve as a member of the Presidents' committee (see section 10.1 below);
- 8.8.5 keep a register of the post office address of each member which shall be furnished to the Secretary by such member; and
- 8.8.6 perform all of those duties specified above in section 3 of these bylaws. In the event the Secretary is not a member of the corporation, the President of the Orchestra shall appoint an assistant Secretary to serve under the direction of the Secretary to perform all of those duties and such other duties are required that related to the Corporate Meetings described above in section 2 of these bylaws.
- 8.8.7 in general perform all duties incident to the office of Secretary and such other duties as from time to time may be assigned to him or her by the Board of Trustees, the President of the Orchestra, or the President of the Board of Trustees.

8.9 The Treasurer shall:

- 8.9.1 have charge and custody of, and be responsible for, all funds and securities of the corporation;
- 8.9.2 sign all documents as required for corporate financial matters;
- 8.9.3 chair the finance committee (see section 10.5 below);

- 8.9.4 serve as a member of the Presidents' committee (see section 10.1 below); and
 - 8.9.5 in general perform all of the duties incident to the office of Treasurer and such other duties as from time to time may be assigned to him or her by the Board of Trustees, the President of the Orchestra, or the President of the Board of Trustees.
- 8.10 Officers stand in a fiduciary relation to the corporation and its members, and shall discharge the duties of their position in good faith, and with that diligence, care, judgment, and skill which ordinarily prudent persons would exercise under similar circumstances in like positions.

9 Committees of the Board of Trustees—General

- 9.1 The Executive Director shall be an ex-officio, non-voting member of all committees of the Board of Trustees except the Human Resources Committee and the Management Review Committee.
- 9.2 Except for the Nominating Committee, the committees specified in section 10 below shall be organized with two co-chairpersons. One co-chairperson shall be a musician and one co-chairperson shall be from the community. Where co-chairpersons are not otherwise specified, the President of the Orchestra shall appoint the musician co-chairpersons for the committees and the President of the Board of Trustees shall appoint the community co-chairpersons for the committees after consultation with appropriate members of the Board of Trustees and the Executive Director. Where possible, one or both of the co-chairpersons of each committee will be members of the Board of Trustees. If one or both of the co-chairpersons of each committee cannot be members of the Board of Trustees, then every effort shall be made to have a member of the Board of Trustees serve as a member of the respective committee. The purpose of this requirement is to ensure the control and coordination of the activities delegated to the committees.
- 9.3 Unless membership is otherwise specified in these bylaws, the two co-chairpersons of each committee, in consultation with the Executive Director, shall appoint the members of their committee from among those musicians and community members who have indicated an interest in serving on the committee. The Board of Trustees will solicit such indications of interest

each year from the Community Advisory Board, the Symphony Volunteers, Inc., purchasers of orchestra subscriptions, and other LPO supporters.

- 9.4 The co-chairpersons of each committee may establish subcommittees to execute the various functions of each committee.
- 9.5 Each standing committee shall report to the Board of Trustees at each month's meeting on the status of activities being handled by the committee. This report will be provided by the Board of Trustees member of the committee or by a specially designated member of the committee as appropriate as deemed necessary.
- 9.6 The various committees shall be supported by the LPO staff as determined by the Executive Director.

10 Specific Committees of the Board of Trustees

10.1 The Presidents' Committee

- 10.1.1 Should matters arise that require action by the Board of Trustees at times when it is not possible either to convene the Board of Trustees or to obtain a quorum for a meeting of the Board of Trustees, the President of the Orchestra and the President of the Board of Trustees, acting jointly, may convene the Presidents' Committee. Convening the Presidents' Committee requires reasonable notice be given to each of its members including a description of the specific matter requiring action. Any action taken by the Presidents' Committee shall be deemed to be the action of the Board of Trustees. Any action that materially relates to the fiduciary responsibilities of the Trustees shall be subject to ratification by the Board of Trustees at its next meeting. Minutes of all meetings of the Presidents' Committee shall be distributed to all Trustees.
- 10.1.2 When convened, the members of the Presidents' Committee stand in a fiduciary relation to the corporation and its members, and shall discharge the duties of their position in good faith, and with that diligence, care, judgment, and skill which ordinarily prudent persons would exercise under similar circumstances in like positions.

10.1.3 The Presidents' Committee shall have eight voting members as follows:

10.1.3.1 the President of the Orchestra who will be one of the two co-chairs of the Presidents' Committee;

10.1.3.2 the President of the Board of Trustees who will be one of the two co-chairs of the Presidents' Committee;

10.1.3.3 the Secretary of the corporation;

10.1.3.4 the Treasurer of the corporation; and

10.1.3.5 four additional members elected by the Board of Trustees each year prior to June 30th for the following fiscal year such that the total number of members from the Musicians' Committee on the operating committee is four and the total number of Community Trustees on the operating committee is four.

10.1.4 Each member of the Presidents' Committee set forth in sections 10.1.3.3, 10.1.3.4, and 10.1.3.5 shall designate in writing an alternate who is also a member of the Board of Trustees. The alternate for a Musician Trustee must be a Musician Trustee and the alternate for a Community Trustee must be a Community Trustee.

10.1.5 A majority of the voting members (or a member's alternate if the member is not present) of the Presidents' Committee shall be necessary to constitute a quorum for the transaction of business, and the acts of a majority of the voting members of the Presidents' Committee present at a meeting at which a quorum is present shall be the acts of the Presidents' Committee.

10.1.6 Conduct of meetings

10.1.6.1 The President of the Board of Trustees or, in his/her absence, the President of the Orchestra shall preside at meetings of the Presidents' Committee.

10.1.6.2 Meetings of the Presidents' Committee shall be conducted in accordance with Robert's Rules of Order.

10.1.7 Any action which may be taken at a meeting of the Presidents' Committee may be taken by a consent in writing signed by all of the Presidents' Committee members and filed with the proceedings of the Presidents' Committee.

10.2 The Nominating Committee

10.2.1 The Nominating Committee of the Board of Trustees has the responsibility for seeking persons to serve as Community Trustees.

10.2.2 The Nominating Committee shall consist of the President of the Board of Trustees, the chair of the Community Advisory Board (CAB), the President of the Symphony Volunteers, Inc. (SVI), the President of the Orchestra, one other member of the Musicians' Committee appointed by the President of the Board of Trustees, and one former President of the Orchestra not on the Musicians' Committee appointed by the current President of the Orchestra. The President of the Board of Trustees shall serve as the chair of this Nominating Committee. The Executive Director, in addition to being an ex officio member of the Nominating Committee, shall have voting rights on this committee.

10.2.3 The Nominating Committee shall submit to the Board of Trustees nominees for election as Community Trustees. This shall be done not later than April 1st of each year for Community Trustee terms ending the following June 30th, and at any time when a Community Trustee vacancy exists. The maximum number of candidates to be nominated shall equal the number of Community Trustees to be elected.

10.3 The Human Resources Committee shall annually review the Human Resources Handbook of the LPO and recommend changes to the Board of Trustees. The Human Resources Committee shall also hear any grievances lodged by any LPO employee (including members of the corporation) and make recommendations to the Board of Trustees consistent with statute, regulation, these bylaws, the Operating Procedures, and the Human Resources Handbook of the LPO.

- 10.4 The Management Review Committee shall be co-chaired by the President of the Orchestra and the President of the Board of Trustees with such other members of the Board of Trustees as they shall jointly appoint. The Management Review Committee shall review at least annually with the Executive Director the performance of the Executive Director; make recommendations to the Executive Director and to the Board of Trustees on matters of management policy, and make recommendations to the Board of Trustees regarding the compensation of the Executive Director.
- 10.5 The Legal Committee shall provide legal advice and services to the Board of Trustees, the Executive Director, and the corporation. This advice and service shall be on a pro-bono basis. All members of the Legal Committee shall be licensed to practice law in the State of Louisiana.
- 10.6 The Finance Committee shall have as one of its co-chairpersons the Treasurer of the LPO. The other co-chairperson shall be either from the orchestra or the community, being from the opposite group from the Treasurer. The function of the Finance Committee shall be to advise the Treasurer, the Executive Director, and the Board of Trustees on the financial operations of the LPO. This includes the establishment of budgets, the management of funds including investments, cash flow and cash balances, the control of expenditures, and the forecasting of receipts. The Finance Committee shall also review and comment on the procedures being used to safeguard the funds of the LPO and the arrangements being used for the audit and accounting of all financial matters.
- 10.7 The Development Committee shall provide advice, recommendations, and support to the Executive Director on the planning and execution of annual development activities designed to raise contributed funds for the LPO.
- 10.8 The Marketing Committee shall provide advice, recommendations, and support to the Executive Director on the planning and execution of annual marketing activities designed to sell subscriptions and individual tickets for the performances of the LPO. Marketing activities include audience development, public relations, and community outreach.
- 10.9 The Education Committee shall provide advice, recommendations, and support to the Executive Director on the planning and execution of annual educational activities provided by the LPO for students, adults, and other groups in concert and non-concert settings. The program content of

education concerts shall be subject to the approval of the Concert Committee.

10.10 The Product Development Committee shall provide advice and recommendations to the Board of Trustees on the broad structure and mix of what the LPO presents to the public, taking into account both fiscal and artistic elements. The Product Development Committee shall have nine members. The musician and community co-chairs shall be Trustees, and the committee members shall include the Executive Director and two members from each of the Concert, Finance, and Marketing Committees.

10.11 The Strategic Planning Committee shall evaluate the LPO's five-year strategic plan annually and make recommendations to the Board of Trustees for rolling the plan forward an additional year.

10.12 The Board of Trustees may establish such other committees deemed necessary or appropriate for the conduct of the affairs of the corporation. The Board of Trustees may appoint the members of each such committee established, and such members shall serve at the pleasure of the Board of Trustees.

11 Executive Director

11.1 The Board of Trustees is responsible for hiring the Executive Director.

11.2 The Executive Director reports to the Board of Trustees.

11.3 The Executive Director is reviewed and evaluated by the Board of Trustees through its Management Review Committee.

11.4 The Executive Director is responsible for

11.4.1 providing leadership for the corporation in collaboration with the members of the corporation as represented by the Musicians' Committee and the community as represented by the Community Trustees;

11.4.2 recommending policies to the Board of Trustees and implementing policies established by the Board of Trustees; and

11.4.3 managing the ongoing affairs of the corporation through its administrative staff.

11.5 The Executive Director is an ex-officio, non-voting member of the Board of Trustees and all of its committees except that

11.5.1 the Executive Director shall have a vote on the Nominating Committee,

11.5.2 the Executive Director shall not be a member of the Human Resources Committee, and

11.5.3 the Executive Director shall not be a member of the Management Review Committee.

11.6 The Executive Director is an ex-officio, non-voting member of the Concert Committee.

12 Music Director

A majority of the tenured members shall select the Music Director. The Board of Trustees shall propose a process for the search and selection of the Music Director. This process must be approved by a majority vote of the tenured members. The process will then be followed with the recommended candidates(s) for Music Director presented to the members for the final selection and vote. A similar process shall be used to remove a Music Director either during his contract, and to consider the renewal of a Music Director's contract. The process shall include provisions for negotiating the financial terms of the contract with the Music Director. A majority vote of tenured members is required to approve the selection process, to approve the selection of the Music Director, to approve the removal process, to approve the removal of the Music Director, to approve the contract renewal process, or to approve the contract renewal of the Music Director.

13 Administrative staff roles

13.1 The positions of Personnel Manager and Librarian may be occupied by members of the corporation. The Personnel Manager reports to the Executive Director and in that role is considered a member of the

administrative staff. The Librarian reports to the Personnel Manager and in that role is considered a member of the administrative staff.

- 13.2 The Executive Director, in consultation with the Board of Trustees, establishes the remainder of the administrative staff structure of the corporation.
- 13.3 At the discretion of the Executive Director, members of the corporation may also occupy administrative staff positions established in accordance with section 13.2 above. In such administrative staff roles, such members report to the Executive Director.
- 13.4 The position of assistant conductor is chosen by the members of the corporation, and has both artistic and administrative responsibilities. The assistant conductor in artistic matters reports to the Music Director. The assistant conductor in administrative roles reports to the Executive Director.

14 Indemnification

- 14.1 The corporation shall indemnify any person who was or is a party or is threatened to be made a party to any action, suit, or proceeding, whether civil, criminal, administrative, or investigative (including any action by or in the right of the corporation) by reason of the fact that such person is or was a director, officer, employee, or agent of the corporation subject to the limitations in sections 14.2, 14.3, and 14.4 below.
- 14.2 The indemnification identified in section 14.1 above shall be against actually and reasonably incurred expenses (including attorneys' fees), judgments, fines, and amounts paid in settlement.
- 14.3 The indemnification identified in section 14.1 above shall be conditional on the indemnified person having acted in good faith and in a manner he/she reasonably believed to be in or not opposed to the best interests of the corporation, and, with respect to any criminal action or proceeding, had no reasonable cause to believe his/her conduct was unlawful.
- 14.4 In cases of actions by or in the right of the corporation, the indemnification identified in section 14.1 shall be limited to expenses (including attorneys' fees, and amounts paid in settlement not exceeding, in the judgment of the Board of Trustees, the estimated expense of litigating the action to

conclusion) actually and reasonably incurred in connection with the defense or settlement of such action; no indemnification shall be made in respect of any claim, issue, or matter as to which such person shall have been adjudged to be liable for negligence or misconduct in the performance of his/her duty to the corporation unless and only to the extent that the court shall determine upon application that, despite the adjudication of liability but in view of all the circumstances of the case, he/she is fairly and reasonably entitled to indemnity for such expenses which the court shall deem proper.

14.5 To the extent that a trustee, officer, employee, or agent of the corporation has been successful on the merits in defense of any such action, suit or proceeding, or in defense of any claim, issue or matter therein, he/she shall be indemnified against expenses (including attorneys' fees) actually and reasonably incurred by him/her in connection therewith.

14.6 Expenses incurred in defending such action, suit, or proceeding may be paid by the corporation in advance of the final disposition thereof if authorized by the Board of Trustees, upon receipt of an undertaking by or on behalf of the trustee, officer, employee, or agent to repay such amount unless it shall ultimately be determined that he/she is entitled to be indemnified by the corporation.

15 Operating Rules—The Operating Rules of the corporation (which appear following these bylaws) are of two types. Operating Rules 1 through 3 address the processes and procedures associated with the initiation of membership in the corporation (auditions), the granting of tenure to members of the corporation, and the termination of membership in the corporation. All other Operating Rules cover matters that might historically have been part of collective bargaining agreements (so-called "work rules") and which are designed to facilitate the orderly functioning of each season, including rehearsals and performances, and more common personnel matters such as leaves.

15.1 The provisions of Operating Rules 1 through 3 may be amended only

15.1.1 by the membership

15.1.2 at meetings held pursuant to sections 2.1, 2.2, 2.4.2, and 2.5 above.

- 15.2 The members may amend Operating Rules (other than Operating Rules 1 through 3) only at a meeting which satisfies the requirements of sections 2.1, 2.2, 2.4.1, and 2.5 above.
- 15.3 The Musician's Committee may not waive or suspend any provisions of Operating Rules 1 through 3. In a particular instance the Musician's Committee may waive or suspend provisions of Operating rules other than 1 through 3.

16 Records/Reports

- 16.1 The corporation shall keep as permanent records
 - 16.1.1 minutes of all Corporate Meetings, its Board of Trustees, and its Presidents' Committee;
 - 16.1.2 evidence of all formal corporate actions taken without a meeting by the members, the Board of Trustees, or the Presidents' Committee;
 - 16.1.3 membership records giving the names and addresses of the members in alphabetical order;
 - 16.1.4 records of its assets, liabilities, receipts, disbursements, gains, losses, capital and surplus, and other appropriate accounting records.
- 16.2 Every member may examine, in person or by agent or attorney, at any reasonable time, the records of the corporation mentioned in section 16.1.1.
- 16.3 The corporation shall make available to each member upon that member's request the corporation's audited annual financial statements.

17 Amendment of Bylaws

- 17.1 The members or the Board of Trustees of the corporation may make, amend, and repeal all or any portion of these bylaws at a Board meeting as set forth in section 7.7 above by a vote as set forth in section 7.8 above, subject always to the power of the members in accordance with section 17.2 below to change the action of the Board of Trustees.
- 17.2 The members may amend the by-laws only at a meeting which satisfies the requirements of sections 2.1, 2.2, 2.4.2, and 2.5 above.

The Louisiana Philharmonic Orchestra



Operating Rules

Policies

9/98

Operating Rules

1. Length and Use of Services

1.1 Any rehearsal or a concert shall constitute a service. A rehearsal and a concert may not be combined into one service. Any unused time for any single service shall be charged to that service and shall not be applied to any other service.

1.2 No service shall be more than two and one-half consecutive hours, except:

.1 If there are two rehearsals in one day and both are in the day time, the second rehearsal shall be not more than two hours in length. If the second rehearsal is a night rehearsal, the first rehearsal shall not be more than two hours in length. If two rehearsals are scheduled in one day, no overtime shall be imposed on either rehearsal.

.2 For productions involving a ballet or chorus, there may be two rehearsals of up to three hours in duration. There may also be one three-hour opera rehearsal in the week immediately preceding each opera week. A rehearsal shall not be considered a ballet or opera rehearsal unless at least one hour of the rehearsal is in fact used in joint rehearsal of the orchestra and the ballet or chorus.

1.3 Forty-eight hours' notice shall be given on all rehearsal overtime unless the Executive Committee, at its option, grants an exception, which may be for emergencies only.

1.4 All concerts are limited to two hours duration except:

.1 The New Orleans subscription series concerts, repetitions of New Orleans subscriptions series concerts, and concerts with a chorus, a ballet, or both, are limited to two and one-half hours.

.2 All indoor tri-parish area night concerts which are part of a series of three or more LPO concerts for which tickets are sold by subscription, repetitions of such programs outside

the tri-parish area, and two gala concerts each year may be two and one-half hours in length.

.3 All matinees on double service days shall be limited to one and one-half hours duration, with the exception of ballet concerts or opera performances, which shall be limited to two hours.

A matinee is any morning or afternoon concert which is not a student concert nor a New Orleans subscription concert.

.4 All student concerts shall be limited to sixty minutes duration with the following exceptions:

.1 A student concert which is broadcast may be of sixty-five minutes duration.

.2 A student concert in the Municipal Auditorium or the New Orleans Theater for the Performing Arts on the same day as a student concert which is broadcast shall be limited to sixty-five minutes in duration.

1.5 Violation of any of the above limits shall be considered overtime.

2. Intermissions

2.1 All services must have an intermission of at least fifteen minutes duration except student concerts and concerts of ninety minutes or less.

2.2 Intermissions at rehearsals shall commence not later than ninety minutes after the beginning of the rehearsal. Any three-hour rehearsal must have two intermissions, one of fifteen minutes duration, the other of ten minutes duration. A four-hour dress rehearsal must contain at least thirty minutes of intermission. Five minutes of each half hour of overtime must be given as an intermission.

2.3 Intermission time is included in total service time.

3. Limits on Number of Services

3.1 No Musician shall be required to perform more than eight services per week, except as follows:

.1 During five weeks of a season, nine services may be required, provided that an immediately adjacent week must contain seven services or fewer.

.2 During two weeks of a season, ten services may be required, provided that an immediately adjacent week must contain seven services or fewer.

Any services scheduled in excess of these limits must be approved by a vote of the members of the corporation.

3.2 No more than two services may be held on any single day, except on tour and run-out days:

.1 Two services, which shall be children's concerts of no more than forty-five minutes each, with a break of no more than forty-five minutes between the two performances, may be held with an evening performance, provided there is an interval of at least four hours between the conclusion of the last children's concert and the beginning of the evening performance.

3.3 Double rehearsals are not permitted on Sunday.

3.4 A minimum interval of one and one-half hours shall separate all services, except that student concerts may be separated by no less than thirty minutes.

3.5 If there are two services in one day, one of which is a night concert, there shall be an interval of not less than five hours from the end of the rehearsal to the beginning of the night concert. If the first service is a children's concert or a matinee, there shall be an interval of not less than four hours.

3.6 No service of any kind may be scheduled earlier than twelve hours from the time of the arrival of the bus / transportation to the point of departure after a run-out service.

3.7 No more than two run-out services may be scheduled during Opera or subscription weeks. Any additional services must be approved by a vote of the entire orchestra (or a quorum thereof) during the regular season, or by the Executive Committee (or quorum thereof) during the summer (off-season).

4. Starting Times

4.1 Daytime rehearsals shall start at 10:00 a.m. and 2:00 p.m., except:

.1 A rehearsal may be held on the day following a night service, provided that such a service may not begin sooner than twelve hours after the end of the night service.

4.2 Only rehearsals involving chorus, opera or ballet may begin at 7:30 p.m.

4.3 Student concerts shall not begin before 9:30 a.m.

4.4 The posted call time of concerts and opera performances may be varied by plus or minus ten minutes. Further variation is subject to the approval of the Executive Committee. All concert time is computed from the actual starting time. No Musician shall be reported or fined because of lateness if the starting time is earlier than the posted call time and less than six hours notice is given.

5. Reserved

6. Reserved

7. Attire

7.1 Concert attire for male Musicians shall be:

.1 The uniform for an evening concert shall be white tie and black tails coat.

.2 The uniform for night opera or ballet performances shall be tuxedo or solid black or dark blue suit, white shirt and black bow tie.

.3 The uniform for a daytime indoor concert shall be a solid black or dark blue suit, white shirt and dark four-in-hand tie.

.4 Daytime outdoor concerts in warm weather may be played without suit coats.

.5 Black dress shoes and black calf-length socks shall be required for all concerts. Athletic shoes are not permitted for any concerts except for the Beethoven and Blue Jeans series.

unless otherwise specified.

7.2 Concert attire for female Musicians shall be:

.1 The uniform for an evening concert shall be a full-length or tea-length formal black dress or a formal black blouse with either full-length, full-cut, formal black pants or full-length or tea-length formal black skirt. The sleeves of the dress or blouse may be three-quarter length or long. Short-sleeved or sleeveless blouses or dresses are not acceptable. Black leggings or black leather pants are not acceptable. Female Musicians may also wear tuxedos or tails for formal concerts, in accordance with the men's formal dress code.

.2 The uniform for daytime indoor concerts, Casual Classics and for opera performances shall be the same as for evening concerts except that the dress or skirt may be street-length (below the knee). The same exclusions apply. Mini-skirts are not acceptable.

.3 The uniform for outdoor concerts shall consist of a a street-length black skirt or dress, or black dress pants and a black blouse with long, three-quarter, or short sleeves, unless otherwise specified. Sleeveless blouses or dresses are not acceptable for any concerts. Black dress sandals, worn with black stockings are permitted. Athletic shoes are not permitted. The other prohibitions set forth in paragraph 7.2.1 apply.

.4 Black dress shoes and black stockings shall be required for all concerts. Black dress boots are acceptable as long as they are worn beneath the pants or skirt. Black dress sandals, worn with black stockings, are permissible. Casual sandals are not acceptable for any concerts.

unless otherwise specified.

7.3 All clothes shall be of traditional style and shall be provided by each Musician at his or her own expense.

7.4 All Musicians shall keep their concert uniforms in good repair, cleaned, laundered and pressed. Faded black clothes are not acceptable.

7.5 A Musician found to be in violation of the attire requirements above shall receive a warning on his or her first offense. Subsequent violations shall be punishable by a fine of \$5.00 for the first offense after the initial warning, \$10.00 for the second offense, and \$15.00 for each subsequent offense thereafter. The Personnel Manager shall keep written records of all warnings and outstanding fines. The Personnel Manager will provide the violator with written notice of the fine due. These fines shall be assessed by the Personnel Manager and shall be paid into the Musicians Flower Fund.

7.6 For the Beethoven and Blue Jeans series, additional clothing may be worn beneath the official shirt or sweatshirt. Blue jeans and footwear must be in good condition, and jeans must be "blue".

7.7 The Personnel Manager shall inform all substitutes of the dress code.

8. Leave

8.1 All leave requests shall be submitted in writing describing the type of absence, the reasons for the request and the location to which the Musician would be going.

.1 Such sick leave shall be granted by the LPO upon request or notification of illness, but the LPO shall have the continuing right to demand proof of such illness by medical certification or other reasonable means, and to be allowed to investigate doubtful cases with the full assistance of the Local.

.2 The proven use of any fraudulent means by the Musician to gain any sick leave may be punishable by the Local by fine and/or by the LPO by dismissal.

.3 Maternity leave shall be granted for up to six (contiguous) weeks at half pay.

8.2 Emergency leave for personal reasons such as illness, death or serious injury in the family will be granted after satisfactory proof, for not more than four services per season without loss of pay (ten services in the case of death in the immediate

family). Requests for such leave shall be submitted to the Personnel Manager prior to absence of such leave.

.1 Requests for unpaid personal leaves (other than emergency leave granted under section 8.2 above) must be submitted in writing twenty-one days in advance and will be subject to the approval of the Personnel Committee. Personal leave will not normally be granted during subscription or opera weeks. In no instance will any such leave be granted when the requesting Muscian has accumulated twelve days of any type of absences.

8.3 Audition leave may be granted, with the permission of the Music Director and the Personnel Manager (which will not normally be withheld) for the purposes of auditioning for another orchestra or other musical institution.

.1 To qualify for audition leave, a Musician must notify the Personnel Manager in writing twenty-one days in advance of the date on which the leave begins.

.2 Audition leave shall be limited to a total of nine services per season, except with the approval of the Personnel Manager.

.3 Each service missed by the Musician during audition leave in excess of three will be deducted from his/her salary at the rate of one-eighth his/her weekly salary per service. The LPO will mutually agree with the Musician when deductions shall be made from his/her salary for the above purposes.

.4 The number of persons excused for a particular service may be limited at the discretion of the Music Director and the Personnel Manager.

8.4 Requests for unpaid business leaves for the purpose of gaining more experience or opportunities of advancement in the musical career, not covered by or in exception to the foregoing shall be submitted in writing to the Personnel Committee and to the Personnel Manager for their consideration a minimum of twenty-one days in advance of the requested leave date and must meet the following criteria:

.1 A suitable replacement must be available for the projected repertoire for the requested period of leave. The Personnel Manager and the section principal shall confirm suitability and availability.

.2 The LPO Musician requesting leave will bear any and all expenses associated with hiring the substitute.

.3 Unpaid business leave granted under this section 8.4 (other than business leave granted under section 8.3 above) shall be limited to a total of nine services per season, except with the permission of the Personnel Manager. Unpaid leaves (other than business leave granted under section 8.4 above) will not normally be granted during subscription weeks or Opera weeks. In no instance will any such leave be granted when the requesting Musician has accumulated twelve days of any types of absences.

.4 Requests for leaves in order to perform spot jobs offered by contracting agents which do not in any way contribute to the artistic interests of the Musician/Orchestra will be denied.

The Personnel Committee will make a decision in the presence, and with the recommendation of, the Personnel Manager. If the Personnel Committee grants/denies the leave against the recommendation of the Personnel Manager, the Personnel Manager may override the Personnel Committee's decision and deny/grant the leave. The Musician requesting the leave shall be informed of the decision within three days of the receipt of his/her request.

8.5 The willful disregard of any provision of this section 8 concerning leave may result in immediate dismissal under section 13.

One-Season Leave Policy

8.6.1 A musician who has served 7 or more consecutive seasons in the orchestra is eligible for a one-season leave of absence. A musician who has received a leave of absence may obtain another leave absence after 7 seasons of consecutive performing service following the prior leave of absence.

8.6.2 In order to obtain the season's leave of absence, the musician must notify the personnel manager in writing by January 31 of the season prior to the requested season's leave of absence. Leave will be granted only if an acceptable replacement is hired.

8.6.3 All requests for the season's leave of absence shall be granted with the following exceptions:

.1 Not more than 6 musicians may be granted a season's leave of absence during any one season.

.2 Not more than one principal from each of the sections, strings, woodwinds, brass, percussion, harp, may be granted a season's leave of absence during any one season.

In the event that more than the allowed number of musicians in clause 2.3.1 above, or principal musicians in clause 2.3.2 above, request a season's leave of absence, the orchestra shall grant the allowable requests on the basis of seniority. In cases involving musicians with the same number of years' service, the orchestra shall honor the earliest request.

8.6.4 Consecutive seasons served in the New Orleans Symphony contiguous with years of service in the LPO are recognized in determining both "total years of continuous service" and in the determination of seniority.

8.6.5 The following conditions shall apply to the season's leave of absence:

8.6.5.1

(a) The season's leave of absence shall be without salary.

(b) The musician on leave will not be entitled to any of the various insurance coverages provided to the members of the orchestra. The musician may continue to be insured under any of the orchestra's policies at the group rate if the musician so requests and if the insurer affords such coverage, with the musician paying the premium for the duration of the leave of absence.

8.6.5.2

(a) During January of each season, the personnel manager must send a registered letter to

each musician on leave for that season reminding such musician that they must respond by January 31st indicating their intention to renew their contract with the LPO for the following season. Such registered letter must be sent to the last known address of each musician.

(b) The contract of each musician on a season's leave of absence shall expire at midnight on January 31st in the season of the leave unless the musician notifies the personnel manager in writing of his/her intention to renew his/her contract for the ensuing season before January 31st. Failure of the musician to comply with the terms of the preceding sentence shall constitute resignation without recourse, and the orchestra may proceed to fill the vacancy thus created.

(c) Each musician on season's leave of absence must notify the personnel manager of any change of address during the leave.

8.6.5.3 A musician returning to the orchestra after a season's leave of absence shall be contracted for the same specific position which he/she held prior to the season's leave of absence. The musician shall receive all salary increases granted to the orchestra. The musician shall not suffer loss of tenure.

8.6.6.1 Members of the orchestra may audition for the position created by the season's leave of absence.

8.6.6.2 A musician engaged to take the place of a musician who has received a one-season leave shall receive a contract in accordance with the Operating Rules.

Military Leave

8.7 If a Musician leaves the Orchestra for voluntary or compulsory military service of four consecutive years or less and returns to the Orchestra for the season immediately following military discharge, then his/her seasons immediately preceding and following such service shall be considered as consecutive seasons as regards sick leave, severance pay, committee eligibility and tenure, under the following conditions:

.1 If the Musician leaves the Orchestra to enter the military, and the date of his/her last service with the orchestra is during the fifth week of the season or after (provided he/she was a member of the Orchestra from the beginning of the

season), he/she shall be credited with such benefits.

.2 If his/her last service with the Orchestra is during the fourth week of the season or before, then that season shall not be counted and he/she shall be credited only with the years of service ending with the previous year.

.3 On return to the Orchestra from military service, if the Musician is engaged before or during the eighteenth week of the season, then that season shall be considered a full season for the purpose of computing benefits. If he/she is engaged upon his or her return after the eighteenth week of the season, then that year will not count toward computation of benefits.

.4 If a Musician leaves the Orchestra having the status of probationary player, he/she shall serve as a probationary player during the season of his/her return.

9. Duties and Obligations of Musicians: Attendance

9.1 The Musician will not engage his or her time, in his or her capacity as a musician, to any other contracting agent for a service which conflicts or competes with the interests or activities of the Orchestra.

9.2 All Musicians shall be at the appointed place for rehearsals and/or concerts not less than ten minutes before starting time and shall be in their seats not less than five minutes before starting time, or be considered tardy in either case. Lateness at rehearsals or concerts shall carry a cash fine as follows:

.1 Ten dollars for each fifteen minute period or fraction thereof (first offense).

.2 Twenty dollars for each fifteen minute period or fraction thereof (second or subsequent offense).

.3 One fraudulently obtained absence will result in a fine of one weekly share

Fines for all offenses are to be deposited in the Musician's Assistance Committee Fund.

9.3 Any Musician unable to report due to illness is excepted from the previous paragraph. In such cases the Musician or his/her designate is required to communicate with the Personnel Manager, or the LPO office in advance of the starting time of the impending service (or departure time), stating the nature of the illness or disability and anticipated length of absence. The Personnel Manager shall require a doctor's certificate to verify such illness if the Musician misses more than two days. Such certificate must be furnished within one week from the last day of any such absence. Failure to provide a doctor's certificate in that time shall cause the Musician to be fined one-eighth of his/her weekly salary for each service missed during such absence. Failure to communicate as required, regardless of any further stipulation of this paragraph, shall cause the Musician to be fined two and one-half per cent of the minimum weekly salary for each such occurrence.

.1 Musicians claiming sick leave from any service shall not appear for outside employment during a twenty-four hour period starting with the call time of the missed service.

9.4 Musicians shall remain throughout all rehearsals and concerts unless excused by the Personnel Manager. If excused, they shall so report to the Personnel Manager.

10. Personnel Committee

10.1 The Personnel Committee, which includes the Music Director and the Personnel Manager, shall be responsible for the hiring, dismissal (including dismissal for cause under section 13), tenure and seating of musicians.

10.2 The Personnel Committee shall act upon requests for leave as outlined in section 8.5 of these Operating Rules.

10.3 The Personnel Committee shall be elected in accordance with section 4.1.1 of the By-laws.

10.4 Each elected member shall have one vote. When the Personnel Committee is augmented by additional musicians for audition or review purposes, each added musician shall also have one vote. The Music Director shall have a number of votes equal to one-third of the total number of votes actually being cast on each single issue. In all matters decided by this

committee, a majority of the votes actually cast shall be decisive. The Personnel Manager shall not have a vote.

10.5 No individual member of the Personnel Committee shall represent the Committee or express the will of the Committee without the consent of the Personnel Committee. This consent must be the result of a majority decision at an official meeting of the Personnel Committee.

11. Audition Procedures

11.1 Audition Committees shall consist of the members of the Personnel Committee (including the Music Director and Personnel Manager) and the additional tenured musicians specified below.

.1 When an audition is held for a non-titled string position, all tenured members of the specific section and all tenured principals of the orchestra may serve and shall have the right to vote. All non-tenured members of the specific section and all tenured members of the string section in general may attend the audition; they shall have no right to vote, although the committee may solicit their opinions.

.2 When an audition is held for a principal or titled string position all tenured members of the specific section and all other tenured principals of the orchestra may serve, and shall have the right to vote. All non-tenured members of the specific string section and all tenured members of the string section in general may attend the audition; they shall have no right to vote, although the committee may solicit their opinions.

.3 When an audition is held for Concertmaster, Associate Concertmaster or Assistant Concertmaster, all tenured string players and all tenured principals of the orchestra may serve and shall have the right to vote. All other members of the orchestra may also attend the audition; they shall have no right to vote, although the committee may solicit their opinions.

.4 When an audition is held for a woodwind position, all tenured members of the woodwind section may serve. All other tenured principals of the orchestra may serve and shall have the right to vote. All non-tenured members of the

1.4 Members of the orchestra may be asked to volunteer to perform in trios, quartets, quintets, etc., for fund raisers, Symphony Volunteer events and public relations purposes. Musicians will not be required to perform for these events as part of the orchestra's schedule of services.

1.5 When the office receives requests for referrals for musicians to play for weddings, social events, etc., the request will be passed to the personnel manager, who will recommend an appropriate musician or group, rotating among the musicians and groups available.

1.6 The LPO will not act as a booking agent for small ensembles.

1.7 The use of the name "Louisiana Philharmonic Orchestra" or "members of the Louisiana Philharmonic Orchestra" to identify an ensemble shall be reserved solely for events produced by, sponsored in conjunction with, or otherwise approved by the LPO.

2. Instrument Insurance Policy

2.1 The Orchestra shall purchase all-risk instrument insurance on instrument(s) owned by each musician which are regularly used in the orchestra. One extra instrument which has a duplicate function may be insured under the policy with the orchestra paying the premium. (Example: an extra oboe, violin or trumpet of the same pitch which a musician regularly uses). Instrument(s) which are not regular instrument(s) but which would normally be required of a musician at one time or another during a season will be insured under the policy with the orchestra paying the premium. (Example: D trumpet, Bb trumpet, saxophone if it is in a musician's contract, high F horn).

2.2 The instruments shall be valued at, and insured for, their purchase price or their current appraised value, at the musician's option. Other extra or related instruments which the musician could use in the orchestra may be insured under the policy at the group rate if the musician so requests, with the musician paying the premium.

2.3 The musicians are asked to note that most string instruments will need an appraisal.

Policies

1. Small Ensemble Policy

1.1 The Orchestra's Collective Bargaining Agreement with Local 174-496 states that the LPO *"is engaged in performing live symphonic concerts..."*.

1.2.1 The smallest configuration in which the orchestra should appear in performance as "The Louisiana Philharmonic Orchestra" is 50% of the orchestra.

1.3 The LPO management should not contract the orchestra or individual musicians for:

.1 Events requesting an orchestra smaller than 50% of the full orchestra

.2 Productions of "non-symphonic" concerts

1.2.2 Exceptions include:

. Repertoire requiring small or unusual instrumentations scheduled as part of the orchestra's concert series.

. Bultman Chamber Music Series

. Basically Bach Series

. Fund raisers for the LPO

.3 Events requiring multiple small ensembles (regardless of the total number of musicians required)

In these circumstances, the personnel manager may act as contractor/employer and hire musicians from the orchestra, either individually or as existing groups.

.3 members of the orchestra with access to on-line weather service / radar forecasts monitor weather forecasts prior to the event and share the information with the persons responsible to assist in the decision-making process.

16.9 After a decision to call an event has been made, the phone tree will disseminate the information to LPO members as per customary procedure, and the Personnel Manager will record a message on his or her answering machine with the appropriate information.

16. Outdoor events

16.1 Rain dates must be included in the initial contract for all outdoor events.

16.2 The Personnel Manager and the set-up crew will make every effort to set up the orchestra at the most appropriate area of the grounds.

16.3 An outdoor remote run-out must be called no less than four (4) hours prior to the event.

16.4 An outdoor run-out must be called no less than four (4) hours prior to the event.

16.5 An in-city event (not more than 20 miles from the LPO home venue -- e.g., City Park, Audubon Park) must be called not less than two and one-half (2.5) hours prior to the event.

16.6.1 No member of the LPO will be required to play outdoors in temperatures less than 65 degrees Fahrenheit or higher than 90 degrees Fahrenheit.

16.6.2 The LPO will not play if ground conditions are unsuitable, unsafe and/or not conducive to a successful, professional performance -- e.g. the ground is too wet from rain.

16.6.3 Sections 16.6.1 and 16.6.2 shall be called to the attention of prospective contractors during contract negotiations.

16.7 The decision to call an outdoor event will be made by the Personnel Manager in conjunction with the Executive Committee (or a quorum thereof if all members cannot be reached in time) and the Executive Director.

16.8 It is recommended that:

.1 the Personnel Manager check with the National Weather Service at (504) 828-4000 (M-F, 8 a.m. - 4 p.m.) for forecasts;

.2 the Personnel Manager check with staff at the site of the event for apparent weather conditions, although National Weather Service and/or radar forecasts will supercede personal visual evaluation of the weather;

.3 Remote run-out: Any service, regardless of whether or not it is part of a series, that is held at a location which is 55 or more miles (one way) distant from the LPO home venue.

15.2 Every participating musician will receive five dollars from the corporation as travel reimbursement, plus tolls and per diem if applicable, for any service that is held at a location that is between 20 and 55 miles distant from the LPO home venue.

15.2.1 Tolls. All musicians playing a service that takes place where a toll is charged for driving from downtown New Orleans will be reimbursed for the cost of the tolls, whether or not they actually incur the cost. (Examples: Belle Chase - \$1.00 round trip, Covington - \$3.00 round trip.)

Exception: If a bus is made available for the service, tolls will not be reimbursed for those choosing not to use the bus.

15.2.2 Per Diem: Per Diem will be paid in the amounts below in the event of a service being held at a time and place where the musicians will not be in the greater New Orleans (GNO) area during regular meal times. Examples: All overnights will be paid for breakfast. If the schedule requires musicians to be out of the GNO area past 12 noon or to leave town before 12 noon for a service lunch will be covered. If the schedule requires musicians to be out of the GNO area past 6PM or to leave town before 6PM for a service, dinner will be covered. (The GNO area does not include the Northshore.)

Breakfast	\$5
Lunch	\$5
Dinner	\$10

15.3.1 For every remote run-out, the LPO will provide a bus or equivalent appropriate transportation to and from the service. Those musicians who do not wish to utilize the transportation provided will not be reimbursed for any travel expenses.

15.3.2 A sign-up sheet for bus/transportation will be put up by the Personnel Manager two weeks prior to the service. Orchestra members are strongly encouraged to sign up promptly and adhere to their decision as the LPO may not be able to accommodate last minute changes, because a smaller vehicle may be rented if a small number of people sign up.

.2 Claim of wrongful or unjust discharge shall be processed by the Local under its By-laws.

.3 If the Orchestra dismisses a Musician for cause in accordance herewith, the Musician shall be entitled only to the payment of stipulated salary through the date on which the employment is terminated plus any benefits to which he or she is entitled under the AFM-EPW plan, but no other amount.

.4 If it is determined by the Local that dismissal for cause is unjustified and the Musician is reinstated, he or she shall be entitled to any salary payments or other benefits of any kind which may have been withheld by the Orchestra during the time his or her case was being investigated or was pending. If such determination is made, no further penalties, strictures, or harassments shall be applied by the Orchestra regarding the matter.

.5 The Personnel Manager shall have the authority to determine whether or not the Musician shall appear with the Orchestra during the time when the case is being investigated by the Local.

14. Miscellaneous

14.1 If the weekly payroll is different from the amount previously announced, the Orchestra will notify Musicians as soon as possible via the phone tree.

14.2 Smoking is prohibited in any workplace being used by the Orchestra.

15. Run-outs

15.1 Definitions.

.1 Home venue: The Orpheum Theatre, 129 University Place, New Orleans, Louisiana 70112.

.2 Run-out: Any service, regardless of whether or not it is part of a series, that is held at a location which is 20 or more miles (one way) distant from the LPO home venue -- e.g., Covington, Slidell.

Personnel Committee, the elected committee shall be augmented by one additional musician, so that a total of 15 is maintained.

.8 After the audition is concluded and all other relevant information is considered, the Personnel Committee shall vote by secret ballot to determine whether or not the proposed demotion or dismissal is in the best interest of the orchestra. A majority vote, whether positive or negative, shall be decisive.

.9 The decision of the Personnel Committee shall be final and binding on the parties.

.10 If the Personnel Committee votes to demote a tenured musician, such demotion may take place as soon as an acceptable replacement is found, as determined by the Personnel Committee and the Music Director.

.11 If the Personnel Committee votes not to renew a tenured musician's contract, the employment of the musician shall terminate at the end of the season following the one in which the review was held.

.12 The musician shall be notified of the Personnel Committee's decision by letter.

13.4 *Dismissals for cause.*

.1 The Orchestra may dismiss a Musician, after warning him or her and the Local in writing, for the following causes, and for these causes only:

.1 repeated, willful and unexcused absences (defined as a total of five or more unexcused absences, at concerts or rehearsals per season;

.2 insubordination;

.3 intoxication affecting behavior or performance at a concert or rehearsal;

.4 persistent inattention to or neglect of duties.

.5 more than one fraudulently obtained absence will result in immediate dismissal.

the Orchestra's standards of musical performance may occur only through the following procedure:

.1 Only the Music Director may initiate proceedings to demote or dismiss a tenured musician. The Music Director must state the reasons for this action in writing to the Personnel Committee not later than December 1st.

.2 The Personnel Committee shall meet immediately with the Music Director to discuss the complaint. If the musician under review is one of the elected members of the Personnel Committee he/she shall not participate in any further proceedings of the committee until the matter is resolved. The Personnel Committee, without the presence of the Music Director, shall meet and then vote by secret ballot to decide whether or not to issue a warning to the musician whose work is being reviewed. If no warning is deemed necessary, the matter shall be dismissed.

.3 If the Personnel Committee votes to issue a warning, the chair of the Personnel Committee shall present the written warning to the musician under review, including a copy of the original request for review by the Music Director.

.4 The Personnel Committee shall meet with the musician under review six weeks after the receipt of the warning. After discussion of the matter with the musician, the Personnel Committee shall vote by secret ballot to decide whether an audition should be required. If an audition is not required, then the matter shall be dismissed.

.5 If the Personnel Committee votes to require an audition, the audition must be held not sooner than four weeks nor later than six weeks after the decision to require an audition. If less than four weeks remain before the end of the season, the musician under review may demand that the audition take place during the first week of the following season.

.6 A complete list of the audition material shall be provided to the musician under review not less than four weeks before the audition.

.7 The review audition shall be heard by the members of the Personnel Committee, augmented in accordance with section 11.1. If the musician under review is one of the elected members of the

by an audition committee consisting of the Personnel Committee (including the Music Director and the Personnel Manager) and the tenured musicians described in section 11.1. The audition must take place before the January meeting described in section 13.2.2. No vote on tenure or renewal will be taken before the January meeting.

.2 The Personnel Committee (including the Music Director and the Personnel Manager) and the additional tenured musicians specified in section 11.1 shall meet during January of each season to determine whether to renew the contract of each probationary musician for the following season. The Personnel Committee shall make such determination and shall give written notice to each probationary musician, the Personnel Manager and Local 174-496 of its determination on or before January 30th of the season.

.3 If the Personnel Committee decides not to recommend renewal of the contract of a probationary musician, such musician's employment shall terminate at the end of the current season.

.4 The Personnel Committee (including the Music Director) shall vote by secret ballot and in accordance with section 10.4 to determine whether the probationary player's contract shall be renewed.

.5 If a contract is offered by the Orchestra to a musician for a third consecutive year of employment, said musician shall have achieved tenure.

.6 If a musician is engaged after the eighteenth week of the season, the third consecutive year of employment shall be a probationary year also, except that, in such cases, the Orchestra must give notice of non-renewal by December 1st of the third season. If the Orchestra does not give notice of non-renewal by December 1st of the third season, the musician shall be a tenured musician as of that December 1st.

.7 The musician shall be notified of the Personnel Committee's decision by letter.

13.3 *Tenured musicians.* For musicians with tenure, demotion or non-renewal of contract for failure to meet

holding an audition can take place. A person holding a Temporary Contract may be re-engaged for the season following the one in which the Temporary Contract was issued, but may only be offered a Probationary Contract for that season, and all requirements regarding auditions or other requirements for employment must be met.

.5 A "season" shall be the period during which the orchestra is actively engaged in concert production (including any paid vacation periods or days off), which is contained in a single fiscal year of the corporation.

12.2 All contracts must state clearly the category to which they belong.

12.3 No contract for the engagement of a full-time musician may be made by the Orchestra which does not conform to one of the categories stated in section 12.1.

12.4 Each member of the orchestra shall receive a current, accurate copy of the Bylaws, Operating Rules and Policies. The Personnel Manager shall keep accurate written records demonstrating such documents have been received by all members of the LPO. Members shall sign an acknowledgment of receipt of such documents.

13. Tenure, Probation, Demotion and Non-renewal.

13.1 The Orchestra recognizes tenure achieved by previous employment in the New Orleans Symphony.

13.2 *Probationary musicians.* The first two years of employment of musician shall be probationary years.

.1 The Personnel Committee (including the Music Director and the Personnel Manager) and the additional tenured musicians specified in 11.1 shall meet during November of each season to consider each probationary musician. An audition may be requested by the Personnel Committee. If an audition is requested, the Musician and Local 174-496 shall be informed in writing immediately. Notice should include specific areas of concern regarding the person's performance. The musician will receive a complete list of audition material not less than four weeks before the audition. This discretionary review audition shall be heard

11.3 [Reserved]

11.4 At the discretion of the Personnel Committee, and with the agreement of the Music Director, an ad hoc audition committee may be appointed for auditions to be held outside the New Orleans area. The ad hoc audition committee, on behalf of the Personnel Committee, may recommend to the Personnel Manager that a Temporary Contract be offered to a person who auditioned.

12. Contracts

12.1 All personal contracts issued to full-time musicians engaged by the Orchestra shall conform to one of the following categories.

.1 Contracts offered to tenured musicians shall be renewed for each succeeding season without action by either the Orchestra or the musician, unless the Music Director has initiated a proceeding under section 13.3.1.

.2 Probationary contracts may be offered to musicians in their first or second year of employment and shall be renewed, converted or not renewed in accordance with section 13.2

.3 Substitute contracts may be offered to musicians to fill a chair to which a tenured musician holds the right to return. Such contracts must specifically state the date and circumstances under which the musician previously holding the position may return. A substitute musician's employment does not count as service towards tenure, except that if the position in which he/she is serving becomes permanently vacant, he/she shall be treated as if he/she had held a Probationary Contract from the first day of his/her employment, provided that all requirements regarding auditions or other requirements for employment must be met.

.4 Temporary contracts may be offered, with the permission of the Personnel Committee (including the Music Director, if available), without fulfilling the normal audition requirement, for a period of employment of not more than one season, only in cases of emergency. For the purpose of this section, an "emergency" may include, but shall not be limited to, circumstances in which the Orchestra must engage a full-time musician before the normal process of advertising and

woodwind section may also attend the audition; they shall have no right to vote, although the committee may solicit their opinions.

.5 When an audition is held for a brass position all tenured members of the brass section may serve. All other tenured principals of the orchestra may serve and shall have the right to vote. All non-tenured members of the brass section may also attend; they shall have no right to vote, although the committee may solicit their opinions.

.6 When an audition is held for percussion (including tympani and harp), all tenured members of this general section shall serve as added musicians. All other tenured principals of the orchestra may serve and shall have the right to vote. All non-tenured members of the percussion section may also attend the audition; they shall have no right to vote, although the committee may solicit their opinions.

.7 Members of the Executive Committee may serve as added musicians on Audition Committees.

.8 When a competitive audition is held for an existing vacancy, screens shall be used at all rounds except the final round, unless a member of the LPO is a finalist, in which case the screen shall remain up. A "final round" is the round in which a contract may be offered.

.9 Screens shall not be used when a discretionary review audition is held -- e.g. for probationary renewal, promotion to tenure, demotion, dismissal for musical incompetence -- or for any other audition for which a current vacancy does not exist.

11.2.1 Permanent contracts for all positions shall be awarded only through nationally advertised auditions.

11.2.2 If a nationally advertised audition for a titled string chair or a principal woodwind, brass or percussion chair is held, and the position is not filled, or cannot be held at the time the vacancy arises, there shall be an internal audition among the Orchestra members of that section, and the musician appointed shall receive a Temporary Contract for that chair.

Appendix B

Mission Statement

LOUISIANA PHILHARMONIC ORCHESTRA

MISSION STATEMENT

The Louisiana Philharmonic Orchestra is dedicated to maintaining live symphonic music and a full-scale symphonic orchestra as an integral part of the cultural and educational life of the New Orleans area, the entire State of Louisiana, and the Gulf South region. This is accomplished through a collaborative partnership of its performing musicians, community representatives, and professional staff. The musicians, as the owner-members of the orchestra corporation, retain final oversight of all policies and governance.

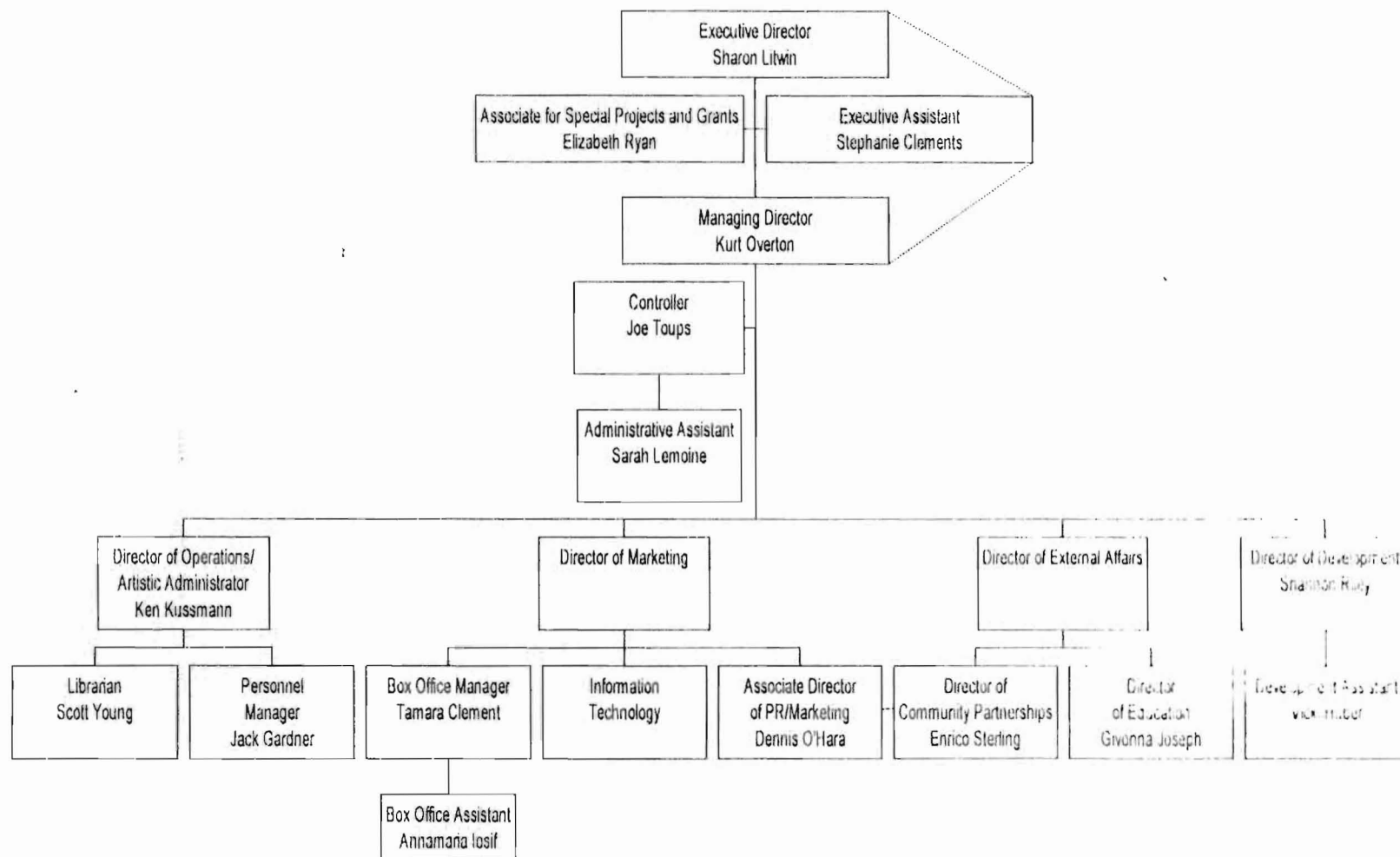
Appendix C

Staff Organizational Chart



LPO Organizational Chart

Revised 8/1/01



Appendix D

Times-Picayune article, July 2001

Biting bullet, musicians keep LPO's debt-free pledge

From the very beginnings of the Louisiana Philharmonic Orchestra, it has been its members and owners, the musicians themselves, who have been the organizations' biggest donors. Through their dedication and financial sacrifices — not to mention the high standards of talent they have displayed — it is not overstating things to say that the musicians of the LPO have kept classical music alive in New Orleans.

Upon the collapse of the New Orleans Symphony, the musicians banded together to create a unique concept (it was then and remains so today): a musician-owned and -operated orchestra. One of their primary concerns from the start was to operate debt-free. All bills would be paid first, taking priority even over their own salaries.

Now, however, the orchestra finds itself in a paradoxical situation: caught between the conclusion of its 10th season — one of its most artistically satisfying seasons to date — and a significant downturn in the local economy. As a result, the musicians have voted to bite another bullet and impose a salary reduction on themselves for the coming season.

"It's a responsible step based on the building blocks of what the LPO is," said cellist Ann Cohen, who also is current president of the orchestra. "It's part of what being an owner of a business is all about."

While individual donations and foundation giving to the orchestra have met or exceeded their projections, the vital corporate donations have fallen short in the past year. Cohen pointed out that the challenges facing the LPO are hardly unique to the arts world.

"It's a national phenomenon," she said. "We have to be creative and find as many ways as possible to reach out to more and more of the community."

In New Orleans, as there are fewer big "Fortune 500" companies to go to for that corporate support, a stronger emphasis will be made to attract support from smaller companies. While a single entrepreneur or small business owner can't offer the same level of support of a major bank or oil company, for example, a few dozen together certainly could.

"We need to broaden the base of support with small businesses," Cohen said. "We need to do what the Saints are doing."

"The economy in New Orleans is challenging. That's also our challenge — to convince more businesses that the orchestra is important; that it is worth having in our commu-



THEODORE P. MANNE

From the Balcony

nity." Although the LPO's \$3.9 million budget was balanced during the 10th season, it left little in reserve, Executive Director Sharon Litwin said.

"In order to go forward with the 11th season in a responsible way and provide at least some larger level of cash reserves for the future, our musicians will have to reduce their already embarrassingly small salary of \$19,400 annually to \$18,200," Litwin said.

The agreement for the move was reached at the orchestra's trustees meeting in June.

"This was a difficult decision for all of us to make," said Hugh Long, president of the LPO's board of trustees, which is made up of musicians and community members. "Our musicians showed tremendous courage and the vote demonstrates, once again, the enormous sense of fiscal responsibility they have about the orchestra."

Cohen and Litwin each emphasized that although no one is happy to have to make such a move, it is a step that faces a problem head on, rather than risking more threatening situations in the future.

The salary cut will not affect programming, scheduling or guest appearances for the coming season.

"There is a huge irony in the fact that the orchestra, which is playing better than ever, bringing in world-class talent and providing our community with children's concerts and school music experiences in essence, being punished for that," Litwin said. "However, our performers are devoted to the concept of musician ownership and, as owners, that they are paid last after all other debts."

"It is painful, but enormously admirable that they still feel so strongly about this."

In a show of solidarity with the musicians, salaries for both Music Director Katherine Stelman and Litwin, the orchestra's executive director, also will be cut, she said.

In order to make up for the reduction in salary, and with the hope of raising it to something closer to the typical salary for ensembles of the LPO's size, the orchestra will continue to expand its base throughout the New Orleans area and beyond, to truly become the Louisiana Philharmonic Orchestra,

Cohen said. Financial development outreach also will continue, but cannot happen overnight.

"As with any business, as it grows and matures, you need to reinvest in that business for it to expand," Cohen said. "Is it easy? No. But we have to take these prudent business steps to guarantee our future success."

The LPO's current budget is a combination of earned income and ticket sales, government and private foundation contribution and grants, as well as corporate and individual giving. Yet for the services and season the orchestra provides, you would expect the budget to be nearly double what it is, Litwin said.

In other words, our community is getting a bargain. To restore the salaries to the level of the 2000-01 season would take only about \$100,000.

"We are most grateful to all our donors and contributors for their continuing support," Litwin said. "All of us hope that our community will understand how painful this decision is and that they will assist us in raising the additional \$100,000 the next season budget requires to restore our musicians' salaries."

Once that is achieved, the orchestra hopes to continue raising money to bring those salaries more in line with regional averages. For information on how to support the LPO, call Litwin or Kurt Overton, managing director, at 523-6530.

Until salaries are raised, it will often remain a struggle for many members to stay with the orchestra. For musicians such as Cohen and others who have been there from the beginning, their commitment is as much to the city as it is to the LPO.

"We don't want to leave here. This is home," she said. Despite the struggle, she enjoys being a part of an orchestra that is so much a part of the community at large.

"The community deserves to have this orchestra," she said. "We are the heart and soul of New Orleans on music in America, who better to showcase that influence and impor-

ance than us? New Orleans is worth it."

So is the Louisiana Philharmonic Orchestra.

AMERICAN DANCE FEATURED: The Friends of NORD and the New Orleans Ballet Association's Dance Institute kick off a summer celebration of American dance this week featuring the American Repertory Dance Company.

The ensemble, based in Los Angeles, is noted for preserving and performing important works created by the pioneers of modern dance. The troupe is led by Artistic Director Bonnie Oda Homsey, a former member of the Martha Graham Dance Company. Other members of the troupe have performed with such acclaimed companies as Lar Lubovitch's company, the Pacific Northwest Ballet, the Alvin Ailey American Dance Theater and Mikhail Baryshnikov's White Oak Dance Project.

The summer program features a variety of workshops and master classes for dancers, as well as public performances.

It all begins Saturday at the New Orleans Center for Creative Arts' riverfront campus with a pair of programs. A body work and injury prevention workshop begins at 10 a.m. It will be followed by advanced and intermediate master classes in modern dance at 1 p.m. Admission to either program is \$10, or \$15 for both. NOBA Network members are admitted for free.

The day wraps up with a free panel discussion with members of the American Repertory Dance Company at 2:30 p.m.

The series continues with a Footbridge Concert at 7:30 p.m. July 26. That program will showcase the work set for the young dancers of the NORD/NOBA Center for Dance's Footbridge summer camp.

The series concludes with a pair of public performances by ARDC, celebrating a century of modern American dance. "Transmissions" includes works by American choreographers as well as those of Mexican and Newitzky, Helen Tamiris and others.

The concerts begin at 8 p.m.

July 27 and 28 in NOCCA's Lupin Hall, 2800 Chartres St. Tickets are \$12, \$6 for NOBA Network members.

For tickets or more information on the American Repertory Dance Company's residency, call the New Orleans Ballet Association at 522-0996.

BALLET WORKSHOP WRAPS UP: Delta Festival Ballet's 32nd annual summer dance workshop concludes this week with its Summer Dance celebration, a program featuring the students and professional dancers who participated in the program.

The free concert begins at 7:30 p.m. Friday at the Ursuline Auditorium, 2635 State St.

The monthlong summer workshop, which was held at the Giacobbe Academy of Dance, included more than 120 students from across the state studying ballet, jazz and character dance, as well as lessons in pointe work, stretching and repertory. The workshop was directed by Joseph Giacobbe, artistic director of Delta Festival.

OPERA AT TRINITY: The Trinity Artist Series continues today with a recital by mezzo-soprano Sheila McDermott and soprano Leslie Dolinger. The pair will perform arias, duets and songs by Puccini, Bellini, Delibes, Ravel and Rachmaninoff. Pianist Albinas Prizgintas will be the accompanist. The free concert begins at 5 p.m. today at Trinity Episcopal Church, 1329 Jackson Ave., located on the corner of Coliseum Street.

Theodore P. Manne can be reached at tmanne@timespicayune.com or at (504) 476-3466.

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GALLERIA 8 7:05 PM
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Appendix E

LDOA Final Report for Operating Support

LDOA Final Report Arts in Education



LOUISIANA PHILHARMONIC ORCHESTRA
Klaus Peter Seibel, Music Director

July 13, 2001

Ms. Pearlie Johnson
Grants Officer
Louisiana Division of the Arts
P.O. Box 44247
Baton Rouge, LA 70804-4247

RE: DOA Grant #FY01-194
General Operating Support

Dear Ms. Johnson:

Enclosed please find our Final Report for the general operating support grant #FY01-194. The audited financial services will be ready sometime in late fall, and I will forward it to you as soon as it is ready. If you should need any additional information, please feel free to contact me.

Sincerely,

Elizabeth Ryan

Enclosures

Louisiana Division of the Arts
GENERAL OPERATING SUPPORT FINAL REPORT

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FY

Phone: (225) 342-8180 * Fax: (225) 342-8173

Email: arts@crt.state.la.us * www.crt.state.la.us

Mailing Address: P.O. Box 44247 Baton Rouge, LA 70804-4247

Street Address: 1051 North Third Street Suite 420 Baton Rouge, LA 70802

See attached instructions for completing Final Report Form.

1. Division of the Arts **Grant FY#** 01-194

2. Name of Grantee: Louisiana Philharmonic Orchestra (LPO)

2a. Address: 305 Baronne Street; Suite 600

2b. City: New Orleans State: LA ZIP 70112

3a. Contact Person: Elizabeth Ryan

3b. Business Phone: (504) 523-6530

4. Project Title: General Operating Support

5a. Actual number of individuals who benefitted from services provided: Approximately 200,000
(live & broadcast audiences)

5b. Check the categories which in your estimation describe the predominate characteristics of a significant number (i.e. one fourth or more) of the individuals benefitting.

☐ N American Indian/Alaskan Native
☐ A Asian/Pacific Islander
☒ B Black, Not Hispanic
☐ H Hispanic
☒ W White, Not Hispanic
☒ C Child
☐ U College, University Student
☒ S Senior Citizen
☐ E Mentally or Psychologically Impaired

☐ D Hearing Impaired
☐ Q Visually Impaired
☐ P Otherwise Physically Impaired
☐ I Institutionalized (Not Correctional)
☐ J Institutionalized (Correctional)
☐ Y Secondary Student
☒ F Woman
☐ V Veteran

6a. Actual number of artists involved in the implementation of services: 200-250

6b. Check the categories which in your estimation describe the predominate characteristics of a significant number (i.e. one fourth or more) of the living artists involved:

☐ N American Indian/Alaskan Native
☐ A Asian/Pacific Islander
☐ B Black, Not Hispanic
☐ H Hispanic
☒ W White, Not Hispanic
☐ C Child
☐ U College, University Student
☐ S Senior Citizen
☐ E Mentally or Psychologically Impaired

☐ D Hearing Impaired
☐ Q Visually Impaired
☐ P Otherwise Physically Impaired
☐ I Institutionalized (Not Correctional)
☐ J Institutionalized (Correctional)
☐ Y Secondary Student
☒ F Woman
☐ V Veteran

7. Number of artists employed 70 full-time musicians ¹⁶⁰ + approximately 45 musicians/
Actual number of artists paid for artistic services specifically identified with the project. extras
Count each artist in a company or troupe. If no artists participated, enter "0".

8. Presenting/Touring N/A-99
Choose the one item which best describes the project activities. This information is needed only when presenting or touring are major components of the funded activity.

1) Presenting/Sponsoring - grants (or the dollar equivalent of direct services) to sponsors/presenters for the production of exhibitions, readings, screenings, etc., created elsewhere (Does not include general support grants where a small or indeterminate portion goes to presenting.).

2) Touring - grants (or the dollar equivalent of direct services) resulting in the movement of artworks and artists for performances, readings, screenings, etc., to the benefit of audiences in different geographic areas (Does not include general operating support or grants where a small or indeterminate portion goes to touring.).

99 None of the above

9. Youth Benefitting 20,000
The total number of children and youth (including students, participants and audience members) benefitting directly from the funded project. This figure should reflect a portion of the total number reported in the Individuals Benefitting from 5a.

10. Arts Education 02-A
An organized and systematic educational effort with the primary goal of increasing an identified learner's knowledge of and/or skills in the arts with measurable outcomes. Choose the one item which best describes the project activities.

01 - 50% or more of this project's activities are arts education directed to:

- A - K through 12 students
- B - higher education students
- C - pre-kindergarten children
- D - adult learners (including teachers and artists)
- 99 - None of this project involves arts education

02 - less than 50% of this project's activities are arts education directed to:

- A - K through 12 students
- B - higher education students
- C - pre-kindergarten children
- D - adult learners (including teachers and artists)
- 99 - None of this project involves arts education

FINAL REPORT NARRATIVE:

7. Parishes and cities that benefited from the project. LPO concerts and programs are attended by residents of many parishes and cities.

This includes, but is not limited to:

Orleans - New Orleans

Jefferson - Metairie, Kenner, Gretna, Marrero, etc.

St. Tammany - Covington, Slidell, Mandeville, etc.

St. Bernard - Chalmette, St. Bernard, etc.

Terrebonne - Houma, etc.

Tangipahoa -Hammond, etc.

Lafourche - Thibodaux, Galliano, Lockport, Larose, Matthews, etc.

St. James - Vacherie, etc.

St. Charles - Destrehan, etc.

St. Mary - Franklin, Morgan City, etc.

8. Concert Sites.

New Orleans: Orpheum Theatre, Mahalia Jackson Theatre, Municipal Auditorium, New Orleans Convention Center, First Unity Baptist Church, Audubon Park, City Park, etc.

Jefferson - Kenner Pontchartrain Center, Zephyr Field.

Lafourche -South Lafourche High School

St. Bernard - St. Bernard Cultural Center

St. Tammany - Slidell Civic Auditorium, Pelican Park, Bogue Falaya Park, Covington High School Auditorium.

Tangipahoa -University of Southeastern Louisiana

In addition, concerts were broadcast over WWNO and KTLN.

Sites of other programs. The educational program, *Bach To School*, took place in elementary schools in Orleans, Jefferson, Lafourche, St. Tammany, St. Bernard Parishes. Recitals and Master Classes were held at Dillard University, Loyola University, Southern University of New Orleans, Tulane University, the University of New Orleans, and New Orleans Center for Creative Arts.

9. Describe the completed project. The Louisiana Philharmonic Orchestra (LPO) celebrated its 10th anniversary season during 2000-2001 with more than 50 performances. Concerts, special events, and educational programs presented during the LPO's 2000-2001 served approximately 200,000 people and are listed below. (Also see an enclosed subscription brochure and program for the season).

- 14 pairs of *Classics* and *Beethoven & Blue Jeans* series concerts were held at the Orpheum Theatre in downtown New Orleans with music director/conductor Klauspeter Seibel and guest conductors and soloists. Most concerts were performed at 7:30 p.m. on Thursday evenings and repeated at 8:00 p.m. on Saturday evenings and were preceded by pre-concert talks by Music Director Klauspeter Seibel or a visiting artists.
- *Casual Classics* series at the Pontchartrain Center in Kenner with artistic director Timothy Muffitt. All five concerts include remarks from the conductor before each work that is performed, a format that is both informative and entertaining. Lower admission prices and table seating are available.
- *Family Discovery* series offered on Saturday mornings, geared towards families and young children. This year's program included two orchestral concerts, "Peter and the Wolf" and "Carnival of the Animals," and one ballet "Sleeping Beauty," in collaboration with the Delta Festival Ballet. Each concert is preceded by an "Instrument Petting Zoo," which allows the children to see, hear and touch orchestral instruments and talk with the LPO musicians.

Other Concerts and Special Events. LPO continued several special concerts from its previous seasons as well as adding new, innovative concerts, including:

- Special gala performances at the Mahalia Jackson Theatre for Performing Arts featuring world renowned artists performing with the Orchestra. During the 10th season, the LPO brought acclaimed African-American Pianist Andre' Watts and Violinist Nadja Salerno-Sonnenberg to perform with the Orchestra.
- Popular free concerts in Audubon Park (*Symphony Run*) and City Park (*Symphony Swing in the Oaks*) in New Orleans, Joe Brown Park in Eastern New Orleans (a pops style concert with Philip Manuel and other special guests), and Bogue Falaya Park in St. Tammany Parish (*Symphony Swing in the Pines*).
- Free, pre-season birthday party and recital in Jackson Square in New Orleans, held the Sunday before the season opening featuring members of the LPO, an instrument "petting zoc," and birthday cake.
- Two holiday concerts last year--one performance of Handel's *Messiah* featuring the Symphony Chorus of New Orleans at the Mahalia Jackson Theatre for Performing Arts and one mixed musical programming at Pontchartrain Center in Kenner, LA also featuring the Chorus.
- *Satchmo and the Symphony*, a celebration of the centennial of Louis Armstrong's birth and the fourth annual Summer Pops Concert. Held at the Mahalia Jackson Theatre for Performing Arts during the

Louisiana Philharmonic Orchestra
General Operating Support Final Report FY01-194

New Orleans Jazz and Heritage Festival, this musical journey illustrated and demonstrated the music Armstrong heard and learned while growing up in New Orleans and the influences these styles had on his music;

- The World Premiere of *My Name is Citizen Soldier*, a specially commissioned work honoring World War II veterans and the opening of the National D-Day Museum. This project was the result of a creative partnership with the American Composers Forum *Continental Harmony Project* and the National D-Day Museum.
- A free concert held at the Christian Unity Baptist Church featuring Desmond Neysmith, winner of the Senior Division of the 2000 Sphinx Competition (a competition for young Latino and Black String Players) performing with the full orchestra as part of Black History Month activities. Mr. Neysmith also performed a recital at the New Orleans Museum of Art.
- *Find the Phil*, a below-radar performance by members of the LPO held at a converted warehouse in an artsy area of New Orleans. This event, free, open to the public, and publicized strictly via email and flyers, presented unconventional classical and orchestral offerings not likely to be heard in regular LPO venues.
- *Red, White and Boom*, an Independence Day festivity at Zephyr Field with music and fireworks.

Educational Programs. In addition to the Family Discovery series mentioned above, LPO continued other popular children/family programs such as:

- *Young People's Concerts* (YPCs) including two thematic concerts for school groups, *Romeo and Juliet* (Fall 2000) and *Firebird Suite* (Spring 2001), with 13 performances by the full 70 musician orchestra. Attended by over 12,500 students in Orleans, Lafourche, St. Bernard, St. Tammany and Jefferson Parishes with one concert featured the Greater New Orleans Youth Orchestra (GNOYO). Low-cost special admission for Title I students are well under the cost of staging full orchestral concerts.
- *Master Classes and Recitals* in 2000-2001 included presentations at Southern University in New Orleans, Dillard University, Loyola University, University of New Orleans, and NOCCA, as well as other schools and universities. Classes were taught by Desmond Neysmith, Robert Kapilow, JoAnn Falletta, Maria Kliegel, Sergy Schepkin, Elmar Oliveira, Melanie Sonnenberg, and Louis Lebherz, as well as LPO Musicians Amy Lawrence and Assistant Conductor Chris Younghoon Kim.
- Bach To School, an in-school curriculum-based program in its second year that prepares students for attending a YPC concert and relates classical music to other subjects of study, especially math

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and science; 11 schools in four parishes took part in 2000-2001, reaching nearly 2,020 students in their schools.

- *Open dress rehearsals and pre-rehearsal talks* for high school students and teachers, given by musicians, guest artists, and conductors.
- Words on Music continued last year before each *Classics* and *Beethoven & Blue Jeans* concert, hosted by a conductor or musician to speak to the audience about the coming concert;
- A Concerto Competition held for music students, the winner performs with the full orchestra in a spring Young People's Concert.

Other Activities.

- Web site. The Orchestra's home page is www.lpomusic.com.
- 2001-2002 Concert Series. The LPO has planned, scheduled and announced its eleventh season; among the highlights are gala performances by Countertenor David Daniels and Violinist Midori. (subscription brochure enclosed) and a return of acclaimed pianist Awadagin Pratt.
- Commissioning. The LPO has begun work on a project commemorating the bicentennial of the Louisiana Purchase, to be performed in 2003. This orchestral and choral work will be composed by Robert Kapilow following and initiate a statewide dialogue about the Louisiana Purchase.
- Creation and Presentation of new works through premieres, commissions, and residences. In addition to the world premiere of *My Name is Citizen Soldier*, the LPO performed, with harmonica player Rene Giessen, the world premiere of Menotti's *Harmonica Concerto*.

10. **City, parish and state elected officials** are on our regular promotional mailing list. Several officials are part of the LPO's Community Advisory Board including a State Representative.

11. **Evaluation.** The LPO employs a broad range of evaluation methods and assessment tools to gauge artistic and financial effectiveness of the organization and its concerts, education programs, and community outreach efforts, as well as adherence to its mission statement and strategic plan.

Subscriptions and single tickets sales are tracked regularly; weekly reports compare actual revenues to goals established at the beginning of each season. Weekly reports also track progress in fundraising and

Louisiana Philharmonic Orchestra
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contributions. The networked computer system with database software allows more efficient and effective tracking and generation of comparative reports. The LPO has establishing a new budgetary process that set revenue goals and expense budgets per concert to aid assessment of cost effectiveness of each concert. Artistic success is evaluated internally for each concert by the Concert Committee and staff and routinely at Board of Directors and Community Advisory Board meetings. Collaborative projects involve group discussion.

Attendance and revenues are not the only evaluation measures considered. *Audience evaluation* is important to LPO and measured in various ways, from observed reaction at concerts, to more formal printed evaluations that audience members are asked to complete. Telephone surveys have been used to track the community's image of LPO; subscriber surveys help staff improve ticketing procedures and provide valuable input to the Concert Committee in planning each concert season. "Fan mail" brings praise as well as critical comments and suggestions.

Press coverage and critical reviews also are important to all performing arts organizations. The LPO receives exemplary newspaper and magazine coverage of its concerts, as well as occasional regional and national coverage. The Orchestra is pleased to receive awards such as those given each year in the "Tribute to the Classical Arts." All such awards and coverage help Board, staff, committees, and community advisors assess each concert and the entire LPO season.

Educational concerts and programs use evaluation methods described above, such as attendance, audience reaction, and press coverage/critical reviews. But LPO staff, sometimes working with consultants, has developed more formal tools as well. The *Bach to School* program uses written teacher surveys developed for LPO by the Louisiana Institute for Education in the Arts to gain insights into teachers' attitudes toward the program and suggested improvements. In-school visits with teachers and principals are also scheduled, to generate discussion of program effectiveness. Support letters from school personnel function as evaluative tools. Student reaction is judged primarily during in-school presentations, where student response is a very effective and immediate way to gauge program appeal and effectiveness. But with all LPO education programs, repeat attendance and growth in demand are perhaps the most important measures of success.

12. Economic effects. LPO positively effects the economy of the State of Louisiana in many ways. It provides jobs for over 70 full-time professional musicians and a staff of 14 as part of a \$3.9 million budget that is also spent on advertising, production expenses and other LOCAL

Louisiana Philharmonic Orchestra
General Operating Support Final Report FY01-194

costs. LPO attracts audiences to the downtown New Orleans area as well as other cities and parishes where we perform, where people spend additional money as part of their trip (e.g., on meals). LPO collaborates with other organizations on events and functions that involve further spending by both presenters and attendees, including the New Orleans Opera.

A recently completed evaluation of the LPO's economic impact by James J. McClain, Ph.D., research professor in the Department of Economics and Finance of the University of New Orleans, reveal an overall economic impact of the LPO on the City of New Orleans and the State of Louisiana of more than \$7 million annually. We will be happy to forward a copy of the completed report to LDOA.

13. **LDOA support** last year was, as always, crucial and totaled over \$65,000 in operating and arts-in-education support. This helped us achieve our mission of bringing live, symphonic music and a full scale symphonic orchestra as an integral part of the cultural and educational life of the New Orleans area, the entire State of Louisiana, and the Gulf South region. In addition, LDOA technical assistance on grant applications is very much appreciated.

BUDGET SUMMARY

CASH INCOME [for this project only]

1. Admissions, Memberships, Subscriptions	\$ 963,700
2. Contracted Services Revenues [workshops, presentations]	\$ 380,100
3. Other Revenues [list source] Interest, etc.	\$ 90,270
4. Corporate Support [list source] Freeport, Entergy, Hibernia, 85 others	\$ 560,000
5. Foundation Support [list source] Mellon, Knight, Reily, 20 others	\$ 478,020
6. Other Private Support, Fund-raising Individuals, Special Events	\$ 670,000
7. Applicant Cash other than above [list source] restricted released	\$ 346,910

GOVERNMENT SUPPORT

8a. Federal Government Support [source]	\$
8b. State/Regional Government Support [source]	\$
8c. Local Government Support [source] EDF	\$ 30,000

9. COMMUNITY SUPPORT

10. Local Arts Agency Support	\$
11. Community Arts Fund Support	\$ 14,460
12. All other Local Support Symphony Volunteers	\$ 190,00

13. SUB-TOTAL

14. DOA General Support Grant (Arts Institutions)	\$ 56,940
15. DOA Arts in Education Grants Bach To School	\$ 8,600
16. Other DOA Program Grants (specify)	\$
17. TOTAL DOA GRANTS (add lines 14 through 16)	\$ 65,540

18. TOTAL CASH INCOME

19. In-Kind Income	\$ 3,723,460
20. TOTAL INCOME [lines 18 and 19]	\$ 3,920,050

EXPENSES (this grant only)

	DOA Grant	Cash Match	Total
21. Personnel - Administrative	\$	\$ 352,480	\$ 352,480
22. Personnel - Artistic	\$ 56,940	\$ 1,789,380	\$ 1,846,320
23. Personnel-Technical/Production	\$	\$ 36,850	\$ 36,850
24. Outside Professional Services-Artist	\$	\$ 458,860	\$ 458,860
25. Outside Professional Services-Other	\$	\$ 37,500	\$ 37,500
26. Space Rental/Utilities	\$	\$ 380,670	\$ 380,670
27. Travel	\$	\$ 52,400	\$ 52,400
28. Marketing [promoting, printing, etc.]	\$	\$ 425,640	\$ 425,640
29. Other Expenses	\$	\$ 224,900	\$ 224,900
30a. Development Expenses	\$	\$ 104,430	\$ 104,430
30b. Fund-raising Events	\$	\$	\$
31. SUBTOTALS [lines 21-30b]	\$ 56,940	\$ 3,863,110	\$
32. TOTAL EXPENSES [must equal lines 21 through 30b]			\$ 3,920,050
33. DEFICIT (if line 32 exceeds line 20)			\$

DOCUMENTATION - GENERAL OPERATING SUPPORT 168

34. Budget Provider Payment Total Paid From Provider of
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 A B C D E F

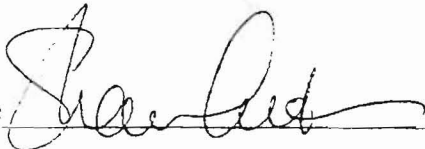
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CERTIFICATION STATEMENT

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We, the undersigned, hereby certify that to the best of our knowledge and belief all the facts, figures and representations in this Final Report are true and correct for **Grant # FY⁰¹⁻¹⁹⁴**; that all arts programming activities or services were completed in accordance with the terms and conditions set forth in the Division of the Arts' Grant Agreement for the above referenced grant; and that all expenditures attributed to the grant were in accordance with the approved budget for this grant as substantiated by the attached documentation.

Chief Administrative Officer:

Signature  Date July 13, 2001
Name and Title (typed) Sharon Litwin, Executive Director

Project Director or Fiscal Officer:

Signature  Date July 13, 2001
Name and Title (typed) Joseph Toups, Controller

PANEL RECOMMENDATION: Please recommend the names of prospective panel candidates for upcoming panels.

- 1) _____ Telephone _____
2) _____ Telephone _____

Approved/Division of the Arts

Grants Office

Program Director

Date

Date

OTHER ATTACHMENTS & ENCLOSURES:

One copy of each of the following is submitted with this report:

- Tenth Concert Season (2000-2001) subscriber brochure
- Tenth Concert Season (2000-2001) brochure
- Tenth Concert Season (2000-2001) Program
- Eleventh Concert Season (2001-2002) subscriber brochure
- Eleventh Concert Season (2001-2002) brochure
- *Young People's Concerts* brochure (2000-2001)
- *Family Discovery* 2000-2001 Concert Series brochure
- *Beethoven & Blue Jeans* 2000-2001 Concert Series brochure
- *Satchmo and the Symphony* Program and Rack CARD
- Various newspaper and magazine clippings from diverse publications throughout the State of Louisiana

SEP 20-00

A musical milestone

Imagine New Orleans without a symphony. That was a very real possibility a decade ago, following the collapse of the New Orleans Symphony, but it was something that a determined group of local musicians refused to accept.

Their idea — a musician-owned and -operated orchestra — was bold and untried, but they made it succeed.

"All of us deeply believed in the importance of keeping a symphony orchestra alive here," said Patti Adams, Louisiana Philharmonic Orchestra president. "Not having music in this town would be like not having the French Quarter."

Fortunately, New Orleans doesn't have to do without either. The LPO, which opened its 10th season this month, is still going strong, providing audiences with classical music and adding immeasurably to the cultural richness of the area.

The orchestra has emphasized community outreach, drawing in audiences with "Casual Classics" and its "Beethoven and Blue Jeans" series, as well as free performances in parks. And music director Klauspeter Seibel deserves credit for continuing to enhance the orchestra's artistic quality.

This year's inaugural concert featured the world premiere of "My Name is Citizen Soldier," a music-drama about the D-Day invasion, a subject with special significance for New Orleans, home of the National D-Day Museum. The work by composer Frank Proto and poet and playwright John Chenault was commissioned by the LPO.

"They are determined to go to the community and not always make the community come to them, in the old-fashioned sense," said Executive Director Sharon Litwin.

That's a winning strategy, one that has built local support for the orchestra in terms of money and audience.

The LPO intends to extend its reach. "We're the orchestra for this region, the only performing full-time symphony orchestra between Houston and Atlanta," Ms. Adams said.

The orchestra wants to offer performances and educational programs across the state, and especially to areas that lack even a part-time symphony.

Another goal is to bring in world-class musicians to play with the LPO, names like Yo-Yo Ma and Itzhak Perlman.

All of that costs money, and that remains the biggest challenge for the orchestra. The LPO is committed to remaining debt-free and pays its musicians last. That means salaries for LPO musicians are about two-thirds what other orchestras in cities of similar size are paid, a factor that creates high turnover. Putting musicians on the road is costly, too, and so is securing top-name guest artists.

But given how far the LPO has come in its first 10 years, in terms of artistic growth and financial stability, those objectives don't seem out of reach.

The same determination that preserved symphonic music for New Orleans should see it continue to flourish, here and across the state.

'Peter and the Wolf'

What:

A Louisiana Philharmonic Orchestra Family Discovery Series concert narrated by Scott Cohen.

When:

11 a.m. Saturday, Oct. 21.

Where:

Orpheum Theatre, 129 University Place.

Cost:

\$10 for adults, \$7 for children; call 523-6530.



Heartthrob Scott Cohen, who played 'Wolf' in the miniseries 'The 10th Kingdom,' will narrate the LPO's upcoming 'Peter and the Wolf.'

The 'Wolf' man cometh

Rabid fans converge on New Orleans for an LPO staging of 'Peter and the Wolf'

50

By Matthew Teague
Staff writer

Pushing, shoving, screaming, swooning, crying.

"He's so cute," and "Listen to that honey-coated voice," and "I think he looked at me."

Autographs sought, bras tossed on stage, hands fanning faces as though to put out tiny fires burning on flushed cheekbones.

Beatlemania. Elvis' big comeback. And now, completing the triumvirate of hormonal rapture: family night at the Louisiana Philharmonic Orchestra.

What?

As improbable as it may sound, women from all around the country are flying into New Orleans this week to catch Saturday's Family Discovery Series production of "Peter and the Wolf" — mostly because of, well, the wolf himself.

The concert will be narrated by Scott Cohen, a New York-based actor. He has appeared in several episodes of "NYPD Blue," and — most importantly — portrayed "Wolf," the half-man, half-canine breakout character in NBC's miniseries "The 10th Kingdom."

See MUSIC, E-4

NEW ORLEANS TIMES PICAYUNE
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DAILY & SUNDAY

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OCT-15-00

The 'Wolf' man cometh

MUSIC, from E-1

back in February.

Mere days later, the Wolfpack formed.

The Wolfpack is a group of, shall we say, rabid fans — all female — who congregate often at their own Web site. And when they found out that Cohen, aka the Wolf, will be narrating a play about — sweet heavens, a wolf! — well, it was just too much to resist.

So they will come together FOR THE VERY FIRST TIME, ladies and gentlemen, at 11 a.m. Saturday at the Orpheum Theatre. More than 20 Wolfpackers are traveling from South Carolina, Rhode Island, New York, Indiana, Maryland, California, Texas, Massachusetts, Virginia, Illinois, Iowa and all across Louisiana, drawn by the power of the Wolf. And that power is great. Great enough to flutter the heart of even the most demure Midwestern librarian.

"Everybody just got really taken with Wolf in the miniseries," said 26-year-old Liza Cochran, who took a break from cataloging books in Illinois to chat about one of her favorite topics. It's unclear whether she's talking about the fictional character or the actor who played him. "Wolf really attracts women," she said. "We have over 600 members now. He is the ultimate perfect male."

How so?

"Mmmmm, mmmm," she said. One wonders what her co-librarians thought as she purred into the phone. "He's so into life, so full of life, so aware of all the little details of life."

And so he —

"I'm not finished," she said. "He's also got a childlike element. I think that appeals to women."

All of which convinced Coch-

ran to shell out more than \$400 for a plane ticket, plus hotel, etc. And all of which means the LPO may play to its most enthusiastic crowd ever, Saturday. The Wolfpack plans to meet up before the concert, then sit together, like a pep squad for the narrator.

"We've never seen anything like it," said Sharon Litwin, executive director of the orchestra. So how did she score such a coup, convincing a cult figure like Cohen to narrate a family-oriented concert? Scott Cohen, as it happens, is the brother of Steve Cohen, the orchestra's principal clarinetist. All it took was a quick phone call.

"We just thought it would be cute," Litwin said. "You know, he played the wolf, the concert is about the wolf. But we didn't know he had — what do you call them? — groupies. Groupies everywhere."

OCT-18-00



STAFF FILE PHOTO BY SANFORD MYERS.

The Louisiana Philharmonic Orchestra performs at Bogue Falaya
Park in Covington.

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Mind our manners at concerts

We in New Orleans have a wonderful opportunity! Several times a year we are treated to an outdoor concert by the only musician-owned philharmonic orchestra in the country, our own LPO.

On the front page of the Oct. 14 Metro section, The Times-Picayune featured a picture from the 5K "Legs for Life" run/walk fund-raiser, which occurred on a beautiful Friday evening. The weather was beautiful and the LPO, as usual, was brilliant in performance, style, technique and variety.

At least I think it was. You see, we have been encountering the same difficulty at each LPO outdoor concert. It seems the audience feels compelled not only to talk during the performance, but to talk over the performance.

We too bring our picnic, our chairs and blankets, our candles and our friends, but we have come to hear a concert. At last year's performance, the conductor had to ask the audience to please quiet down as the next piece would not be heard over the roar.

This year, the conductor and the LPO were treated with the same disrespect. The noise being so loud, I doubt that many heard the announcement that the first piece was composed by native New Orleanian Henry Flurry.

We have always been able to show the world we know how to have a party. Let's show them that we know how to behave appropriately at the parties we attend.

Alyson J. Elder
New Orleans

Daily (Mon - Fri)

Metco Press Clipping Bureau
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Baton Rouge, LA 70896
Phone (504) 292-1715

OCT-19-00

'Wolf' Scott Cohen attracts fan club

NEW ORLEANS (AP) — Women from around the country are flying in to hear that symphonic concert standard, Peter and the Wolf. Well, really, to see and hear Scott Cohen, aka Wolf, as the narrator.

They're coming from California, from Virginia, and dozens of points in between.

"For us, it's just a thrill to see him in person, because he is primarily a TV and movie actor. So to see him in something live will be extra thrilling," said Liza Cochran, a member of the Wolfpack — an Internet-based fan club.

Cohen will narrate an 11 a.m. Saturday performance with the Louisiana Philharmonic Orchestra, where his brother Steve is principal clarinet.

Scott Cohen has been in several episodes of NYPD Blue, and played Wolf, a half-wolf human in "The 10th Kingdom" — a miniseries which starts with an evil stepmother escaping from Sleeping Beauty Memorial Prison and turning Sleeping Beauty's grandson into a dog.

The 10 hour miniseries aired on NBC in February and March. Soon after, Scott Cohen fan sites sprang up around the Internet. When the symphony began mulling over a

narrator in August, Steve Cohen suggested his brother.

Cochran, a government documents librarian at the Peoria Public Library, says she thinks her group is the biggest with about 570 members. "And every single one of 'em is

a woman, too. If that means anything."

As of Monday afternoon, 28 had bought tickets for Saturday's matinee. A few, including Cochran, plan to return for the evening concert. It doesn't include Peter, the Wolf, or

Cohen, but Cochran is happy for a chance to hear live classical music.

On the Net:

<http://www.ipomusic.com/>

<http://www.getencore.com/wolf-pack/welcome.htm>



ST. MARY COMMUNITY Action Agency conducted a tour Oct. 18 to the National Congress for Community Economic Development. The tour included a multi-family subdivision development, a job-readiness and preparation program and a community economic development project. The NCCED is the national trade association for

organizations committed to community based economic development projects. NCCED represents 3,600 organizations that are actively involved in housing renovation and construction, real estate development, industrial and small business development and other innovative programs.

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OCT-29-00

CONCERT WEEK

Superstar pianist joins LPO

Pianist Andre Watts returns to New Orleans this week for his first performance in 15 years in a special pair of benefit concerts with the Louisiana Philharmonic Orchestra.

The internationally acclaimed pianist appears in the first of three gala evenings of the LPO's season. Ever since his debut, nearly 50 years ago, as a keyboard wunderkind with the Philadelphia Orchestra, Watts has earned recognition as one of the greatest pianists of his day, particularly hailed for his insightful interpretations of Brahms.

New Orleans audiences will hear some of the insight as he performs Brahms' Piano Concerto No. 2. Conductor Timothy Muffitt will lead the program, which also includes Mozart's "Cosi fan tutte" Overture and Haydn's "Oxford" Symphony No. 92.

The concert begins at 7:30 p.m. Wednesday and Thursday at the Orpheum Theater. Tickets are \$30-\$60. For information, call the LPO box office at 523-6530.



Andre Watts will play Brahms with LPO.

movements of his suite, "And Their Voices Cry Freedom" this week at the CAC.

The suite, comprising a series of works honoring New Orleansians who have fought for freedom, was started last year with a grand musical tribute to the Rev. Dwight Webster. This week, Lokumbe honors Big Chief Allison "Tootie" Montana and Joyce Montana, and sculptor John Scott.

"Heart and Soul" celebrates

See CONCERTS, E-11

LOKUMBE SUITE CONTINUES AT CAC:

Composer Hannibal Lokumbe, currently composer-in-residence at the Contemporary Arts Center, presents the next two

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NOV 5 -00

CONCERT WEEK

Happy birthday, Mr. Copland: LPO celebrates centennial

The Louisiana Philharmonic Orchestra celebrates the 100th birthday of that most American of composers, Aaron Copland, this week with the second Beethoven and Blue Jeans concert of the season. Guest conductor Kwame Ryan will make his local debut with the orchestra in a program highlighted by Copland's "Quiet City."

The program also will feature pianist John Browning, English horn player Helen Erb and trumpeter Vance Woolf as soloists.

Ryan, a native of Canada who grew up in Trinidad and was educated in England, has become a rising star on the European concert scene. Since his appointment as music director of the Freiburg Opera and Orchestra, Ryan has had successes with productions ranging from the Baroque to 20th century. Having conducted orchestras throughout Europe, this week's programs with the LPO also will mark Ryan's American debut.

Beethoven's Fourth Piano Concerto and Rachmaninoff's Second Symphony round out the concert, which begins at 7:30 p.m. Thursday. It will be repeated at 8 p.m. Saturday. Tickets, \$11-\$52, are available through Ticketmaster (522-5555) or the LPO box office (523-6530).

A "Words on Music" lecture on the program will be presented an hour before each performance. As part of the LPO's Knight Foundation grant to expand audiences, the concerts also will be preceded by a party in the lobby of the theater. Video projections also will give audience members close-up looks at the conductor, soloists and orchestra.

You also can watch music in the making at an open rehearsal, beginning at 10 a.m. Thursday in the Orpheum. Tickets are \$5 at the door.

.....



Conductor Kwame Ryan makes his American debut, leading the LPO's Beethoven and Blue Jeans concerts this week.



Violinist Valerie Poulette will be featured soloist for the Barber Violin Concerto with the Loyola Symphony this afternoon.

OTHER CONCERTS: Here are this week's other programs around town of interest to classical music fans:

► Violinist Valerie Poulette will join the Loyola Symphony today to tackle Samuel Barber's lyrical but treacherously difficult Violin Concerto.

The orchestra, under the direction of Dean Angeles, also will play Berlioz's "Roman Carnival Overture" and Shostakovich's Fifth Symphony. The concert begins at 3 p.m. today in the Louis J. Roussel Performance Hall of Loyola's College of Music. Tickets are \$10, \$5 for students.

► The University of New Orleans music department continues its Musical Excursions series today with a unique blends of "Opera in the West."

The concert staging will feature such rarely heard works as Henry Mallocone's one-act opera "Face on the Barroom Floor," which traces the tragic events in a day in the life of the characters; Kurt Weill's "Down in the Valley," a tragic love story based on a popular folk song; and scenes from Flotow's "Martha."

The program begins at 2 p.m.

metist Melissa Chassalon and pianist Albinas Prizgintaa. The free concert begins at 5 p.m. today at Trinity Episcopal Church, 1829 Jackson Ave., located on the corner of Coliseum Street.

► The New Orleans Concert Band, under the direction of Richard Dugger, will present a special Veteran's Day concert this week at the University of New Orleans. The program will include marches, patriotic selections and the traditional salute to the branches of the armed forces. The family concert also will include a big band tribute, music from "The Wizard of Oz"

and a selection of Disney tunes.

The free concert by the community ensemble, begins at 3 p.m. Saturday in the Recital Hall of the UNO Performing Arts Center.

► Pianist Petronel Malan, who won second place at the 1999 New Orleans International Piano Competition, will perform a recital this week at Loyola University. The concert begins at 7:30 p.m. Friday in Roussel Hall. Tickets are \$10, \$5 for students and the Loyola community. The concert is presented in conjunction with the Musical Arts Society of New Orleans.

NOV-21-00

METRO

LPO plans north shore presence

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*Hammond concerts
to begin next fall*

From staff reports

The Louisiana Philharmonic Orchestra will present an annual concert season in Hammond, starting next fall, under a recently signed agreement between the musician-operated orchestra and Southeastern Louisiana University.

Sharon Litwin, executive director of the orchestra, said the concerts will be presented in the Columbia Theatre for the Performing Arts in Hammond. The theater will be renovated before reopening in the fall.



Southeastern Louisiana University President Sally Clausen, left, and Sharon Litwin, executive director of the Louisiana Philharmonic Orchestra, sign an agreement for the Hammond concerts.

"This beautiful space is easily accessible to all residents of the north shore and will be a wonderful additional home for the LPO," Litwin said. "We are also looking forward to expanding our educational outreach in St. Tammany and Tangipahoa parishes, working with Southeastern faculty in LPO concerts, and conducting master classes on the Southeastern campus."

The orchestra's agreement with Southeastern also provides for faculty appointments for mu-

sicians, joint marketing and fund-raising ventures, an annual holiday concert, and possibly a summer music festival.

"The LPO-Southeastern partnership makes clear our intention to bring the very best in music, theater and dance to the north shore," said John Miller, dean of Southeastern's College of Arts and Sciences.

The orchestra played a pops concert at Southeastern on Oct. 29 as part of Fanfare, the school's annual arts festival.

New Orleans, La.

Daily & Sunday

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DEC-12-00



KIDSTUFF

*Cool things to do
this week*

'Beauty and the Beast'

Broadway's hit musical "Disney's Beauty and the Beast" returns to New Orleans this week with seven performances at the Saenger Theatre. The elaborate production is based on the animated film about Belle, a young woman in a provincial town, and the Beast, who is really a young prince trapped in a spell. Danyelle Bossardet stars as Belle, and Aaron Ramey as the Beast.

When: Wednesday-Friday at 8 p.m., Saturday at 2 and 8 p.m. and Sunday at 1 and 6:30 p.m.

Cost: \$25-\$52.50.

Call: 524-2490.

'Good News' premieres

Ty Tracy celebrates his 40th anniversary as director of NORD Theatre with a revival of the first production of his career, "Good News," a roaring '20s collegiate musical comedy. Originally staged in 1961, the show features a cast of more than two dozen teens playing roles of students at Tait College.

When: Opens Thursday, with performances Friday at 8 p.m. and Saturday and Sunday at 4 p.m. (Play will reopen in January.)

Where: 705 Lafayette St. at St. Charles Avenue.

Cost: \$10 per ticket.

Call: 565-7860.

'The Nutcracker'

Delta Festival Ballet teams up with the Louisiana Philharmonic Orchestra to present Tchaikovsky's Christmas classic, "The Nutcracker," featuring 20 professional dancers from around the world. Glenn Langdon conducts this year's performance, which stars Muriel Maffre and Benjamin Pierce, both of the San Francisco Ballet, in the principal roles.

When: Friday at 7 p.m. and Saturday and Sunday at 3 p.m.

Where: Theatre of the Performing Arts, Armstrong Park.

Cost: \$14-\$50.50.

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DEC-20-00

LPO will perform 'Messiah' Thursday

*Louisiana Philharmonic Orchestra
Returns Holiday Tradition to New
Orleans with Performance of "Messiah"
Nearly 100 voices of Symphony Chorus to
join LPO* **50**

NEW ORLEANS - Like twinkling lights along Canal Street or caroling in Jackson Square, the Louisiana Philharmonic Orchestra's performance of Handel's "Messiah" is an annual New Orleans holiday tradition. No music-lover's holiday season is complete without hearing this inspirational and timeless expression of hope and joy.

The LPO, conducted by David Hayes and joined by the nearly 100 voices of the Symphony Chorus of New Orleans, presents its only "Messiah" performance Thursday, Dec. 21, at 7:30 p.m. in the, Mahalia Jackson Theater of the Performing Arts. Whitney Bank sponsors the concert.

The LPO has, performed "Messiah" during every holiday season since 1992, the first full season after establishing themselves as the only full-time, professional orchestra in America owned and operated by the musicians themselves.

This year, local favorites Amy Pfrimmer and Gerald Stroup are featured solo vocalists. Karen Schowalter and Eihoon Joung join them with featured roles.

Telling the story of the arrival of Jesus through allusion and Biblical reference, "Messiah" has grown into a religious and holiday favorite enjoyed around the world.

First performed April 13, 1742, in Dublin, "Messiah" was often produced near Easter to benefit Handel's favorite charities before his 1759 death. The tradition of audience members standing during the "Hallelujah" Chorus near the end of the piece was instituted when King George II stood out of respect at an early London performance.

Touching themes including hope, fulfillment, suffering, death and redemption, "Messiah" has been described by music historian R.A. Streatfield as "the First instance in the history of music of an attempt to view the mighty drama of human redemption from an artistic viewpoint."

Tickets prices start at \$20. For tickets or information, call (504) 523-6530 or visit www.lpomusic.com.

DEC-29-00

By Theodore P. Mahre
Classical music/dance critic

LONG-DISTANCE BACH

It's the keyboard equivalent of an Olympic marathon. And the Rev. Sean Duggan ran it all year.

With "Bach on the Threshold of Hope," Duggan marked the new millennium by performing the complete keyboard works of J.S. Bach. Through the course of 15 concerts, which began in January and were played in just over a month's time, Duggan displayed not only fortitude but immense grace and style.

More than a mere endurance test, Duggan plumbed the emotional depths of the music finding joy, passion, textual color and intensity, solemn reverence and childlike glee.

In addition, he opened the world of Bach to many newcomers — throughout the series, audiences were strong and continued to grow as word of mouth spread of these splendid performances. To top it all off, as soon as Duggan completed the cycle at Loyola University, he repeated the marathon several times on a tour that took him across the country and to Europe.

Duggan has earned a break, but now we're ready to hear the complete organ works for 2001.

OPERA MAKES TRACKS

The New Orleans Opera enjoyed one of its greatest successes with the daring decision to stage Andre Previn's "A Streetcar Named Desire" in March.

General Director Robert Lyall made a wise choice when he jumped at the chance to present only the second staging of the new opera based on Tennessee Williams' classic drama. In doing so, he also secured the services of soprano Elizabeth Futral, who created the role of Stella in the San Francisco Opera's premiere production, as well as director Colin Graham, who acknowledged that with the New Orleans staging, he was able to fully realize his vision for the colorful and evocative work.

The top stories: classical



STAFF FILE PHOTO BY TED JACKSON

One of the city's most acclaimed pianists, the Rev. Sean Duggan, tackled an Olympic feat — performing all of J.S. Bach's keyboard works in a series of 15 concerts this year. And if that wasn't enough, he then repeated the series all over the country and in Europe.



The New Orleans Opera brought Andre Previn's "A Streetcar Named Desire" home where it belongs. Soprano Elizabeth Futral's Stella was a special added treat.

gining of the orchestra's 10th anniversary season — a stunning achievement for the musician-owned symphony.

Overcoming all the odds, the LPO has grown and prospered. A mood of celebration has filled the air throughout the year but most notably in two exciting concerts: September's season-opener, which featured the world premiere of "My Name is Citizen Soldier," and the March Americans Crossings concert featuring "African Portraits."

Written by composer Frank Proto and librettist John Chenault, "Citizen Soldier" was a vivid tribute to that "greatest generation" that fought the Second World War and shaped our new millennium. Hannibal Lokumbe's acclaimed "African Portraits" was an equally epic work, following the slaves of Africa through the Middle Passage and throughout the turbulent centuries that followed.

Colorful and stirring, each of these concerts provided rich examples of the place art and music can have in reflecting vital messages to new audiences.

WORLD OF DANCE

From the Far East to Down Under, local dance lovers traveled the world this year — and didn't need to get their passports stamped once. Lovers of classical ballet, cutting edge contemporary choreography and traditional ethnic flavorings have all found something to cheer this year. Among the finest:

The New Orleans Ballet Association has provided memorable evenings with Graeme Murphy's ethereal Sydney Dance Company; the fleet-footed Irish step-dancers of Mark Howard's Trinity Irish Dance Company; the lissome grace of Les Grands Ballets Canadiens; and the sizzling passion of Ballet Argentino. And in October, the Jefferson Performing Arts Society expanded its dance offerings with the exotic, mystical and humorous work of the Classical Dance Troupe of Okinawa.

Hot feet!

SUPERSTAR PERFORMANCES

Classical audiences have seen a steady increase in the number of major stars who have graced our stages this year. The LPO covered the bases from country to classical with gala concerts featuring violin virtuoso (he prefers the term "fiddler") Mark O'Connor and pianist Andre Watts.

At the New Orleans Opera, in addition to her knockout performance in "Streetcar," Elizabeth Futral proved why she's one of the brightest rising coloraturas on the scene in November as a dazzling and mad Lucia di Lammermoor.

New Orleans Friends of Music marked its 250th performance with a magical performance bringing together the Guarneri String Quartet and the Orion String Quartet; longtime friend Menahem Pressler also returned to Dixon Hall this year.

And the American Ballet Theatre's favorite soloist, Julio Bocca, burned up the stage of the Theatre of the Performing Arts in October to open the season for the New Orleans Ballet Association with his own company, Ballet Argentino.



The Louisiana Philharmonic Orchestra marked its first decade of success. Superstar pianist Andre Watts was one of the guest stars who helped celebrate with a pair of gala concerts.

JAN 14 01

ENTERTAINMENT

CONCERT WEEK

LPO explores older music for Casual series

The Louisiana Philharmonic Orchestra returns to the Pontchartrain Center in Kenner this week for the latest in its "Casual Classics" series, with a look at "Elegant Antiquity."

The program, which will be conducted by the series' artistic director, Timothy Muffitt, looks at music from the Baroque period — and even earlier — as well as later works strongly influenced by the period.

Susato's rarely heard Suite for Brass will kick the evening off, leading into the always popular "Royal Fireworks" Suite by Handel. Stravinsky's "Pulcinella" Suite and a suite from Respighi's "Ancient Airs and Dances" round out the program.

The concert begins at 7:30 p.m. Wednesday at the Pontchartrain Center. Tickets are \$14 \$22, \$7 for students and seniors. For information or tickets, call the LPO box office (523-6530) or Ticketmaster (522-6555).

OTHER CONCERTS: Here are this

week's other programs of interest to classical music fans around town:

► The Moses Hogan Singers and guest soloists will present a concert of arrangements and original works by Moses Hogan today at Loyola University.

Hogan, who is an artist-in-residence at Loyola's College of Music, will lead the ensemble, along with soloists Alfred Walker, bass-baritone; soprano Henrietta Davis; and tenor Brian Stratton. They will perform excerpts from Hogan's newest collection of vocal works, titled "Deep River."

The Moses Hogan Singers made their international debut in 1998 on an acclaimed recording with soprano Barbara Hendricks. The ensemble last summer completed a tour of Greece, Germany, Spain and Switzerland. Its 2000-01 season also included recitals throughout the United States.

Today's free concert begins at 8 p.m. in the Holy Name of Jesus Church on Loyola's campus.

► The Trinity Artist Series continues today with a program of classical and contemporary music, jazz and ragtime performed by the West End Brass Quintet. The free concert begins at 5 p.m. today at Trinity Episcopal Church, 1329 Jackson Ave., located at the corner of Coliseum Street.

► Organist Lucius Weathersby and harpist Rachel Van Voorhes will perform a recital today at Dillard University. The program, presented by the Central

Congregational United Church of Christ, will include classical and contemporary works by Bach, Debussy, Pachelbel, Respighi, Satie and others.

Voorhes is the principal harpist with the LPO. In addition to his organ concertizing, Weathersby chairs the music department at Dillard and co-directs the university's String Ensemble.

The free concert begins at 4 p.m. today in Dillard's Lawless Memorial Chapel, 2601 Gentilly Blvd.

Daily Star

Hammond, La.

Daily (except Sat.)

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JAN-19-01

In Concert 50



Photo by Michael Tammaro

NADJA SALERNO-SONNENBERG, violinist

... will perform with Louisiana Philharmonic Orchestra
8 p.m. Jan. 27 at Mahalia Jackson Theatre, New Orleans.
(504) 523-6530.

JAN 21 01

Nadja bringing flamboyant style to Philharmonic

BY ANNE PRICE
Advocate arts critic

"I'm going to play the piece the best that I can. I just throw myself into it," said Nadja Salerno-Sonnenberg, the "bad girl of the violin," who will appear with the Louisiana Philharmonic Orchestra (LPO) in New Orleans Saturday, Jan. 27.

She will perform the Tchaikovsky "Violin Concerto" at the concert, scheduled at 8 p.m. at the Mahalia Jackson Theater for the Performing Arts, 1201 St. Peter St.

Known worldwide simply as Nadja, the violinist is known for her intense, often flamboyant stage presence.

"I think that all the cerebral work comes in the preparation and that's how I play it," Salerno-Sonnenberg continued in a phone interview from New York.

"I throw myself into the music.

That's my intent, especially today when we have so much at our fingertips, getting music easily so there's no reason to leave your home.

"But there's something special about live performance, an electricity between the audience and performer. At least I hope that's so."

Salerno-Sonnenberg hit the headlines in 1981 when she won the Walter Naumberg International Violin competition, and has been in the spotlight ever since. She has recorded classic concertos extensively, and also recorded with jazz and popular artists including Mandy Patinkin, jazz pianist Bob James, and recently with gypsy guitarists Sergio and Odair Assad.



Nadja
Salerno-
Sonnenberg

In 1994, she triggered a depressed period in her life when she accidentally cut off the tip of her left pinky finger.

"It was Christmas Day," she recalled. "I was slicing onions and you know, it was a good thing the knife was so sharp it sliced the tip right off."

Doctors were able to reattach the fingertip, but a long rehabilitation period was painful and frustrating.

A 1999 documentary film directed by Paolo de Florio, *Speaking in Strings*, tells the story of the violinist's troubles after the accident, leading to a failed suicide attempt. The film was nominated for an Oscar, and gives an honest but humorous portrait of the violinist when she hit rock bottom.

Speaking in Strings will be shown in New Orleans at 7:30 p.m. Tuesday, Jan. 23, at Loyola University's Nunez Theater in Monroe Hall. The screening is free and open to the public.

Salerno-Sonnenberg has come

back stronger than ever since that time, and she was honored in 1999 as co-winner of the prestigious Avery Fisher Prize. Her 2000-2001 concert schedule is packed, and she said she is happy to have New Orleans on the list.

"I can't tell you how happy I am to be coming back to perform in a place that I love. I love that city," she said.

She recalled that she performed frequently with the old New Orleans Symphony, and is thrilled to be playing with today's Philharmonic.

"I know the orchestra has been through hell, and I couldn't be happier to be coming," she said.

Her one regret is that her stay will be short.

"It's not long enough. I'm not going to be able to hit all my favorite restaurants."

Salerno-Sonnenberg is known for her exceptional talent, although her personal interpretations of classic works and eccentric body language sometimes

cause controversy.

Klaus Peter Seible, musical director and conductor of LPO, said the violinist is a gifted musician, and any "so called controversy is not important to me." He added he is sure her performance will be brilliant.

The orchestra will also perform Weber's *Eurydice* overture, and Schubert's "Symphony No. 5" on the program.

Tickets for the concert range from \$30 to \$60 and are available by phone at 504-523-6530. Credit card orders can be faxed to 504-595-8468. ■

SLIDELL, La.

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APR - 5-01

LPO concert a highlight of year's cultural scene

Pianist Faina Lushtak delights with her performance

BY JOHN PERKINS
SIGHTS SEVENTEENS

SLIDELL - SRO, SRO, SRO was the cry of an ecstatic Slidell Symphony Society following last Friday night's appearance of the Louisiana Philharmonic Orchestra and the evening's special guest Faina Lushtak.

For the first time in many years, the visit by the orchestra resulted in a sold out house, putting smiling faces on the members of the sponsoring body which has worked hard to see that the Slidell populace has an opportunity to hear this fine orchestra. And those in attendance Friday were certainly not disappointed with what they were hearing. The orchestra, under the baton of Klaus Peter Seibel was in splendid form and the evening's guest artist gave a flawless performance on the piano as she played Rachmaninoff's "Rhapsody on a Theme of Paganini."

Ms Lushtak, who currently holds the position of head of the piano department and holds the Downman chair of the Newcomb department of Music at Tulane University, gave the Rachmaninoff work all of the flair and fire that the 24 variation piece calls for. Together with maestro Seibel they presented a wholly integrated work that brought the thunderous

Concert Review

applause from an appreciative and knowing audience at its conclusion.

Made up of 24 variations, Ms Lushtak handled each of them with a touch that was strong when it needed to be and soft and flowing as other variations called for. The "Dies Irae" sections were played in a way that gave them the dark mood called for and when she played the highly recognizable 18th variation it was beautifully played with great care taken by both the pianist and the conductor not to make it too syrupy.

As the opener for the concert at Slidell's Municipal Auditorium, the orchestra played "symphony No. 38 in D Major by Amadeus Mozart. Written in 1787 Mozart performed it for the first time in Prague, from which it takes its title, where he was received by the people in what was to be his most successful endeavor financially as well as artistically.

This symphony, dismissed by many at the time as an insignificant work, but it is far from that. Made up of three movements rather than the customary four, this is certainly not an unfinished work as it contains everything that a

symphony needs to make it complete. Program notes say that "in nearly every respect - size, scope, contrapuntal complexity, harmonic richness and wealth of ideas - it is the grandest symphony he (Mozart) had written to date."

The orchestra played the work splendidly paying attention to all the details the composer had placed there.

The final work of the evening was Beethoven's Symphony No. 8 in F major, Op. 93, a short but very humorous piece. Often referred to as one of Beethoven's lesser symphonies because of its brevity and the fact that it comes between his Seventh and Ninth, both of which have received greater notoriety, it is, as program notes tell us, one of Beethoven's most interesting and original works.

It was an evening that was certainly most enjoyable for the sold out audience who stood as a body when the final notes were sounded to give maestro Seibel and the Louisiana Philharmonic Orchestra as well deserved standing ovation.

The Slidell Symphony Society deserves accolades for their untiring work in bringing such concerts to the city. While this was the premier event of the season for the organization, they



JOHN PERKINS/STAFF

Exquisite performance

Pianist Faina Lushtak takes her bow and is greeted with a well-deserved standing ovation after her exquisite performance last Friday night. The Louisiana Philharmonic Orchestra and the Slidell Symphony Society were a resounding success every night of the concert. The orchestra, under the baton of Klaus Peter Seibel, gave a flawless performance on the piano as she played Rachmaninoff's "Rhapsody on a Theme of Paganini."

are not through yet. Upcoming are several programs for the area's school children including a performance this morning at Brock Elementary by violinist Ann Taylor. This will be followed by Friday performances by classical guitarist Pat Kerber at Carolyn Park at 9 a.m. And at Our Lady of Lourdes at 1:30 p.m. And the LPO returns to Slidell on April 27 when, under the baton of Pamela Legendre they will perform the annual Children's Concert at Slidell's

Municipal Auditorium. In all, some 5,902 children in our area will have the opportunity to hear some of the finest music ever written by some of the best musicians in our area today.

St. Charles
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Boutte, LA

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APR - 7-01

Local art councils join in vision

NICOLE LAPORTE
Staff writer

A recent merger between two local arts organizations symbolizes a more dedicated effort to sponsoring arts projects and performances in the River Parishes.

Last Wednesday, three members from the St. Charles Performing Arts Council (Bob Camba, Rita Carlson and Judy Lovelady) were voted on to the board of directors for the River Region Arts and Humanities Council in a preliminary move to consolidate the two

groups.

As of July 1, 2001 the St. Charles Performing Arts Council will be formally dissolved into the River Region Council under the latter organization's name. The group will operate out of LaPlace but will work to foster the arts in St. Charles, St. James and St. John Parishes.

Last January, members from the St. Charles Parish-based St. Charles Performing Arts Council approached the River Region Arts and Humanities Council, when they were impressed by a River

Region arts fund-raiser held in October. The gala, Art Beaucoup!, featured the works of several local artists and included performances by musicians such as Ellis Marsallis. The event raised over \$20,000.

"We were shocked to generate so much interest," said Sandra Chaisson, who was elected president of the River Region Arts and Humanities Council last week. "I think we started looking really good to the Performing Arts Council."

By February, the merger was

finalized, and it was agreed the union would materialize specially at the end of the Performing Arts Council's fiscal year.

Although both groups ostensibly share the same goal — to sponsor and organize art projects in the area — they have differed in approach.

Founded in 1996, the River Region Council has traditionally sponsored more art exhibits, festivals, in addition to offering student grants, while the Performing Arts Council

See MARYSE, p.

Merger

FROM 1

was established in 1991, has organized more musical performances, in schools and for the senior citizens, in addition to securing art grants. On more than one occasion, the council has brought the Louisiana Philharmonic Orchestra to St. Charles Parish and, likewise, brought students into New Orleans to attend LPO concerts.

Recently, the River Region Council also turned its attention to schools, awarding 29 mini-grants to schools in the River Region this month.

Another motivation for joining forces was numbers. Whereas the Performing Arts Council has around a dozen members, the River Region Council has nearly 200. "They had the interest and

were able to generate funds, but they didn't have a membership base," Chaisson said. "They were missing manpower. They don't have a lot of worker bees."

Something that will not be affected by the merger, however, is how funds provided by the United Way of St. Charles will be used.

"That money is required to be spent in St. Charles Parish and will continue to go to artists in St. Charles," said Bob Camba, treasurer for the newly expanded council. Camba said that the United Way has given about \$12,000 per year to the St. Charles Performing Arts Council, the majority of its budget.

He added that bringing the two groups together has not been a daunting task. "Our missions are identical — to support the arts and encourage artists — that's why it's

been so easy."

Currently, the council is planning a tea gala for the fall with an "Imperial Russian" theme," Chaisson said. "There'll be lots of gems and dark colors. We'll be decorating like crazy women."

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Society News

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APR - 5-01

LPO concert a highlight of year's cultural scene

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BY JOHN PERKINS
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Exquisite performance

Pianist Faina Lushtak takes her bow and receives a well deserved standing ovation from the audience attending last Friday's performance with the Louisiana Philharmonic Orchestra. Maestro Klaus Peter Selbel stands near Ms Lushtak. The evening, sponsored by the Slidell Symphony Society was a resounding success in every way from the outstanding performances by both Ms Lushtak and the orchestra to the completely sold out concert which brought smiles to the faces of the hard working organization which strives to bring this type of programming to the people of the city.

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APR-17-01

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STARS COME OUT SO FOR LPO

*Orchestra's
growing
reputation
draws
acclaimed
soloists to its
stage next
season in
a mix of
programs
that also
spotlight
local talent*

By Theodore P. Mahne
Classical music writer

The concert hall will be scintillating next season as the Louisiana Philharmonic Orchestra welcomes one of the biggest rosters of guest stars in its history.

Such internationally acclaimed soloists as violinist Midori, pianist Garrick Ohlsson and countertenor David Daniels will join Music Director Klaus Peter Seibel and the musicians of the orchestra for a wide variety of concerts. Following on the heels of a season that featured pianist Andre Watts and violinist Nadja Salerno-Sonnenberg, it means one thing:

The LPO has arrived.

"These stars are willing to come play with us because they know the reputation that the orchestra has earned," Seibel said. It's not merely a matter of being able to meet superstar fees; the availability of many major stars in the classical music world is dependent on what those performers know about an orchestra.

Midori, one of the most acclaimed violinists of her generation, will perform with the LPO next season in a special gala concert.



Alvarez/Petty

See LPO, D-3

to note that the player described
as an "outsider intellectual"
[name very poorly]

do so lucky in these years.

In that regard, the artistic success of the LPO is no longer just a local secret, Seibel said.

Midori, one of the most famous violinists on the scene today, returns to New Orleans for the first time in years next March. She'll join the orchestra to tackle Bruch's astonishing Violin Concerto No. 1.

"I never dared to dream that we'd be able to bring her here," Seibel said. "It shows how far we've come."

Countertenor Daniels has led the way to a rediscovery of an entire repertoire for the opera stage.

"David Daniels is the best countertenor in the world today," Seibel said firmly. Opera companies across the world have revived long-ignored works by Handel and other Baroque masters in order to feature his high voice. With the LPO, he'll perform arias from several of those operas in September.

In addition to those two non-subscription galas, top players such as pianist Ohlsson, the Romero guitar quartet, violinist Ani Kavafian and pianist Awadagin Pratt also will be featured next season.

"I'm especially looking forward to working with Garrick Ohlsson and Awadagin Pratt," Seibel said. Those two programs offer a rare chance to hear both the first and second of Brahms' piano concertos in one season.

In addition to the big-name evenings, Seibel also encourages the audience to keep an eye on the rising young talents that he's booked for the year.

"It's very exciting to have these young performers here."

"Liya Zilberstein is one of the best Rachmaninoff players worldwide," he said. She'll make her local debut in April, performing Rachmaninoff's treacherous Third Piano Concerto.

Cellist Alisa Weilerstein, who's just 18, also makes her local debut in April, playing Shostakovich's First Cello Concerto.

"She is quickly becoming so famous in spite of her young years," Seibel said.

Other young performers on the lineup include pianist Stanislaw Ioudenitch, who won the 2000 New Orleans International Piano Competition, and violinist Tanja Becker-Bender, whose playing Seibel describes as "simply gorgeous."

One of the benefits of featuring these young performers is the ability to build a relationship before their careers — and fees — skyrocket.

"We've already seen that," Seibel said, laughing. "I hired them and now, only a few months later, their fee is already higher!" Thank goodness for signed contracts.

The LPO also will feature two



Countertenor David Daniels has almost single-handedly revived an entire operatic repertoire. He'll perform with the LPO in a gala concert next season.

TICKET PACKAGES AVAILABLE

The LPO has expanded its ticket packages to include a variety of subscription offers:

FULL SEASON: \$162-\$832. Includes all 14 subscription concerts, plus free tickets to the Midori and David Daniels galas.

HALF-SEASON: \$76-\$418. Seven concerts, plus free ticket to one of the gala concerts.

"BEETHOVEN AND BLUE JEANS" series: \$47.50-\$260. Five concerts, plus 50 percent discount to the gala concerts.

WOLFE OR PIANO TRIO: \$28.50-\$160. Three concerts each, featuring either piano or violin soloists on the main subscription series.

"CASUAL CLASSICS" series: \$60-\$94. Five concerts, plus a free pair of tickets to any other subscription concert. Single tickets are \$14-\$22.

"FAMILY DISCOVERY" series: \$27, \$18 for children. Three concerts. Single tickets are \$10, \$7 for children.

Single tickets to all subscription concerts, and Handel's "Messiah" are \$11-\$2.

Single tickets to the Midori and David Daniels galas are \$30-\$60.

Locations: Unless otherwise stated, all concerts take place at the Orpheum Theater.

Reservations: Current subscribers may renew their seats until May 1, after which new subscriptions will be filled. Single tickets to all concerts go on sale Aug. 15.

For more information or to receive a season brochure, call the LPO box office at 523-6530.

of its own in solo roles next season. Trumpeter Vance Woolf and concertmaster Amy Thiaville each will step into the spotlight in separate "Beethoven and Blue Jeans" concerts.

"It's also always nice to have soloists from out of the orchestra," Seibel said.

Seibel speaks proudly of the musicians of the LPO, citing them as the real stars of each performance, week in and week out.

While Seibel said he can't pick out a favorite program of the coming season, his seventh with the LPO — "That's like asking me who my favorite composer is," he said — among the biggest orchestral challenges that he is eager to tackle with his players are performances of

SPECIAL LPO EVENTS

SPECIAL EVENTS

Sept. 22
DAVID DANIELS
Seibel, conductor
David Daniels, countertenor
Rossini: Overture to "Semiramide"
Strauss: "Der Rosenkavalier" Suite
Handel: Arias from "Partenope," "Giulio Cesare" and "Rodelinda" (Theatre of the Performing Arts)

Dec. 15-16
"MESSIAH"
Symphony Chorus of New Orleans and soloists
Handel: "Messiah"

March 23
MIDORI
Seibel, conductor
Midori, violin
Kodaly: Dances from "Gaianta"
Mendelssohn: Symphony No. 4 ("Italian")
Bruch: Violin Concerto No. 1 (Theatre of the Performing Arts)

FREE PARK CONCERTS

Sept. 28
MIDORI
Audubon Park; concert follows annual Symphony Run

April 24
City Park: "Swing in the Oaks"

April 27
Bogue Falaya Park; "Swing in the Pines"

FAMILY DISCOVERY SERIES

Sept. 25
Magic Circle Mime Theatre
"Music, Noise and Silence"

Dec. 8
Robert Kaplow, conductor
"Polar Express" and "Elijah's Angel"
Theatre of the Performing Arts

Feb. 16
Delta Festival Ballet
"Hansel and Gretel"

Theatre of the Performing Arts

CASUAL CLASSICS

Timothy Muffitt conducts
Performances at the Pontchartrain Center in Kenner.

Sept. 25
SE HABLA ESPANOL
Chabrier: "Espana"
De Falla: "El Amor Brujo"
Rimsky-Korsakov: "Capriccio Espanol"
Ravel: "Bolero"

Dec. 5
HOLIDAY CLASSICS
Arnold: "The Holly and the Ivy"
Bach: "Jesu Joy of Man's Desiring"
Tchaikovsky: "March" from "The Nutcracker"
Ellington/Tyler: "Peanut Brittle Brigade"
Grimes: "Yes, Virginia, There Is a Santa Claus"
Williams: "Merry Christmas" (from "Home Alone")
Riesman: "A Merry Little Sing-along"

Feb. 6
EUROPEAN CARNIVAL
Dvorak: "Carnival Overture"
Liszt: "Hungarian Rhapsody No. 2"
Bartok: "Rumanian Folk Dances"
Dvorak: "Slavonic Dance"
Kodaly: "Gaianta Dances"
Enesco: "Rumanian Rhapsody No. 1"

March 6
NORDIC TRACKS
Sibelius: "Valse Triste"
Nielsen: "Helios Overture"
Alfven: "Midsommarvaka" (Swedish Rhapsody No. 1)
Grieg: Piano Concerto No. 1

May 1
SOUTH OF THE BORDER
Moncayo: "Huapango"
Villa Lobos: Selections from "Bachianas Brasileiras"
Ginastera: "Estancia" (Final Dance "Malambo")
Gould: "Latin American Symphonette"
Bernstein: "Mambo" from "West Side Story"

Stravinsky's "The Rite of Spring" and Mahler's "Titan" Symphony.

"We're really focused on those programs. And we can do them," he said. "It is a wonderful orchestra."

"And I know we can still go farther," he said. "There's much more Mahler that I want to bring, not to mention Bruckner."

Throughout his tenure as music director, Seibel has sought to expand the repertoire for both the orchestra and the audiences. Careful planning of programs with new or rarer works placed alongside familiar and popular favorites has been the key, he said. Audience development has been growing steadily in recent seasons and Seibel said he expects these programs to help continue that trend.

In addition to the regular sub-

scription programs, the LPO will bring back its popular "Casual Classics" series, led by conductor Timothy Muffitt at the Pontchartrain Center in Kenner.

"Tim is so wonderful with the audience and the musicians. He connects very well," Seibel said.

The "Family Discovery Series," with its popular musical "petting zoos" before each concert, give children and their parents the chance to experience music and see the musicians and their instruments up close. Free concerts in area parks also help introduce the orchestra to audience members who may have never stepped into the concert hall.

"We have to explore every possible way," Seibel said, "to bring music to people."

.....
Theodore P. Mahne can be reached at tmahne@timespicayune.com or at (504) 826-3466.

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Phone (225) 292-1715

APR-25-01

LPO to perform pops in Bogue Falaya Park

COVINGTON — The Covington Downtown Development Committee will present the third annual Symphony Swing in the Pines featuring the Louisiana Philharmonic Orchestra Saturday. The free outdoor concert begins at 5 p.m. in Bogue Falaya Park.

This year the Greater New Orleans Youth Orchestra will precede the LPO. Seventy musicians in the 180-member youth orchestra will play three tunes. The students range in age from 12 to 19.

Guest conductor David Effron will direct the full LPO in the evening of pops in the park. He is a professor at the University of Indiana and director of the Brevard Music Festival in North Carolina. Seating will be picnic style and food and beverage are allowed. A full array of picnic fare will be offered by the Back Porch Grill, Pontchartrain Vineyards, the Covington Kiwanis Club and supporters of the youth orchestra.

The student musicians,

under the direction of John Fairlie, will play Schostakovich's "Festive Overture," selections from Andrew Lloyd Weber's "Phantom of the Opera," and John Philip Souza's "Stars and Stripes Forever." Fourteen members of the group live on the Northshore.

The youth orchestra is in its seventh season and features four groups — the Northshore Sinfonia, the string Sinfonia, the Symphony and the Philharmonia, which will give a concert in

May at Mandeville High School. Sponsors for the Symphony in the Pines are Cleco, Shell Offshore Companies, WWL Television and the City of Covington.

The program is supported in part by funds from the Louisiana State Arts Council and the Louisiana Division of the Arts as administered by the St. Tammany Parish Arts Commission of the Department of Cultural and Governmental Affairs.

For more information, call the CDDC at 892-1873.

MAY- 1-01

What a Classical World

The Louisiana Philharmonic Orchestra explores the direction connection between classical music and Louis Armstrong.

BY KATY RECKDAHL



Armstrong photo courtesy of the Tulane Hogan Jazz Archive

Louis Armstrong had always wanted to play with a symphony orchestra. Or so he told conductor Leonard Bernstein before playing a symphonic version of "St. Louis Blues" with the New York Philharmonic in 1956.

Afterward, in front of the stadium audience of 25,000, Armstrong's comment brought a roar of applause: "I'd like to say thanks very much to Mr. Bernstein, and this is my first time playing with the symphony orchestra. As we cats say, it gassed me, man."

And when he traveled to Milan, Italy, Armstrong made a point of going to the famous opera house: "I had to rush over La Scala and stand by those big cats like Verdi and Wagner ... and take pictures, 'cause they figure our music's the same. We play them both from the heart."

It's no secret in New Orleans that jazz was shaped by the melding of military and brass bands, African and Caribbean rhythms, and blues, folk and gospel songs. But Armstrong didn't just drop the names of classical and opera composers (often referring to them as "the big boys"); he knew their work and quoted from them in his solos.

The Louisiana Philharmonic Orchestra (LPO) shows how it all came together in its special Armstrong centennial tribute Wednesday, May 2. Guided by a narrative written by local music historians Jack Stewart, Bruce Raeburn and Michael White, the LPO and special guests Thais Clark and Luther Gray will demonstrate the wide array of sounds and songs that influenced Pops as a youngster in his hometown.

White, whose Original Liberty Jazz Band will play on its own and with the LPO during the program, says that showing Armstrong's influences isn't like revealing a musician's sleight of hand. "When you look at the fact that Louis Armstrong wasn't born with a trumpet in his hand with jazz coming out of it, you have a greater appreciation for his genius. He heard and absorbed everything in his environment and was able, with artistic beauty and finesse, to create something innovative and new."

To many people, jazz is no longer, as Duke Ellington bemoaned, "like the kind of man you wouldn't want your daughter to associate with." In fact, some LPO players will leave Wednesday's concert to go play other late-night gigs with, yes, jazz bands.

LPO double-bassist David Anderson is one of those with a double life. Which can, for one thing, cut into his slumber. He recalls one particularly hectic day. "We

Michael White sees the beauty of Louis Armstrong's classical music roots: "When you look at the fact that Louis Armstrong wasn't born with a trumpet in his hand with jazz coming out of it, you have a greater appreciation for his genius."

had a double orchestra rehearsal, from [a.m.] to noon and from 2 to 4 [p.m.]. Anderson says. "Then I came home, taught a bass lesson and had to go straight to Snug [Harbor]. By the time I packed my stuff, I didn't get home until 3 in the morning and had to be up for a 10 a.m. orchestra rehearsal the next day."

Anderson credits jazz for his timing. "I was just trained as a classical player. A sense of rhythm would not be advanced," he says. "But playing jazz, you have to be right on time."

Anderson's orchestra colleague, trombonist Steven Suter, also can be found at the jazz clubs of New Orleans with, among others, the John Mahoney Big Band and Clarence "Gatemouth" Brown.

Suter, sitting in a local coffeehouse, says that he, like Anderson, changes instruments, but less radically — he goes from a heavier, larger Bach 42 horn for symphony concerts to a light Bach 16 horn for jazz gigs. That's because, for one thing, "it's a lot harder physically to play a larger horn. It's heavier and its tubes are bigger, so you push a lot more air through it." To play that all night in a smaller jazz ensemble would not only be exhausting, but it might overpower the other instruments.

On the other hand, the larger sound blends in well with the brass section of the Philharmonic. Which is exactly what you want it to do, says Suter, who notes that, in an orchestra of 70 people, his role generally is not to stand out or solo but to play "big broad strokes" that blend with the rest of his section.

Suter grew up in a New Orleans jazz family — his grandpa played trumpet and his dad, Allen Suter, plays bass. He says that the difference between jazz and classical boils down to this: "Classical is a composer's art and jazz is a player's art." Take even a renowned jazz composer like Duke Ellington, he says: "Ellington relied on players like Coleman Hawkins and Ben Webster to [improvise and] take his composition to another level. With Mahler and Wagner, it's all there. It's given to you."

In jazz, he adds, a player is constantly blowing. Contrast that, he says, with his symphonic gig the following night, for the opera *Madama Butterfly*. "I have big chunks of dead time — one time I sit there for 25 minutes before I come in." That big gap necessitates one final item at the coffee shop — he reaches out, picks up a certain weekly paper and thumbs in the back with a grin: "Crossword puzzle — I'll need it." ■

- "Satchmo and the Symphony" The Louisiana Philharmonic Orchestra with Michael White and his Original Liberty Jazz Band, singer Thais Clark, Afro-Caribbean drummer Luther Gray. Program narrated by actor Tony Molina.
- 8 p.m. Wednesday, May 2
- Mahalia Jackson Theatre of the Performing Arts; call 523-6530

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Baton Rouge, LA 70896
Phone (225) 292-1715

MAY- 2-01

Huge crowd in park hears LPO perform strictly pops concert

COVINGTON - Some 2,000 music lovers gathered on the banks of the Bogue Falaya River in Covington Saturday night under a chilly sky marked with a sliver of a moon to hear the Louisiana Philharmonic Orchestra perform.

In its third year, the event sponsored by the Covington Downtown Development Commission has grown considerably. From the huge stage placed near the front gate, the crowds stretched back through the trees almost to the water's edge. From the rear seats, one needed binoculars to see the musicians. Even the CDDC might have been surprised by the large crowd - the lines were long at the two port-o-lets.

It was truly a family night with dads pulling ice chests and moms pushing strollers. On the edges of the crowd, the children seemed to outnumber the adults. Some fathers spent the better part of the evening chasing toddlers through the park.

Conductor David Effron, who kept the program strictly "pops" with only one classical number, really played to the children, inviting them to "come up front close to the musicians." He asked them to name their favorite instrument after several selections, to which a child yelled, "xylophone." Turning to his orchestra, said, "Do we have a xylophone here?" The future of classical music lies with the youth and he was determined to do his part Saturday night to pique the interest of his charges.

He was both conductor and comedian, relentlessly egging on the adults in the audience to get up and feel the music, even to the point of mimicking a listener sitting immobile with arms folded. He dared and demanded a more responsive audience and replayed the final bars of the New Orleans medley to get the jubilation he desired in his audience. Sure enough, many up front rose up and responded in Jazz Fest fashion, swaying, clapping and generally jiving to the music.

Effron opened the concert with a lively "When Johnny Comes Marching Home," then he moved into medleys of Copeland and Gershwin music. The orchestra gave a patriotic nod with an Americana segment and recognized the Crescent City with some New Orleans tunes. A boisterous "Gaité Parisienne" had children and their moms doing the can-can.

Picnic baskets opened to reveal fried chicken, pizza or paté. Bats flitted through the twilight sky, and party barges pulled to the river bank. As the sun slipped away, sweaters were pulled out against the slight chill.

The evening opened at 5 p.m. with three selections from the Greater New Orleans Youth Orchestra which produced quite a professional sound under the baton of John Fairlie. Their rendition of the "1812 Overture" and a "Phantom of the Opera" medley were especially

impressive. The crowd rose to its feet in appreciation, some struggling up from their prone positions on blankets in the sand.

The GNOYO will give a concert at 3 p.m. Sunday at Mandeville High School.

We wondered how the LPO would close the two-hour concert since a favorite, the "1812 Overture," was played by the young musicians. Effron chose "Stars and Stripes Forever" in the Boston Pops tradition and, true to form, brought four children on stage to conduct with him. The audience loved it.

Many thanks to the corporate donors and the St. Tammany Arts Commission for enabling the city of Covington to offer this enchanted evening in the park for free.

It brought back memories of listening to another pops concert at The Shell on Boston's Charles River.

"Don't they do this at Bogue Falaya four times a year?" someone asked.

The LPO comes to the North Shore only once a year, but in the next few months there will be two more opportunities to enjoy music in the park. The Bluesberry Festival sponsored by the St. Tammany Art Association is June 2. Charmaine Neville will close it with an evening concert. Music comes again to the park on July 4 or thereabouts, when the CCDC sponsors a big band concert and fireworks display.

-Ann Gilbert

The
Times-Picayune
New Orleans, La.
Daily & Sunday

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JAN 8-01

Musical menagerie

Fatherhood has composer/conductor Robert Kapilow working in a new scale as he tunes up classical concerts for kids and their parents.

For his next New Orleans appearance, he will lead a 'Carnival of the Animals.'

By Barri Bronston
Staff writer

Until he had his first child 10 years ago, conductor, composer and pianist Robert Kapilow paid little attention to the notion of classical music for kids. When he wrote music, it was with adult audiences in mind — not those who would just as soon be home playing video games or watching TV.

But becoming a father of three changed his outlook. He wanted his children to be a part of his world, to learn to appreciate the beauty of classical music from a young age, even if it meant competing with the likes of Game Boys and Rugrats. There was only one problem. Except for "Peter and the Wolf," "Carnival of the Animals" and a handful of other works, classical music offerings for children were few and far between.

So Kapilow, 48, who has conducted orchestras across the country, did what any diaper-changing composer would do. He began writing for young audiences, setting such stories as "Green Eggs & Ham," "Gertrude McFuzz" and "Polar Express" to classical scores.

"About half of the music I write is for kids, and about half is for adults," said Kapilow in a telephone interview.

See
MUSIC,
C-4

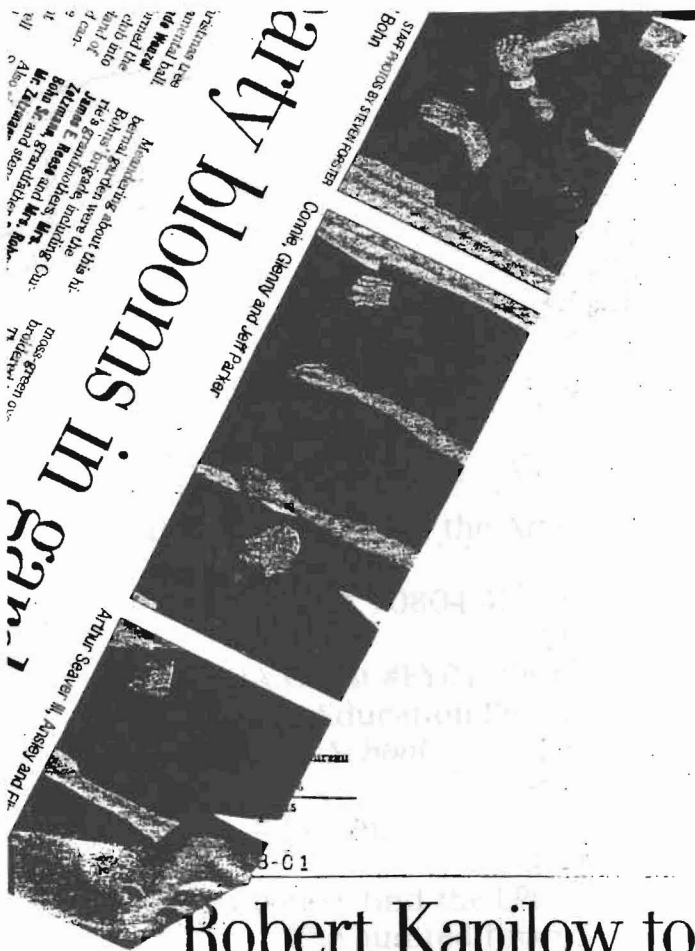


'Carnival of the Animals'

What: The second in a series of Louisiana Philharmonic Orchestra Family Discovery concerts, featuring guest conductor Robert Kapilow, soprano Diane Sutherland and baritone Chris Pedro Trakas.
When: Saturday at 11 a.m., with a petting zoo of musical instruments and display of animals from the Louisiana Nature Center opening at 10 a.m.
Where: Orpheum Theatre, 129 University Place.

Cost: \$10 for adults, \$7 for children.

Call: 523-6530.



Robert Kapilow to lead 'Carnival of the Animals'

MUSIC, from C-1

from his home in River Vale, N.J. "But to me it's the same thing—only the vocabulary is different.

"I'm really interested in access. We definitely live in a country where classical music is somewhat suspect, and my whole focus is convincing people that that's wrong."

Kapilow's crusade will take him to the Orpheum Theatre Saturday as part of the Louisiana Philharmonic Orchestra's Family Discovery series. With Kapilow serving as guest conductor, the orchestra will perform Camille Saint-Saëns' "Carnival of the Animals," Rimsky-Korsakov's "Flight of the Bumblebee," and his own composition of poems, "And Furthermore They Bite," which was recently debuted by the National Symphony in Washington D.C.

The Entergy-sponsored concert, which also features soprano Diane Sutherland and baritone Chris Pedro. Trakas, begins at 11 a.m. As always, a petting zoo of musical instruments precedes the concert, at 10 a.m. This time there also will

"I'm really interested in access. We definitely live in a country where classical music is somewhat suspect, and my whole focus is convincing people that that's wrong."

ROBERT KAPILOW
conductor

Kapilow as a powerhouse in the world of classical music, and said if his appearance is anything like it was last January—when he conducted the LPO in Dr. Seuss' "Green Eggs & Ham"—families are in for an incredible experience.

"The last time he was here, the place was packed, and he had everyone interacting with the orchestra," Litwin said. "Parents had as much fun as the kids. He's perpetual motion. He's a kick. But he's also a brilliant talent."

"He's passionate about what he does and he's passionate about the value of music to all of us. He believes it should be a part of everyone's life. And that doesn't mean being a professional musician or playing a musical instrument."

What it means is having fun with music, Kapilow says, and convincing skeptics that a classical music concert does not have to be a passive, boring or yawn-inducing experience.

It's words that children have said a million times without music, plus it's an incredibly fun story."

Although children may not be as familiar with "Carnival of the Animals," it is an equally playful work that contains delightful musical portraits of various animals.

The violin and piano, played in staccato, depict a bunch of squabbling fowl. Wild donkeys are represented by a galloping piano piece, running across the expanse of the keyboard. A flute depicts the call of birds, a cello summons images of the gracefulness of swans.

Kapilow's companion piece "And Furthermore They Bite" also conjures images of animals, as does "Flight of the Bumblebee."

Described by a critic for the Christian Science Monitor as "part evangelist, part effervescent game show host," Kapilow typically begins his concerts by taking his cordless microphone into the audience to ask children

slower and then we'll try it faster. I'll say, 'Imagine you're the composer. How would you turn a bumblebee into music? How would you do the sting, or the bee flying from flower to flower?'"

Kapilow's kid-friendly style has made him one of the most sought-after—and busiest—conductors in the country.

A Phi Beta Kappa graduate of Yale University and the Eastman School of Music, he has worked on Broadway, written more than 15 commissioned works, is a classical music commentator on National Public Radio and has run family programs in Boston, New York and Kansas City.

"He loves what he does," Litwin said. "He has this incredible ability to relate to children, but he also relates to parents. And what's fun for parents is that they don't have to appear like they're knowledgeable about anything. They actually learn along with the kids. They have as much fun as the kids."

Kapilow said that mix of fun and learning is his primary goal. "The words 'family concert' can have a negative connotation. People take it to mean it's dumbed-down."

But the truth is, he said, that you don't even have to have children to enjoy one of his concerts.

"Everything I do is for everybody," he said. "I'm trying to turn spectators into partici-

...to 9 p.m. Monday through Saturday 10 a.m. to 9 p.m.



LOUISIANA PHILHARMONIC ORCHESTRA
Klaus Peter Seibel, Music Director

195

July 13, 2001

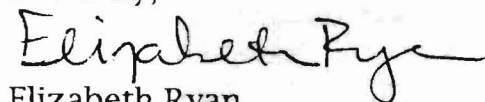
Ms. Pearlle Johnson
Grants Officer
Louisiana Division of the Arts
P.O. Box 44247
Baton Rouge, LA 70804-4247

RE: DOA Grant #FY01-206
Arts in Education Project
Bach to School

Dear Ms. Johnson:

Enclosed please find the LPO's final report on AIE project #01-206, Bach To School. The audited financial services will be ready sometime in late fall, and I will forward it to you as soon as it is ready. If you should need any additional information, please feel free to contact me.

Sincerely,


Elizabeth Ryan

Enclosures

Louisiana Division of the Arts
ARTS-IN-EDUCATION FINAL REPORT 196

Phone: (225) 342-8180 * Fax: (225) 342-8173

Email: arts@crt.state.la.us * www.crt.state.la.us

Mailing Address: P.O. Box 44247 Baton Rouge, LA 70804-4247

Street Address: 1051 North Third Street Suite 420 Baton Rouge, LA 70802

See attached instructions for completing Final Report Form.

FY#

1. Check one Project program area: ☐ Arts Basic ☐ Artists in the Classroom ☒ AIE-Project

2. Name of Grantee: Louisiana Philharmonic Orchestra

2a. Address: 305 Baronne Street, Suite 600

2b. City: New Orleans State: LA ZIP 70112

3a. Contact Person: Elizabeth Ryan

3b. Business Phone: (504) 523-6530

4. Project Title: Bach To School

5a. Actual number of individuals who benefitted from services provided: 2,020

5b. Check the categories which in your estimation describe the predominate characteristics of a significant number (i.e. one fourth or more) of the individuals benefitting.

☐ N American Indian/Alaskan Native

☐ A Asian/Pacific Islander

☒ B Black, Not Hispanic

☐ H Hispanic

☒ W White, Not Hispanic

☒ C Child

☐ U College, University Student

☐ S Senior Citizen

☐ E Mentally or Psychologically Impaired

☐ D Hearing Impaired

☐ Q Visually Impaired

☐ P Otherwise Physically Impaired

☐ I Institutionalized (Not Correctional)

☐ J Institutionalized (Correctional)

☐ Y Secondary Student

☒ F Woman

☐ V Veteran

6a. Actual number of artists involved in the implementation of services: 70

6b. Check the categories which in your estimation describe the predominate characteristics of a significant number (i.e. one fourth or more) of the living artists involved:

☐ N American Indian/Alaskan Native

☐ A Asian/Pacific Islander

☐ B Black, Not Hispanic

☐ H Hispanic

☒ W White, Not Hispanic

☐ C Child

☐ U College, University Student

☐ S Senior Citizen

☐ E Mentally or Psychologically Impaired

☐ D Hearing Impaired

☐ Q Visually Impaired

☐ P Otherwise Physically Impaired

☐ I Institutionalized (Not Correctional)

☐ J Institutionalized (Correctional)

☐ Y Secondary Student

☒ F Woman

☐ V Veteran

(A) Budget Category	(B) Type	(C) Payment Document	(D) Total Paid	(E) Paid from Grant	(F) Provider of Services
15	Paycheck	13519	1,038.34	300.00	Joseph, Givonna
15	Paycheck	172	945.68	300.00	Joseph, Givonna
15	Paycheck	13342	756.37	300.00	Kim, Chris
15	Paycheck	13340	553.29	200.00	Carbonara, David
15	Paycheck	13517	553.29	200.00	Carbonara, David
15	Paycheck	13766	988.59	260.00	Vella, Jennifer
16	Paycheck	12698	237.37	200.00	Fairlie, John
16	Paycheck	13748	410.79	400.00	Woehrie, Richard
16	Paycheck	13690	431.94	400.00	Bucalo, Micheal
16	Paycheck	13607	333.65	300.00	Thomas, John
16	Paycheck	13399	338.38	300.00	Miller, Gregory
16	Paycheck	13416	408.62	230.00	Suter, Steven
16	Paycheck	13682	325.00	300.00	Adams, Patti
16	Paycheck	13687	326.97	300.00	Atwood, James
16	Paycheck	13614	298.64	200.00	Beach, Leland
16	Paycheck	13691	367.42	300.00	Callahan, Burton
16	Paycheck	13327	267.86	200.00	Van Voorhees, Rachel
16	Paycheck	13403	443.27	400.00	Okubo, Teiji
19/22	Paycheck	1337*	155.00	155.00	Andrews, Susan
19	Paycheck	13939	675.00	250.00	Armistead, Judith
19/22	Paycheck	13940*	700.00	205.00	Carbonara, David
19	Paycheck	1365	100.00	100.00	Kolsky, Allan
19	Paycheck	13942	675.00	250.00	Frank, Cheryl
19	Paycheck	13944	675.00	250.00	Overweg, Elizabeth
19	Paycheck	13945	600.00	300.00	Mohling, Leah
19	Paycheck	13946	675.00	250.00	Rosen, Dave
19	Paycheck	13947	700.00	300.00	Shand, Carol
19	Paycheck	13948	500.00	300.00	Vychko, Dimitri
19	Paycheck	13941	500.00	300.00	Cheng, Zhi Gang
19	Paycheck	1382	100.00	100.00	Reeks, John
19	Bill	BTS	233.63		Local 174-496 A.F. of M. (Union Dues)
19	Bill	BTS	467.25		A. F. of M. & E. P. Fund (Pension)
23	Invoice	73012	1251.32	200.00	Metairie Printing
23	Invoice	106876	156.96	20.00	DocuMart
25	Bill	P20241	225.63	100.00	L.D.O. Limited
25	Bill	P19736	255.06	100.00	L.D.O. Limited
25	Bill	106983	152.60	70.00	DocuMart
25	Bill	106389	19.62	10.00	DocuMart
25	Bill	58181-0	152.17	50.00	Seiffert
25	Bill	Fall 2000	828.79	100.00	M. Shields
25	Check	12241	175.00	50.00	Stonee's Studio
25	Check	12781	175.00	50.00	Stonee's Studio
25	Check	12226	11.50	3.00	Jenny Lawson
				8,603.00	

* Includes \$55 for Travel Expenses, per union regulations.

7. Number of artists employed

12

Actual number of artists paid for artistic services specifically identified with the project. Count each artist in a company or troupe. If no artists participated, enter "0".

8. Presenting/Touring

2

Choose the one item which best describes the project activities. This information is needed only when presenting or touring are major components of the funded activity.

1) Presenting/Sponsoring - grants (or the dollar equivalent of direct services) to sponsors/presenters for the production of exhibitions, readings, screenings, etc., created elsewhere (*Does not include general support grants where a small or indeterminate portion goes to presenting.*).

2) Touring - grants (or the dollar equivalent of direct services) resulting in the movement of artworks and artists for performances, readings, screenings, etc., to the benefit of audiences in different geographic areas (*Does not include general operating support or grants where a small or indeterminate portion goes to touring.*).

99 None of the above

9. Youth Benefitting

2020

The total number of children and youth (including students, participants and audience members) benefitting directly from the funded project. This figure should reflect a portion of the total number reported in the Individuals Benefitting from 5a.

10. Arts Education

01-A

An organized and systematic educational effort with the primary goal of increasing an identified learner's knowledge of and/or skills in the arts with measurable outcomes. Choose the one item which best describes the project activities.

01 - 50% or more of this project's activities are arts education directed to:

A - K through 12 students

B - higher education students

C - pre-kindergarten children

D - adult learners (including teachers and artists)

99 - None of this project involves arts education

02 - less than 50% of this project's activities are arts education directed to:

A - K through 12 students

B - higher education students

C - pre-kindergarten children

D - adult learners (including teachers and artists)

99 - None of this project involves arts education

NARRATIVE

7. Parishes & Cities.

Jefferson Parish: Kenner
Lafourche Parish: Golden Meadow
Orleans Parish: New Orleans
St. Bernard Parish: Chalmette
St. Tammany Parish: Covington

8. Project Sites—Schools, Parishes.

Greenlawn Terrace, Jefferson
Golden Meadow Elementary, Lafourche
Bauduit Elementary, Orleans
Drew Elementary, Orleans
Chalmette Middle, St. Bernard Parish
Covington Elementary, St. Tammany Parish

Additional sites for Young People's Concerts (YPC), which are associated with the Bach to School Program, include:

Mahalia Jackson Theater, Orleans Parish
Pontchartrain Center, Jefferson Parish
St. Bernard Cultural Center, St. Bernard Parish
Covington High School, St. Tammany Parish
South Lafourche High School, Lafourche Parish

9. Project Description. *Bach To School (BTS)* is an in-school program that exposes young people to classical music, prepares them for attending a full symphonic concert for young people, and increases their creativity and cross-disciplinary competency. *BTS* also helps schools meet music guidelines from the Louisiana Arts Content Standards. In the three-and-a-half years since it was first implemented, *Bach To School* has become the signature education program of the Louisiana Philharmonic Orchestra (LPO).

Bach To School consists of several contacts between a participating school and LPO musicians over the course of a semester. First, an LPO education staff/committee member visits each school to distribute teacher packets (one sample submitted with application) and talk to teachers and principals about the program.

Teacher packets contain an audiocassette of representative orchestral music, often relating to the *YPC* students will attend; and a teacher guide that provides educational information about symphonic orchestras and classical composers and their works. Lessons are provided specific to the music to be performed in the *YPC*. The guides also contain suggested classroom activities to extend music education throughout the semester. The guides are written in accordance with Louisiana Arts Content Standards by the LPO Education Committee—a group of interested musicians and community members.

BTS ensembles of LPO musicians perform one or two concerts in each participating school; the performances are "interactive" in that musicians talk to and ask questions of students, as they explain instruments and other symphony orchestra basics, and talk about classical composers and orchestral works typical of what will be performed in LPO's *Young People's Concert* for that semester. Enclosed YPC brochures and press coverage for the last two years indicate the lively and innovative nature of YPCs. LPO often includes "instrument petting zoos" so that children may touch, and even try to play, some of the instruments they see. While attendance at YPCs is strongly encouraged but not required, since there is a fee to attend (\$3.50, or \$2 for Title I students, well below the cost of staging a full concert with 70 musicians).

A third visit to each school, after the ensemble concert and *Young People's Concert*, is an assessment visit with teachers and principals. This year, evaluations were conducted by Director of Education, Givonna Joseph, in conjunction with the teachers and principals and participating musicians.

The students who most benefit from *Bach To School* are those in classrooms where teachers use the guides most often, and who attend a YPC with their classmates. Note that *BTS* is geared to elementary and middle school students; usually two grade levels, with three classes per grade, are targeted in each school. Principals usually invite many more students to attend the in-school ensembles.

10. Notification to Elected Officials. Elected officials are often on mailing lists, drawn from databases for LPO concerts and special events. The notification process has been formalized for all concerts and education programs throughout the 1999-2000 year.

11. Evaluation Methods. Evaluation of *Bach to School* is carried out on several levels. Participation in the program is one factor. With LDOA funding this year, the LPO was able to provide BTS in six schools during the 2000-2001 school year. This includes more than 2,000 students and 80 teachers, principals and parents who participated in the full range of in-school program activities; and the nearly 12,500 students who attended YPCs.

Assessment came from all BTS participants—students, teachers, musicians and the LPO staff. Students provided feedback through their actions during the in-school performances through the questions they asked and their behavior during the performances (level of focus, participation in activities). Teachers filled out a more formal, critical evaluation and questionnaire. Teachers also provided impressions through interviews with the Director of Education, Givonna Joseph. The participating musicians also shared feedback on their performances and experiences.

The LPO's Assistant Conductor and former public school music teacher, Chris Younghoon Kim, conducted the YPCs and observed many of the in-school performances. He provided ongoing feedback to the musicians and proved to be invaluable in terms of structuring the presentations. The Director of Education provides precise assessments throughout the course of the program as well as a final summary of the year's events.

13. LDOA Support. The LDOA support was, as in the past, critical to the success of this arts-in-education project. With it, the LPO was able to reach over 2,000 students through presentations in their schools with professional musicians and music educators and over 12,000 more through full orchestral concerts geared towards school groups.

13. LDOA Support. The LDOA support was, as in the past, critical to the success of this arts-in-education project. With it, the LPO was able to reach over 2,000 students through presentations in their schools with professional musicians and music educators and over 12,000 more through full orchestral concerts geared towards school groups.

BUDGET SUMMARY

202

CASH INCOME [for this project only]

1. Admissions	\$
2. Memberships, Subscriptions	\$
3. Contracted Services Revenues [workshops, presentations]	\$
4. Other Revenues [list source]	\$
5. Corporate Support [list source] <u>Burlington Resources, Shell Oil</u>	\$ 2,875
6. Foundation Support [list source] <u>Brown Foundation</u>	\$ 3,000
7. Other Private Support, Fund-raising [source]	\$
8. Applicant Cash other than above [list source]	\$
GOVERNMENT SUPPORT	
9. Federal Government Support [source]	\$
10. State/Regional Government Support [source]	\$
11. Local Government Support [source]	\$
12. SUBTOTAL [Cash Income lines 1-11]	\$ 4,875
13. DOA Grant Awarded	\$ 8,603
14. TOTAL CASH INCOME	\$ 13,478

EXPENSES (this grant only)	DOA Grant	Cash Match	Total
15. Personnel - Administrative *	\$ 1,560	\$ 1,775	\$ 3,335
16. Personnel - Artistic	\$ 3,530	\$ 1,750	\$ 5,280
17. Personnel-Technical/Production	\$	\$	\$
18. Fiscal Agent Fees	\$	\$	\$
19. Outside Professional Services-Artistic	\$ 2,650	\$	\$ 2,650
20. Outside Professional Services-Other	\$	\$	\$
21. Space Rental	\$	\$	\$
22. Travel	\$ 110	\$	\$ 110
23. Marketing [promoting, printing, etc.]	\$ 220	\$ 750	\$ 970
24. Rentals of Equipment	\$	\$	\$
25. Supplies and Materials	\$ 533	\$ 600	\$ 1,133
26. Utilities	\$	\$	\$
27. Postage	\$	\$	\$
28. Insurance Fees	\$	\$	\$
29. Shipping Costs	\$	\$	\$
30. SUBTOTALS [lines 19-29]	\$ 8,603	\$ 4,875	\$ 13,478
31. TOTAL CASH EXPENSES [must equal lines 15 through 29]			\$ 13,478

BUDGET JUSTIFICATION

*** 15. Personnel-Administrative.** The \$1,250 originally budgeted for "Outside Professional Services-Other" (an education consultant) was reallocated towards Administrative Personnel. The LPO utilized the recently-hired full-time Director of Education, Givonna Joseph, and Assistant Conductor, Chris Younghoon Kim, who worked together to develop the curriculum, design project materials and handouts, instruct professional musicians in presentation skills, and evaluate the overall project.

***19. Outside Professional Services-Other.** See above for reallocation.

****22. Travel.** Per union contracts, musicians are reimbursed for travel expenses for travel outside the New Orleans Metropolitan Area. For this project, two musicians were paid \$55 per car travel to Covington, LA and Golden Meadow, LA, in their regular paychecks.

DOCUMENTATION-ARTS-IN-EDUCATION

203

32.	Budget Category	Provider Document	Payment Document	Total Paid	Paid From Grant	Provider of Services
	A	B	C	D	E	F
1	15	Paycheck	13519	1,038.34	300.00	Joseph, Givonna
	15	Paycheck	172	945.68	300.00	Joseph, Givonna
2	15	Paycheck	13342	756.37	300.00	Kim, Chris
	15	Paycheck	13340	553.29	200.00	Carbonara, David
3	15	Paycheck	13517	553.29	200.00	Carbonara, David
4	15	Paycheck	13766	988.59	260.00	Vella, Jennifer
5	16	Paycheck	12698	237.37	200.00	Fairlie, John
	16	Paycheck	13748	410.79	400.00	Woehrle, Richard
6	16	Paycheck	13690	431.94	400.00	Bucalo, Micheal
	16	Paycheck	13607	333.65	300.00	Thomas, John
7	16	Paycheck	13399	338.38	300.00	Miller, Gregory
	16	Paycheck	13416	408.62	230.00	Suter, Steven
8	16	Paycheck	13682	325.00	300.00	Adams, Patti
	16	Paycheck	13687	326.97	300.00	Atwood, James
9	16	Paycheck	13614	298.64	200.00	Beach, Leland
	16	Paycheck	13691	367.42	300.00	Callahan, Burton
10	16	Paycheck	13327	267.86	200.00	Van Voorhees, Rachel
11	16	Paycheck	13403	443.27	400.00	Okubo, Teiji
12	19/22	Paycheck	1337*	155.00	155.00	Andrews, Susan
	19	Paycheck	13939	675.00	250.00	Armistead, Judith
13	19/22	Paycheck	13940*	700.00	205.00	Carbonara, David
	19	Paycheck	1365	100.00	100.00	Kolsky, Allan
14	19	Paycheck	13942	675.00	250.00	Frank, Cheryl
	19	Paycheck	13944	675.00	250.00	Overweg, Elizabeth
15	19	Paycheck	13945	600.00	300.00	Mohling, Leah
	19	Paycheck	13946	675.00	250.00	Rosen, Dave
16	19	Paycheck	13947	700.00	300.00	Shand, Carol
	19	Paycheck	13948	500.00	300.00	Vychko, Dimitri
	19	Paycheck	13941	500.00	300.00	Cheng, Zhi Gang
18	19	Paycheck	1382	100.00	100.00	Reeks, John
	19	Bill	BTS	233.63		Local 174-496 A.F. of M. -Union dues
19	19	Bill	BTS	467.25		A. F. of M. & E. P.Fund -Pension
20	23	Invoice	73012	1251.32	200.00	Metairie Printing
21	23	Invoice	106878	156.96	20.00	DocuMart
22	25	Bill	P20241	225.63	100.00	L.D.O. Limited
	25	Bill	P19736	255.06	100.00	L.D.O. Limited
23	25	Bill	106983	152.60	70.00	DocuMart
	25	Bill	106389	19.62	10.00	DocuMart
24	25	Bill	58181-0	152.17	50.00	Seiffert
	25	Bill	Fall 2000	828.79	100.00	M. Shields
25	25	Check	12241	175.00	50.00	Stonee's Studio
	25	Check	12781	175.00	50.00	Stonee's Studio
26	25	Check	12226	11.50	3.00	Jenny Lawson
27					\$ 8,603.00	
28						
29						
30						
31						
32						
33						

Louisiana Division of the Arts 204
ARTS-IN-EDUCATION SUPPLEMENTAL-FINAL REPORT

Check on Arts-in-Education program area: ☐ Arts Basic ☐ Artists in the Classroom ☒ AIE Project

1. Applicant Louisiana Philharmonic Orchestra
2. Grant Number: FY 01-206 3. Discipline Music
4. Title of Program Bach To School
5. Primary Site of Activities No single site, 6 schools in 5 parishes. 6. Is the primary site a school? ☒ Yes ☐ No
7. How many schools participated at the primary site? 6
8. How many satellite schools were visited by the activities? 0
9. How many satellite sites, other than schools, were visited by the activities? 13 Young People's Concerts
10. If this activity has been previously funded by the DOA, how many sites/schools of lines 7, 8 & 9 participated for the first time? 4

****For lines 11-13 use the following letter codes to complete the chart:****

A= Less than 1 full day B=1 to 10 full days C=11-40 full days D=41 or more full days
O-Other (workshops, teacher training, etc.) P-AIE Projects.

No. of days Letter Code

11. Total number of calendar days of activities
A. At all sites B. At primary site
12. Number days of activities per school in line 7 (indicate name below)
 1. Greenlawn Terrace
 2. Golden Meadow Elementary
 3. Bauduit Elementary
 4. Drew Elementary
 5. Chalmette Middle
 6. Covington Elementary
13. Number days of activities per school in line 8 (indicate name below)
 1. _____
 2. _____
 3. _____
 4. _____
 5. _____
14. What is the number of students who benefitted? 2,020
 What percentage were Minority Students? 30 %
 What percentage were Disabled Students? 2 %

	No. of days	Letter Code
A	31	C/P
B	18	C/P
1	3	B/P
2	3	B/P
3	3	B/P
4	3	B/P
5	3	B/P
6	3	B/P
2		
3		
4		
5		

15. What is the number of teachers/administrator who benefitted? 80 205

What percentage were Minority? 32 %

What percentage were Disabled? Less than 1 %

16. What is the number of artists who benefitted? 70

What percentage were Minority? 7 %

What percentage were Disabled? Less than 1 %

17. Please complete the following chart for all participating artists:

(A) Artist	(B) No. Days Worked	(C) No. Hours per Day	(D) Pay Rate	(E) Total Fee Paid
1. Andrews, Susan	1	4	union scale	155.00**
2. Armistead, Judith	3	4	union scale*	250.00
3. Carbonara, David	2	5	union scale	205.00**
4. Cheng, Zhi Gang	2	5	union scale	300.00
5. Frank, Cheryl	3	4	union scale	250.00
6. Kolsky, Alan	1	4	union scale	100.00
7. Overweg, Elizabeth	3	4	union scale	250.00
8. Mohling, Leah	2	5	union scale	300.00
9. Reeks, John	1	4	union scale	100.00
10. Rosen, Dave	3	4	union scale	250.00
11. Shand, Carol	2	5	union scale	300.00
12. Vychko, Dimitri	2	5	union scale	300.00
8.				

*Union Scale is paid. Base pay varies by location and s

**Travel costs of \$55 included, per union requirements.

(F) Total calendar days worked 25 (sum of column B)

18. Do you pay per diem in addition to the pay rate in Column D above? ☐ Yes ☒ No

19. Do you offer benefits in addition to the total fee paid in Column E above? ☒ Yes ☐ No

20. If the answer to either 18 or 19 is yes, please specify the per diem or benefits in the space below.

Health insurance and Union dues offered to all LPO musicians.

21. FOR PERFORMING ARTS ONLY

a. Total company fee \$

b. Number of members

c. Number of performances

d. Performance fee \$

e. Number of workshops

f. Workshop fee

g. Number of lectures demonstrations

h. Lecture/demonstration fee \$

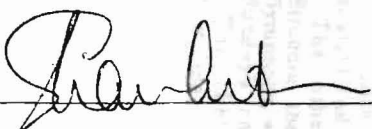
i. Do the amounts above include funds for travel? ☐ Yes ☐ No

CERTIFICATION STATEMENT


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We, the undersigned, hereby certify that to the best of our knowledge and belief all the facts, figures and representations in this Final Report are true and correct for **Grant # FY 01-206**; that all arts programming activities or services were completed in accordance with the terms and conditions set forth in the Division of the Arts' Grant Agreement for the above referenced grant; and that all expenditures attributed to the grant were in accordance with the approved budget for this grant as substantiated by the attached documentation.

Chief Administrative Officer:

Signature  Date 7/12/01
Name and Title (typed) Sharon Litwin, Executive Director

Project Director or Fiscal Officer:

Signature  Date 7/12/01
Name and Title (typed) Joseph Toups, Controller

PANEL RECOMMENDATION: Please recommend the names of prospective panel candidates for upcoming panels.

- 1) _____ Telephone _____
2) _____ Telephone _____

Approved/Division of the Arts

Grants Office

Date

Program Director

Date

ST. TAMMANY
NEWS-BANNER
COVINGTON, LA
SEMI-WEEKLY

Metro Press Clipping Bureau
P.O. Box 66061
Baton Rouge, LA 70896
Phone (504) 292-1715

NOV-29-00

50 Youth orchestra to perform on the NorthShore

MANDEVILLE — The Greater New Orleans Youth Orchestra is scheduled to perform Sunday at 3 p.m. on the NorthShore.

The performance, which will feature the NorthShore Sinfonia, will be at Mandeville High School.

Included in the performance will be the Nutcracker Suite, Barber of Seville and Colors of the Wind.

Admission is \$6 for adults and \$3 for children ages 6-12.

Children five and under will be admitted free of charge.

Tickets may be purchased at the door or by calling 364-8074.

The Greater New Orleans Youth Orchestra is the official youth orchestra of the Louisiana Philharmonic Orchestra.

Now entering its seventh year, the GNOYO provides young musicians the opportunity to participate in a full orchestra program.

The NorthShore Sinfonia, one of four orchestras which make up the GNOYO, practices at Fontainebleau Junior High School in Mandeville on

Monday afternoons.

The NorthShore Sinfonia consist of 29 NorthShore students who play string instruments between the ages of eight and 17.

The other three groups, the Sinfonia, the Philharmonia and the Symphony, will also be performing in Sunday's concert.

The Philharmonia and the Symphony are more advanced groups.

Kent Jensen, assistant conductor of GNOYO, will conduct the NorthShore Sinfonia in Sunday's performance.

Jensen is a cellist with the Louisiana Philharmonic Orchestra. He studied music at the University of Arizona and Louisiana State University.

He interned with the National Orchestral Association in New York.

He was principal cellist of the Louisiana Sinfonietta, a professional chamber orchestra, from 1985-1994.

He has coached the GNOYO cello section since 1997.



Above, the Third violin section of the NorthShore Sinfonia practices during a recent rehearsal at Fontainebleau Junior High School.



Top left, from left, Meghan Carter, Bradley Bass and Lizanne DeSonnier play in the first violin section at the rehearsal.

Bottom left, from left, Sarah Shank, Kyla Rogers, Chase Bass and McKenna Bass belong to the Second violin section of the NorthShore Sinfonia.

2/2

PEOPLES CONCERTS

2001

"The Grebird"

By Igor Stravinsky

Chris Youngblood, Conductor

A Concert

Students will learn

about the

student

523-6530



LOUISIANA PHILHARMONIC ORCHESTRA²⁰⁰
YOUNG PEOPLE'S CONCERTS
SPRING 2001



(original printed in red, no
copies available).

“The Firebird”

By Igor Stravinsky

LPO

Chris Younghoon Kim, Conductor

Music From
A ballet in two scenes
Based on the story by Fokine



February 20
February 21
February 22
February 23

Pontchartrain Center
Mahalia Jackson Theater
St. Bernard Center
Covington High School

A Concert of Contrast

*Students will learn how composers use
consonance and dissonance in music*

Tickets: Title I students \$2.00 All other students \$3.50
Chaperones free

Call to make your reservations now!

523-6530

***This concert will also feature soloists from the LPO Concerto Competition.
Come see your friends and classmates play with the LPO**

210

Louisiana Division of the Arts
Arts-in-Education Final Report Form
Final Report Instructions

Instructions on how to fill out the Final Report

1 thru 4 - Self Explanatory

- 5a. Fill in the number of individuals who benefitted, whether through participation in or by attendance of the project (not to include the artists).
- 5b. Check the appropriate boxes that best describe the predominate characteristics of the individuals numbered in 5a. above (i.e. if greater than 25% of the individuals fit a characteristic, check it).
- 6a. Fill in the actual number of individual artists who participated in the project who are living or were living at the time of the project.
- 6b. Check the appropriate boxes that best describe the predominate characteristics of the artists numbered in 6a. above.

NARRATIVE

On *additional* pages respond to the following questions. Answers to the following questions are needed to ensure that the Division has accurate statistics for use in future budget requests and federal grant requests. While you as the grantee may feel that these questions are self-evident, the people reading these Final Reports are not as familiar with the grant as you and need complete answers.

7. List the parishes and the cities within them that benefitted from the project. That is, parishes and their cities from which either participants or some of those in attendance came from (i.e. St. Mary Parish-Franklin, Morgan City; Terrebonne Parish-Houma, Bourg).
8. List the actual site of the projects. This would be the names of galleries, theaters or schools etc. and the cities and parishes.
9. Describe the completed project. Include what actually happened and who was involved both in the production of the project and who benefitted from the production. Discuss the project in relation to the original proposal from the grant application after any amendments.
10. What was done to notify elected officials and did they respond?
11. What methods of evaluation were used to determine the success of the project? the quality of the project? the degree to which it matched the original proposal as amended? Describe the evaluation methods and the results for the three criteria. These may be a single form of evaluation or several as long as the results are reasonable. Purely quantitative evaluations are not required, qualitative evaluations are acceptable as well as numerous documented, positive responses from those who benefitted from the project.

12. To what extent did this project affect the economy of your community? This includes, but is not inclusive of how many people were employed because of the project and what was the payroll. How many people came from out of town and stayed in hotels and how much did they spend? Did people eat out either before or after the project? If so, how many and how much did they spend? How much was spent in the production of the project? Exact figures may be hard to determine, but an educated guess would be an acceptable answer.
13. To what extent was The Division of the Arts support, technical assistance and financial support effective in the success of your project; i.e. did the staff give advice or assistance in the project? What were you able to do with the grant funds that you would not have been able to do otherwise? How could The Division of the Arts have been of more assistance?

REQUIRED ATTACHMENTS

- 14a. Actual samples of printed promotional materials containing the statement: "SUPPORTED BY A GRANT FROM THE NATIONAL ENDOWMENT FOR THE ARTS, THE LOUISIANA STATE ARTS COUNCIL AND THE LOUISIANA DIVISION OF THE ARTS, OFFICE OF CULTURAL DEVELOPMENT, DEPARTMENT OF CULTURE, RECREATION AND TOURISM". This must be accompanied by the DOA logo where feasible. A logo is included with this Final Report. This statement must be on all printed promotional material associated with this project to include all mailouts, programs, newspaper articles, etc. A copy of a public service announcement containing the statement that was sent out, but not published would satisfy the requirement. If none of the above are applicable to the project, a letter must be sent along with the Final Report explaining why there is no acknowledgment.
- 14b. Two or more Black and White glossy photographs of the project in process. These might be used in DOA publications so they must be suitable for that purpose.
- 14c. Copy of newspaper review or similar printed report of the project published during or after the event to show both that the project occurred and what was the reaction it received.

Note: If the project is such that the requested materials are not suitable, other visual evidence that the project was performed may be substituted along with a letter explaining the substitution.

Cash income for this activity only:

If the grant's income makes up just a portion of the total income for the organization the numbers in the budget should be prorated to just represent what was received for the grant's project.

Note: Round all dollar amounts to the nearest \$10

- 1-8. CASH INCOME - give cash income for each category listed.
- 9-11. GOVERNMENT SUPPORT - give the amount of government support for the present fiscal year in each category. Note: Line 10. "State/Regional Support" should NOT include DOA grant money which is reported on line 13.
- 12. SUBTOTAL lines 1 through 11.
- 13. DIVISION OF THE ARTS GRANTS - give the amount of Division of the Arts funding.
- 14. TOTAL CASH INCOME - add lines 12 and 13.

Expenses for this activity only:

- 15-29. EXPENSES - give the amount spent in each of the categories listed.
- 30. SUBTOTAL - for DOA Grant, Cash Match and Totals
- 31. TOTAL EXPENSES - must equal lines 15 through 29.
- 32. DOCUMENTATION: Grant recipients must provide proof that all grant funds were expended properly by completing this page and/or including one of the following: 1) a copy of the organization's *annual audit* covering the grant period or 2) a letter on official stationery stating that the audit is not yet complete, when it is expected to be completed and that the finished audit report will be forwarded to the Division of the Arts Grant's Office as soon as possible.

*****INSTRUCTIONS FOR DOCUMENTATION PAGE*****

Copies of the original documentation that show the incurrence of the expenses must accompany the Final Report. Documentation is required for the grant amount and the cash match. The budget should reflect the whole project and the documentation should reflect just the grant and match. There is no requirement to document overmatch. Using additional copies if necessary, list on the form the enclosed paper documentation in the same order. In the first column, A, list the budget category that the expense was counted under (i.e., the line number from the budget page). In the second column, B, list the provider document that is enclosed (i.e., a contract, a time sheet, an order form, or an invoice). In the third column, C, give the check number of the enclosed canceled check; if paid by cash, state that a petty cash voucher is enclosed or that there is an invoice enclosed marked as paid by the provider. In the fourth column, D, state the total amount of that particular bill that was paid or put up for the project. In the fifth column, E, list what actually was paid out of the grant money. Do not list matches here. Documentation is required for all expenditures whether they were paid from grant funds or matching funds. In the sixth column, F, list who provided the services or product (i.e. the store or company name or the name of the contracted individual).

Note: The Certification Statement must be signed by the Chief Administrative Officer and the Project Director or Fiscal Officer.

Appendix F**Discount Coupons**



LOUISIANA PHILHARMONIC ORCHESTRA
Klaus Peter Seibel, Music Director

214

June 26, 2001

«CASAddSal»

«PriAdd»

«AddrLn1»

«AddrLn2»

«AddrCity», «State» «Post_Co»

Via Fax: «Num»

Dear «CASAddSal»:

The Louisiana Philharmonic Orchestra (LPO) is the only musician-owned and managed orchestra in America. We are looking forward to some of the highlights of our 11th season including our Gala Concerts at the Mahalia Jackson Theatre of the Performing Arts, which feature David Daniels, countertenor on Saturday, September 22nd and violinist Midori, on Saturday March 23rd.

Our patrons come to the CBD on Thursday and Saturday evenings throughout our season that extends from September to May with our main series at the Orpheum Theatre. We endeavor to entice our subscribers with special offers and have had much success with our coupon campaign. The LPO presents coupons to our season subscribers from area restaurants to encourage them to stay in the area for dinner either before or after the performance.

We are asking select local businesses to join with us to help make a night at the symphony an extraordinary experience. **We ask that you join with us by offering special savings for symphony goers on concert nights with coupons.** Past coupons have included one complimentary bottle of wine with the purchase of two dinner entrees or two entrees for the price of one while other coupons offered one free glass of wine, appetizer, or desert with the purchase of one dinner entrée. These coupons are a great way to have new patrons enjoy your restaurant before or after the concert. The LPO will provide the design and printing of the coupons with your approval.

Our season starts on September 13th and we will be sending the season subscribers their tickets along with the coupons in early August. We hope you will join us and help make our 11th season outstanding. I will be in touch with you in the next few days to discuss the details.

Sincerely,

Ruth Rosenbaum

Sharon Linwin  Executive Director



LOUISIANA PHILHARMONIC ORCHESTRA
Klaus Peter Seibel, Music Director

215

FACSIMILIE TRANSMISSION

Date: JUNE 27, 2001

Number of Pages: 5

Attention: MS. WILLIAMSON

FAX: (504) 539-5537

From: RUTH ROSENBAUM

Comments:

I AM SENDING YOU SAMPLES OF LAST YEARS COUPONS AS YOU REQUESTED. WE AT THE LPO WOULD LIKE TO THANK THE RALPH BRENNAN RESTAURANT GROUP FOR YOUR GENEROUS SUPPORT. I WILL BE IN TOUCH OR FEEL FREE TO CALL ME AT THE LPO: 523-6530.

Sincerely,

Sharon Litwin Executive Director



LOUISIANA PHILHARMONIC ORCHESTRA

Klaus Peter Seibel, Music Director

216

June 26, 2001

Ms. Charlee Williamson
Ralph Brennan Restaurant Group
550 Bienville
New Orleans, LA 70130

Via Fax: (504) 539-5537

Dear Ms. Williamson:

The Louisiana Philharmonic Orchestra (LPO) is the only musician-owned and managed orchestra in America. We are looking forward to some of the highlights of our 11th season including our Gala Concerts at the Mahalia Jackson Theatre of the Performing Arts, which feature David Daniels, countertenor on Saturday, September 22nd and violinist Midori, on Saturday March 23rd.

Our patrons come to the CBD on Thursday and Saturday evenings throughout our season that extends from September to May with our main series at the Orpheum Theatre. We endeavor to entice our subscribers with special offers and have had much success with our coupon campaign. The LPO presents coupons to our season subscribers from area restaurants to encourage them to stay in the area for dinner either before or after the performance.

We are asking select local businesses to join with us to help make a night at the symphony an extraordinary experience. **We ask that you join with us by offering special savings for symphony goers on concert nights with coupons.** Past coupons have included one complimentary bottle of wine with the purchase of two dinner entrees or two entrees for the price of one while other coupons offered one free glass of wine, appetizer, or desert with the purchase of one dinner entrée. These coupons are a great way to have new patrons enjoy your restaurant before or after the concert. The LPO will provide the design and printing of the coupons with your approval.

Our season starts on September 13th and we will be sending the season subscribers their tickets along with the coupons in early August. We hope you will join us and help make our 11th season outstanding. I will be in touch with you in the next few days to discuss the details.

Sincerely,



Ruth Rosenbaum

Sharon Litwin  Executive Director



How do you spell Italian cuisine in New Orleans? Fans of Ralph Brennan's²¹⁷
French Quarter eatery insist it's spelled B-A-C-C-O!

***Enjoy a complimentary glass of house wine
with the purchase of a dinner entrée.***

310 Chartres Street • 522-2426

Valid all season on LPO concert nights only. Please present ticket stub upon arrival.

Not available with any other offer. Offer expires May 19, 2001.



How do you spell Italian cuisine in New Orleans? Fans of Ralph Brennan's
French Quarter eatery insist it's spelled B-A-C-C-O!

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Not available with any other offer. Offer expires May 19, 2001.



218

Enjoy a complimentary chef selected
'lagniappe appetizer'
with the purchase of your entrée.

115 Bourbon Street · 598-1200

Valid all season on LPO concert nights only. Please present ticket stub upon arrival.
Not available with any other offer. Offer expires May 19, 2001



Enjoy a complimentary chef selected
'lagniappe appetizer'
with the purchase of your entrée.

115 Bourbon Street · 598-1200

Valid all season on LPO concert nights only. Please present ticket stub upon arrival.
Not available with any other offer. Offer expires May 19, 2001



Enjoy a complimentary chef selected
'lagniappe appetizer'
with the purchase of your entrée.

115 Bourbon Street · 598-1200

Valid all season on LPO concert nights only. Please present ticket stub upon arrival.
Not available with any other offer. Offer expires May 19, 2001



Enjoy a complimentary chef selected
'lagniappe appetizer'
with the purchase of your entrée.

115 Bourbon Street · 598-1200

Valid all season on LPO concert nights only. Please present ticket stub upon arrival.
Not available with any other offer. Offer expires May 19, 2001



Enjoy a complimentary chef selected
'lagniappe appetizer'
with the purchase of your entrée.

115 Bourbon Street · 598-1200

Valid all season on LPO concert nights only. Please present ticket stub upon arrival.
Not available with any other offer. Offer expires May 19, 2001



Enjoy a complimentary cocktail with the purchase of your dinner entrée.

Keep this coupon and use it all season!

Storyville District • 125 Bourbon Street • 410-1000

Valid for LPO concert nights only. Well or Call Brand Cocktail only. Please present ticket stub upon arrival. Not available with any other offer. Offer expires May 19, 2001.



Enjoy a complimentary cocktail with the purchase of your dinner entrée.

Keep this coupon and use it all season!

Storyville District • 125 Bourbon Street • 410-1000

Valid for LPO concert nights only. Well or Call Brand Cocktail only. Please present ticket stub upon arrival. Not available with any other offer. Offer expires May 19, 2001.



Enjoy a complimentary cocktail with the purchase of your dinner entrée.

Keep this coupon and use it all season!

Storyville District • 125 Bourbon Street • 410-1000

Valid for LPO concert nights only. Well or Call Brand Cocktail only. Please present ticket stub upon arrival. Not available with any other offer. Offer expires May 19, 2001.



Enjoy a complimentary cocktail with the purchase of your dinner entrée.

Keep this coupon and use it all season!

Storyville District • 125 Bourbon Street • 410-1000

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Enjoy a complimentary cocktail with the purchase of your dinner entrée.

Keep this coupon and use it all season!

Storyville District • 125 Bourbon Street • 410-1000

Valid for LPO concert nights only. Well or Call Brand Cocktail only. Please present ticket stub upon arrival. Not available with any other offer. Offer expires May 19, 2001.

LPO 11th Season
Discount Coupons For Subscribers
2001 – preliminary list

• 1. Ralph Brennan Restaurant Group

- a. BACCO – HAVE LOGO
310 Chartres St.

*complimentary glass of house wine with purchase of dinner entre

- b. RED FISH GRILL - HAVE LOGO
115 Bourbon St.

*complimentary chef selected appetizer with purchase of dinner entre

CONTACT: Charlee Williamson NO: 581-4230

- 2. **Dickie Brennan's**

- a. DICKIE BRENNAN'S Steakhouse – HAVE LOGO
716 Iberville St.

*complimentary glass of house wine with purchase of dinner entre

CONTACT: Hal Moser (get the name of the new contact person) NO: 521-8311

- b. Dickie Brennan's PALACE Café – HAVE LOGO
605 Canal St.

*complimentary glass of house wine with purchase of dinner entree

CONTACT: NO: 523-1661

- **3. Fairmont Hotel!**

- SAZERAC - HAVE LOGO
123 Baronne St.

*complimentary bottle of wine (Maitre d's Choice)

CONTACT: Mark Wilson (Dir. of Sales) NG: 529-7111

• 4. Lenny's Piccadilly

- The Half Shell Restaurant – HAVE LOGO
111-113 University Place

*complimentary bottle of wine with purchase of entre

CONTACT: Jim

NO: 525-4083

• 5. The BOMBAY Club – HAVE LOGO

*2 dinner entres for the price of one

CONTACT: Richard Fiske

NO: 586-0972

• 6. Bayona – NO LOGO
— 430 Rue Dauphine

*last year asked for: one free appetizer or two entres for one

CONTACT: Proprietor Regina Keever

NO: 525-4455

• 7. Storyville – HAVE LOGO
— 125 Bourbon St.

*complimentary cocktail with purchase of a dinner entre / good all season

CONTACT:

NO: 410-1000

• 8. Smith and Wolensky – NO LOGO
— 1009 Poydras St.

CONTACT: Kyle Butler

NO: 561-0770 or 561-0759

9. **Allegro Bistro** – NO LOGO
1100 Poydras St.

CONTACT:

NO: 582-2350

10. **METRO Bistro** – NO LOGO
200 Magazine St.

CONTACT:

NO: 529-1900

- 11. **Mike Ditka's** – NO LOGO
— 600 St. Charles

CONTACT:

NO: 569-3989

12. **HERBSAINT** – NO LOGO

CONTACT:

NO: 524-4114

13. **291** – NO LOGO

CONTACT:

NO: 561-0007

14. Peristyle – NO LOGO

CONTACT:

NO: 593-9535

15. ZOE Bistro (in the W Hotel) – NO LOGO

W New Orleans

333 Poydras St.

CONTACT: Vicky Poplin

NO: 525-9444

The LPO currently has a subscriber base of 16,000 patrons. These patrons come into the CBD on Thursdays or Saturdays throughout our season. Our season is September through May. We would love to entice them with special offers that introduce them to area restaurants and encourage them to stay in the area for dinner either before or after the performance.

We supply the coupons and would be happy to FAX you sample coupons with your logo and complimentary offer. These special offers are mailed to our subscribers no later than the end of July.

LPO – 11th season

No: 523-6530

FAX: 595-8468

e-mail: moretulips@yahoo.com

sriley@lpomusic.com

Appendix G**Potential Corporate Givers, a list**

Corporate Givers

Company	Year	Type	Amount	Contact	Chairman	CEO	President
McDermott International Inc.	1997	cash	1,500	Gerry McInvale	Roger E. Tetrault	same	N/A
SCP Pool Corp.					Wilson B. Sexton	same	N/A
Tidewater Inc.	2001	cash (fund drive)	1,000		William C. O'Mally	same	same
Orthodontic Centers of Am.					Gaspar Lazzara Jr.	N/A	N/A
Newpark Resources Inc.					James D. Cole	same	same
JCC Holing Co.					N/A	N/A	James D. Cole
Superior Energy Services Inc.					Terence E. Hall	same	same
Petroleum Helicopters Inc.					Carroll W. Suggs	same	same
Bayou Steel Corp.					Howard M. Meyers	same	N/A
Trico Marine Services Inc.					Ronald O. Palmer	N/A	N/A
Gulf Island Fabrication					Alden J. Laborde	N/A	N/A
Energy Partners Ltd.					Richard A. Bachmann	same	same
Sizeler Property Investors Inc					Sidney W. Lassen	same	N/A
Torch Offshore Inc					Lyle G. Stockstill	same	N/A
GS Financial Group					N/A	same	Donald C. Scott
Karts International Inc.					Charles Brister	N/A	N/A
Primelink Systems Inc.					John R. Wado	same	same
Helix Biomedics Inc.					Keith Lanneau	N/A	N/A

Appendix H


Sponsorship Package



LOUISIANA PHILHARMONIC ORCHESTRA SPONSORSHIP BENEFITS

\$20,000 - \$25,000

- Co-sponsor of a gala concert
- Underwriter of an available concert of your choice and 10 tickets
- Logo placed in feature box in program book describing the underwritten concerts
- Recognition in all print and radio advertising as co-sponsor of gala concert and underwriter of concert
- An LPO ensemble will perform for 2 hours for your company on a mutually agreeable time and date
- 8 invitations to the Maestro Circle Dinner hosted by Maestro and Mrs. Klauspeter Seibel
- 10 invitations to guest artist receptions following the concerts
- Listing in 60,000+ season brochures
- Permanent listing in Corporate Honor Roll section of 50,000+ season program books
- 12 tickets to donor appreciation concerts

- 
- Underwriter of an available concert of your choice and 8 tickets
 - Logo placed in feature box in program book describing the underwritten concert
 - Recognition in all print and radio advertising as underwriter of concert
 - An LPO ensemble will perform for 2 hours for your company on a mutually agreeable time and date
 - 6 invitations to the Maestro Circle Dinner hosted by Maestro and Mrs. Klauspeter Seibel
 - 8 invitations to guest artist receptions following the concerts
 - Listing in 60,000+ season brochures
 - Permanent listing in Corporate Honor Roll section of 50,000+ season program books
 - 10 tickets to donor appreciation concerts




\$10,000 - \$14,999

230

- Underwriter of an available concert of your choice and 6 tickets
- Logo placed in feature box in program book describing the underwritten concert
- Recognition in all print and radio advertising as underwriter of concert
- An LPO ensemble will perform for 2 hours for your company on a mutually agreeable time and date
- 4 invitations to the Maestro Circle Dinner hosted by Maestro and Mrs. Klauspeter Seibel
- 6 invitations to guest artist receptions following the concerts
- Listing in 60,000+ season brochures
- Permanent listing in Corporate Honor Roll section of 50,000+ season program books
- 8 tickets to donor appreciation concerts

\$5,000 - \$9,999

- 
- 2 invitations to the Maestro Circle Dinner hosted by Maestro and Mrs. Klauspeter Seibel
 - 4 invitations to guest artist receptions following the concerts
 - Listing in 60,000+ season brochures
 - 6 tickets to donor appreciation concerts
 - Permanent listing in Corporate Honor Roll section of 50,000+ season program books

\$2,500 - \$4,999

- 2 invitations to guest artist receptions following the concerts
- Listing in 60,000+ season brochures
- 4 tickets to donor appreciation concerts
- Permanent listing in Corporate Honor Roll section of 50,000+ season program books

Appendix I**Single Ticket Report****LPO Schedule of Events**

2000-2001 Single Ticket Report

YTD Goal: \$ 301,500.00
YTD Actual: \$ 277,723.41
YTD Difference: \$ (23,776.59)

	Classics 1 Sept. 14 and 16 Seibel Opening Night Citizen Soldier/NewWorld		Casual 1 Sept. 19 Seibel Expressive Innovation Dankner Sax/New World		Classics 2 Sept. 28 and 30 Seibel Night in Italy Opera Selections		Beethoven 1 Oct. 19 and 21 Eddins Gloria Beethoven Piano #2/Gloria		Discovery 1 Oct. 21 Eddins Peter & The Wolf		Classics 3 Oct. 26 and 28 Shosakovich Max is Back Tchaikovsky/Shostakovich		Gala 1 Nov 1 and 2 Muffitt Andre Watts Brahms Piano #2	
Tickets Out	1019 / 1245		899		954 / 997		1050 / 1330		1,307		802 / 799		708 / 921	
Drop Count	831 / 995		699		767 / 814		792 / 992		1040		580 / 563		507 / 595	
Goal	\$ 15,000.00		\$ 3,000.00		\$ 12,000.00		\$ 12,000.00		\$ 3,000.00		\$ 10,000.00		\$ 35,000.00	
Actual	\$ 17,975.00	120%	\$ 1,248.00	42%	\$ 14,595.00	122%	\$ 9,636.00	80%	\$ 4,766.00	159%	\$ 4,793.00	48%	\$ 14,993.00	43%
Difference	\$ 2,975.00		\$ (1,752.00)		\$ 2,595.00		\$ (2,364.00)		\$ 1,766.00		\$ (5,207.00)		\$ (20,007.00)	
	Beethoven 2 Nov. 9 and 11 Ryan Copland Centennial Beethoven/Rachmaninoff		Classics 4 Dec. 7 and 9 Seibel Harmonica Harmonies Menotti/Scheherazade		Casual 2 Dec. 13 Muffitt Holiday Concert Messiah/Nutcracker		Messiah Dec. 21 Chorus		Beethoven 3 Jan. 11 and 13 Seibel 2001: A Music Odyssey Also Sprach Zarathustra		Discovery 2 Jan. 13 Kapilow Carnival of the Animals		Casual 3 Jan. 17 Muffitt Elegant Antiquity Handel/Stravinsky/Respighi	
Tickets Out	1082 / 1414		1162 / 900		1537		1272		1036 / 1391		1716		823	
Drop Count	842 / 1122		632 / 697		1127		1024		786 / 1090		1284		636	
Goal	\$ 12,000.00		\$ 5,000.00		\$ 10,000.00		\$ 40,000.00		\$ 16,000.00		\$ 5,000.00		\$ 1,500.00	
Actual	\$ 14,963.00	125%	\$ 7,895.00	158%	\$ 7,676.40	77%	\$ 28,533.00	71%	\$ 12,944.00	81%	\$ 5,697.50	114%	\$ 1,065.00	71%
Difference	\$ 2,963.00		\$ 2,895.00		\$ (2,323.60)		\$ (11,467.00)		\$ (3,056.00)		\$ 697.50		\$ (435.00)	

	Gala 2 Jan. 27 Seibel/Salerno-Sonnenberg Nadja Returns to New Orleans Weber/Schubert/Tchaikovsky		Beethoven 4 Feb. 1 and 3 Seibel Eroica Strauss/Eroica Symphony		Classics 5 Feb. 15 and 17 Seibel The Ultimate Romantic Schumann/Bruckner		Classics 6 March 8 and 10 Falletta Classical Perfection Barber/Mozart/Brahms #1		Casual 4 Mar. 21 Muffitt The Classicists Haydn/Brahms/Mozart/Bizet		Beethoven 5 March 29 and 31 Seibel Rhapsody in Blue Jeans Rachmaninoff/Beethoven #8		Discovery 3 Mar. 31 Delta Festival Ballet Sleeping Beauty		
Tickets Out	1774		1083 / 1305		835 / 905		813 / 852		815		1243 / 1540		1790		
Drop Count	1658		778 / 1063		630 / 606		582 / 656		615		1003 / 1266		1135		
Goal	\$ 35,000.00		\$ 15,000.00		\$ 5,000.00		\$ 6,000.00		\$ 2,000.00		\$ 11,000.00		\$ 6,000.00		
Actual	\$ 37,089.50		106%	\$ 10,206.00	68%	\$ 8,748.00	175%	\$ 6,581.00	110%	\$ 1,038.00	52%	\$ 16,877.00	153%	\$ 5,119.00	85%
Difference	\$ 2,089.50		\$ (4,794.00)		\$ 3,748.00		\$ 581.00		\$ (962.00)		\$ 5,877.00		\$ (881.00)		
	Classics 7 Apr 5 and 7 Seibel Romeo and Juliet Berlioz		Casual 5 Apr. 11 Muffitt Forever Romantic Wagner/Mendelssohn/Berlioz		Pops May. 2 Grimes Satchmo & The Symphony		Classics 8 May 10 and 12 Seibel Spring Symphony Bizet/Saint-Saens/Schumann		Classics 9 May 17 and 19 Seibel The Resurrection Symphony Mahler #2						
Tickets Out	839 / 963		956		1008		951 / 1006		1129 / 1414						
Drop Count	598 / 659		600		758		679 / 716		816 / 1101						
Goal	\$ 5,000.00		\$ 2,000.00		\$ 20,000.00		\$ 5,000.00		\$ 10,000.00						
Actual	\$ 6,502.00		130%	\$ 1,339.60	67%	\$ 16,974.00	85%	\$ 6,326.00	\$ 14,120.00						
Difference	\$ 1,502.00		\$ (660.40)		\$ (3,026.00)		\$ 1,326.00		\$ 4,120.00						
Avg % of goal	94%														

LPC SCHEDULE OF EVENTS
11TH SEASON 7/1/01 - 6/30/02

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Date	Location	Estimated Attendance	Comment
9/13/01	Orpheum	831	CL 1
9/15/01	Orpheum	995	CL 1
9/22/01	Mahalia Jackson Theatre	1102	G 1
9/25/01	Pontchartrain Center	699	CA 1
9/28/01	Audubon Park	7000	RUN
9/29/01	Orpheum	1040	FD 1
10/4/01	Orpheum	792	BBJ 1
10/6/01	Orpheum	992	BBJ 1
10/11/01	St. Bernard Center	850	YPC
10/18/01	Orpheum	767	CL 2
10/20/01	Orpheum	814	CL 2
10/25/01	Orpheum	580	CL 3
10/26/01	Mahalia Jackson Theatre	950	YPC
10/27/01	Orpheum	563	CL 3
11/1/01	Orpheum	842	BBJ 2
11/3/01	Orpheum	1122	BBJ 2
11/6/01	Pontchartrain Center	800	YPC
11/8/01	West Jefferson High School	900	YPC
11/29/01	Mahalia Jackson Theatre	1329	CL4
11/30/01	Covington High School	850	YPC
12/5/01	Pontchartrain Center	1127	CA 2
12/8/01	Orpheum	1284	FD 2
12/15/01	Orpheum	990	M
12/16/01	Orpheum	905	M
1/17/02	Orpheum	630	CL 5
1/19/02	Orpheum	606	CL 5
1/31/02	Orpheum	786	BBJ 3
2/2/02	Orpheum	1090	BBJ 3
2/6/02	Pontchartrain Center	636	CA 3
2/16/02	Orpheum	1135	FD 3
2/21/02	Orpheum	582	CL 6
2/23/02	Orpheum	656	CL 6
3/6/02	Pontchartrain Center	615	CA 4
3/14/02	Orpheum	778	BBJ 4
3/16/02	Orpheum	1063	BBJ 4
3/19/02	St. Bernard Center	800	YPC
3/20/02	West Jefferson High School	900	YPC
3/21/02	Mahalia Jackson Theatre	950	YPC
3/23/02	Mahalia Jackson Theatre	1658	G 2
3/26/02	Pontchartrain Center	850	YPC
4/4/02	Orpheum	598	CL 7
4/6/02	Orpheum	659	CL 7
4/18/02	Orpheum	1003	BBJ 5
4/20/02	Orpheum	1266	BBJ 5
4/24/02	City Park	5000	OAKS
4/27/02	Bogue Falaya Park	3000	PINES
5/1/02	Pontchartrain Center	600	CA 5
5/3/02	Covington High School	850	YPC
Date	Location	Attendance	Comment
5/9/02	Orpheum	679	CL 8
5/11/02	Orpheum	716	CL 8
5/16/02	Orpheum	816	CL 9
5/18/02	Orpheum	1101	CL 9

Appendix J**Press Releases and related information**

10/10/2012

FOR IMMEDIATE RELEASE

July 9, 2001

FOR MORE INFORMATION CONTACT:

Dennis J. O'Hara

(504) 523-6530

**The Louisiana Philharmonic Orchestra Invites Dynamic Pianist Garrick Ohlsson
To Reveal His Magnificent Technique
In the Acoustically Superior Orpheum Theatre.**

NEW ORLEANS - **The Louisiana Philharmonic Orchestra** is delighted to welcome the proficient and prolific pianist **Garrick Ohlsson** to play with the Orchestra under the direction of Klauspeter Seibel, **Thursday, October 18 at 7:30 PM and Saturday, October 20 at 8:00 PM** at the **Orpheum Theatre**.

American pianist **Garrick Ohlsson** won the Gold Metal at the Chopin International Piano Competition in 1970. This achievement brought him worldwide recognition as one of the finest pianists of his generation. He is recognized as a musician of extraordinary interpretive power and prodigious technical facility. Mr. Ohlsson since has appeared as guest soloist with symphony orchestra's from Boston to San Francisco including the National Symphony. In the 1994-95 and 1995-96 seasons Mr. Ohlsson accomplished an historic feat performing the complete solo works of Chopin. "He keeps the music's clarity and muscle in the foreground...and his air of improvisational fantasy work their wonders." (*San Francisco Chronicle*, June 1, 1999). In 1999 Mr. Ohlsson launched a series entitled "Franz Liszt and the Art of the Piano" as part of Lincoln Center's Great Performances. "Garrick Ohlsson...was fully expressive, that cumulative layering of controlled power turning grandiosity to grandeur..." (*New York Times*, January 21, 1999).

Mr. Ohlsson's concerto repertoire is unusually wide and eclectic, ranging from Haydn and Mozart to 20th century masters, and he has at his command some 80 works for piano and orchestra. Garrick Ohlsson commands an enormous repertoire which

- more -

encompasses virtually the entire piano literature.

Please join the Louisiana Philharmonic along with pianist “Garrick Ohlsson: a genuine giant of the keyboard...utter technical assurance, keen musical intelligence...” (*The New Yorker*, January 18, 1999) for a night of Brahms, Mozart and Debussy and enjoy one of the true masters that highlight the Orchestra’s 11th season.

For more information on this incredible concert event, call LPO at (504) 523-6530 or visit their web site, www.lpomusic.com.

###

FOR IMMEDIATE RELEASE

July 9, 2001

FOR MORE INFORMATION CONTACT:
(504) 523-6530

Dennis J. O'Hara,

**Louisiana Philharmonic Orchestra Welcomes "The Romeros" Guitar Quartet
Opening Night of the 11th Season**

NEW ORLEANS— The legacy of the acclaimed Celedonio Romero, founder and creator of **The Romeros**, continues **Opening Night** at the **Orpheum Theatre Thursday, September 13, and Saturday, September 15** with **Klauspeter Seibel** conducting the **Louisiana Philharmonic Orchestra** initiating the 11th season.

The Romero family arrived in the United States in 1957. Celedonio was a soloist in Franco's Spain. All his sons had made their debuts in Spain by the time they were seven years old. Today, the rich musical heritage that Celedonio Romero passed on to the world is a quartet comprised of his sons and grandsons. This quartet is considered "The Royal Family of the Guitar." To have so many virtuosi of the same instrument in one family is unique to the music world, and in the realm of the classical guitar it is absolutely without precedent. The family has performed all over the United States and the world from the White House to the Vatican in a special concert in 1983 for Pope John Paul II. "One of the enduring mysteries of musical talent is how skills seem to flow genetically from musical parent to musical child. In the Romero family the flow has been swift and unimpeded. The virtuosity of the four Romeros was uniformly solid and finely considered, as if these techniques had derived from a single mold" (*The New York Times*).

For more information on this magnificent concert and the 11th season of the LPO call (504) 523-6530 or visit the web site, www.lpomusic.com.

###

FOR IMMEDIATE RELEASE

July 10, 2001

FOR MORE INFORMATION CONTACT:

Dennis J. O'Hara, (504) 523-6530

**Louisiana Philharmonic Orchestra Welcomes Guest Conductor Uriel Segal with a
Return Appearance from Violinist Ani Kavafian
One performance only at the Mahalia Jackson Theatre**

NEW ORLEANS - The Louisiana Philharmonic Orchestra is pleased to welcome the internationally renowned guest Conductor Uriel Segal for "one performance only" at the Mahalia Jackson Theatre of the Performing Arts on Thursday, November 29th at 7:30 PM.

Born in Jerusalem, Uriel Segal's international career was launched after winning First Prize at the 1968 Dimitri Mitropoulos International Conducting Competition in New York. Since this outstanding achievement, Mr. Segal has conducted many Orchestras including l'Orchestre de Paris, and the London Symphony. He was formally Principal Conductor of Philharmonica Hungarica and the Israeli Chamber Orchestra, among others. In 1972, Mr. Segal took the Stuttgart Radio Orchestra on a tour of Poland, the first West German orchestra to visit that country after World War II.

Mr. Segal is bestowed with the honor of being Conductor Laureate of the Century Orchestra in Osaka, Japan; and currently his distinguished success as Music Director of the Louisville Orchestra accorded rave reviews in 1999. "Segal always kept the totality of the symphony within his vision." (*Courier-Journal* / Louisville, September 29, 2000).

Please join the Louisiana Philharmonic Orchestra in a one time only guest appearance by Conductor Uriel Segal along with the return of violin favorite Ani Kavafian in a concert of works that span Europe "From Prague to Helsinki," including Henze, Dvorak and Sibelius. Do not miss this night of "perfect precision, Uri Segal permits each musician...to give the best....," (*La Voix du Nord* / Lille, January 19, 1998). For more information on this "one time only" concert event contact the LPO at (504) 523-6530 or visit the web site at www.lpomusic.com.

###

Uriel Segal
Conductor

242 MICHAEL SCHMIDT
ARTISTS INTERNATIONAL, INC.

59 EAST 54TH STREET
SUITE NUMBER 83
NEW YORK NY 10022
TEL 212 421 8500
FAX 212 421 8583
INFO@SCHMIDTART.COM
WWW.SCHMIDTART.COM



Accorded rave reviews for his debut season as Music Director of the Louisville Orchestra, *Uriel Segal* is also Music Director of the Chautauqua Festival and Conductor Laureate of the Century Orchestra in Osaka, Japan. His numerous guest conducting engagements in North America include the orchestras of Pittsburgh, Cincinnati, Montreal, Milwaukee, Dallas, Houston, Kansas City, Rochester, Phoenix, San Diego and Buffalo, among others. Recent appearances abroad include the Spanish National Orchestra in Madrid, the Beethovenhalle Orchestra in Bonn, the Basel Symphony and the Israel Philharmonic.

Born in Jerusalem, *Uriel Segal's* international career was launched after winning First Prize at the 1968 Dimitri Mitropoulos International Conducting Competition in New York. His European debut with the English Chamber Orchestra was soon followed by invitations to conduct the Berlin Philharmonic, Royal Concertgebouw, London Symphony, l'Orchestre de Paris and l'Orchestre de la Suisse Romande, among others. In 1972, *Mr. Segal* took the Stuttgart Radio Orchestra on a tour of Poland, the first West German orchestra to visit that country after World War II; he continued as Principal Guest Conductor of that orchestra for over fifteen years. *Mr. Segal* has also been Principal Conductor of Philharmonica Hungarica, the Bournemouth Symphony and the Israel Chamber Orchestra.

Since his operatic debut in Santa Fe in 1973, *Uriel Segal* has conducted opera extensively throughout Europe, Japan, Israel and the United States. Recent new productions include "Madama Butterfly" with the New Israeli Opera in Tel Aviv, "Le Coq d'Or" with l'Opera de Nice, and "The Magic Flute" at Chautauqua.

Mr. Segal has recorded for Decca and EMI with such orchestras as the London Philharmonic, English Chamber Orchestra, l'Orchestre de la Suisse Romande, the Bournemouth Symphony and the New Zealand Symphony. A new CD of music by Robert Schumann made with the Century Orchestra Osaka has been released by Toshiba EMI.

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THE ROMEROS

Classical Guitar Quartet

2000-01

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PERSONAL DIRECTION: Diane Saldick

9jd00

Angela Delachy

THE ROMEROS

Celedonio Romero, founder and creator of The Romeros guitar quartet, died on May 8, 1996, in San Diego, California. As the family says, "the spirit of the quartet is him; all our concerts now will be to pay homage to him;" his sons and grandsons will continue Celedonio's legacy.



To some fortunate musicians, it is given to rise to the peak of a musical art form; to some very few musicians, it is given to originate an art form. The Romeros have achieved both. In a lengthy feature article, The New York Times said: "Collectively, they are the only classical guitar quartet of real stature in the world today; in fact, they virtually invented the format." The illustrious career of The Romeros is unmistakably a milestone of twentieth century music. Celedonio Romero, with his sons Celin, Pepe and Angel, founded the internationally renowned ensemble known to millions as "The Royal Family of the Guitar." With the introduction of Celin's son, Celino, into the quartet in 1990, and Angel's son Lito joining his father in duo recital, the Romeros encompassed three generations of concert artists. To have so many virtuosi of the same instrument in one family is unique in the music world, and in the realm of the classical guitar it is absolutely without precedent. Since the Romero family came to the United States in 1957, they have consistently dazzled audiences everywhere and have inspired enthusiastic praise from critics coast to coast. Whether performing as a quartet, duo or as soloists in recital and with symphony orchestra, the Romeros prevail as champions in the realm of classical guitar.

Celedonio Romero was a soloist in Franco's Spain. As each of his sons reached the age of two or three, they began learning the guitar from their father. All his sons had made their debuts in Spain by the time they were seven years old. Finally in 1957, the family came to the United States where they began performing as a quartet while the sons were still in their teens. Since then The Romeros have given hundreds of concerts all over the world; today, they continue to produce music which is extraordinary.

The sterling reputation of the Romeros has further been earned by repeated appearances with virtually every major symphony orchestra in the United States including those of Boston, Cleveland, Chicago, Philadelphia, Los Angeles, San Francisco, Pittsburgh, Detroit and many others. The family has twice been invited to perform at the White House, in 1983 they appeared

The Romeros

Page 3

at the Vatican in a special concert for Pope John Paul II, and in 1986 they performed for His Royal Highness Prince Charles, Prince of Wales. Regular festival appearances include the Hollywood Bowl, Blossom, Wolf Trap, Saratoga, Flagstaff and Garden State.

The Romeros are extremely popular with college audiences and make regular appearances on university series throughout the country as well as on the fine arts series of major cities. In New York they have appeared several times at Carnegie Hall, at Alice Tully Hall in Lincoln Center, at the Metropolitan Museum of Art's Grace Rainey Rogers Auditorium, at the Cloisters in upper Manhattan's Fort Tryon Park and on the Distinguished Artists Series at Rockefeller University. In addition to their extensive concertizing throughout the United States, they also regularly tour Europe and the Far East playing in every major city. Their most recent tours of Europe and the Orient included more than forty concerts; virtually all of the performances were sold out, and one concert in Taipei was attended by over 10,000 people. A number of important additions to the guitar repertoire have been written for The Romeros by such distinguished composers as Joaquín Rodrigo, Federico Moreno Torroba, Morton Gould, Father Francisco de Madina and others. Television fans have seen and heard the Romeros many times on interview shows including the *Tonight* and *Today* shows as well as on PBS specials and PBS's telecast of *Evening at the Boston Pops* with The Romeros performing Vivaldi and Rodrigo.

Recordings have done much to spread the international fame of The Romeros. Their voluminous discography spans the repertoire of the classical guitar from the works of its earliest composers to those of today's masters---Rodrigo and Moreno Torroba, as well as compositions by the Romeros themselves.

Those who are privileged to hear these world-renowned musicians perform have the delightful opportunity to experience a musical phenomenon: "One of the enduring mysteries of musical talent is how skills seem to flow genetically from musical parent to musical child. In the Romero family the flow has been swift and unimpeded. The virtuosity of the four Romeros was uniformly solid and finely considered, as if these techniques had derived from a single mold" (*The New York Times*).

CELEDONIO ROMERO

Joaquín Rodrigo, Spain's greatest contemporary composer, said of Celedonio Romero: "He has contributed immensely through his artistic interpretations for classical guitar music. More importantly, he has enlarged and enriched the repertoire of 20th century music with his own compositions."

Composer, guitarist and poet, Celedonio Romero was born on March 2, 1913, in Málaga, Spain. He studied classical guitar at the Conservatory of Málaga, and later, at the Conservatory of Madrid, where he was a pupil of Joaquín Turina. He first performed in public at the age of 10. After his formal debut at age 22, he played widely in Spain, France and Italy.

Deprived of artistic freedom under the oppressive government of Generalissimo Francisco Franco, Celedonio escaped with his family to the United States in 1957. Within two years the family settled in southern California, and Celedonio created a guitar quartet with his sons Celin, Pepe and Angel--The Romeros. In an article in *The New York Times*, a noted critic wrote ". . . Collectively, they are the only classical guitar quartet of real stature in the world today; in fact, they virtually invented the format." They became known as the "Royal Family of the Guitar"; in 1990, grandson Celino replaced Angel, and the quartet comprised three generations of virtuosity.

After the quartet's first tour of the United States in 1961, they immediately went on to perform on *The Ed Sullivan Show*, at Carnegie Hall, and at the Hollywood Bowl. Since then, The Romeros played most of the great concert halls in America and performed with virtually every major symphony orchestra in the world, including those of Cleveland, Chicago, New York, Los Angeles, Houston, Pittsburgh, Boston, San Francisco and Dallas in the United States, and The Academy of St. Martin-in-the-Fields, the Vienna Radio Orchestra and la Orquesta Nacional de España in Europe. They collaborated with many of the world's finest conductors, including Sir Neville Marriner, Eugene Ormandy, Arthur Feidler, Lawrence Foster, Jesús López-Cobos, Rafael Frübeck de Burgos, André Kostelanetz and Morton Gould. The Romeros performed at White House state dinners at the invitation of two Presidents, at the Vatican for Pope John Paul II, for King Juan Carlos I and Queen Sofia of Spain, and for His Royal Highness Prince Charles, Prince of Wales. Celedonio's voluminous discography, both in solo recordings and with the quartet on the Delos and Philips labels, brought his music to an ever-widening

audience around the world.

Celedonio Romero was highly decorated for his contributions Spanish culture and to the world of the classical guitar. King Juan Carlos presented him with Spain's highest award bestowed upon a civilian, the title *Commendador de Número de al Orden de Isabel la Católica*. He received many other high honors and awards from leaders around the world including *Caballero del Santo Sepulcro* ("Knight of the Holy Sepulchre") given by Pope John Paul II (for which he was subsequently addressed as Sir Celedonio Romero), the *Gold Medal of the Japan Festivals*, the *Placa* given by the Red Cross of Mexico, the *Insignia de Santiago el Mayor*, and the *Artista de Honor y Amigo de San Diego* given by the Mexican and American Foundation. Celedonio was especially proud of two local honors: he was given the Beethoven Award by KFSD, the classical radio station in San Diego, and was honored by the Mayor of San Diego's proclamation declaring January 14th *Celedonio Romero Day*. For his 80th Birthday, gala celebrations were held around the world in Málaga, Sevilla, Berlin, London and San Diego. The city of Málaga named him *Hijo Predilecto con la Medalla de Oro* and created a museum and foundation in his name. In 1995, Celedonio was awarded the title of *Doctor Honoris Causa* by the University of Victoria, British Columbia.

Much of the credit for today's high regard for the classical guitar can be attributed to the life work of Celedonio Romero. His compositions for classical guitar, numbering over 100 and including a dozen concerti, have emerged as masterpieces for the guitar. Once an instrument used only for folk music, the guitar is now firmly established in the symphonic setting and is a favorite for recitals in cultural arts performance series. Joaquín Rodrigo said of Celedonio: "He has developed the technique of the guitar by making what is difficult to be easy; he is, without a doubt, the grand master of the guitar." Celedonio Romero was known and respected around the world, and *The Celedonio Romero Method for the Classical Guitar* is taught in Master and Doctoral programs in the universities of North America and Europe.

Celedonio Romero was the creator of the greatest guitar legacy of the 20th century. His work is carried out by his sons Celin, Pepe and Angel, and by his grandchildren Celino, Lito, Pepe and pianist Angelina. "One of the enduring mysteries of musical talent is how skills seem to flow genetically from musical parent to musical child. In the Romero family, the flow has been swift and unimpeded. The virtuosity of the four Romeros was uniformly solid and finely considered as if these techniques had derived from a single mold." . . . *The New York Times*

GARRICK OHLSSON

Pianist

“Garrick Ohlsson: a genuine giant of the keyboard...utter technical assurance, keen musical intelligence...” – *The New Yorker*, January 18, 1999

Since his triumph as winner of the 1970 Chopin International Piano Competition, American pianist GARRICK OHLSSON has established himself worldwide as a musician of extraordinary interpretive power and prodigious technical facility. Although he has long been regarded as one of the world's leading exponents of the music of Chopin, he commands an enormous repertoire which encompasses virtually the entire piano literature. A student of the late Claudio Arrau, Mr. Ohlsson has come to be noted for his masterly performances of the works of Mozart, Beethoven and Schubert, as well as the Romantic repertoire.

After a recent performance with the Pacific Symphony and David Lockington, Daniel Cariaga of the *Los Angeles Times* wrote:

Garrick Ohlsson proved the right pianist to survey Rachmaninoff's famous but not often heard [First Piano Concerto] with an appropriate blend of coolness and passion – achieving all the climaxes yet never overstating or sentimentalizing the composer's youthful high spirits. Warm authority is Ohlsson's strong suit. He plays as fast and furiously as any of his peers, but he never forgets to make the piano sing at all dynamic levels. On the basis of this one outing, one can say he owns this work. (March 3, 2000)

Mr. Ohlsson's concerto repertoire is unusually wide and eclectic – ranging from Haydn and Mozart to 20th century masters – and he has at his command some 80 works for piano and orchestra. During the 2000-01 season Mr. Ohlsson will perform the Haydn D Major Concerto; Beethoven's First, Second and Fourth Concertos; Chopin's First Concerto; both Brahms Concertos; the Tchaikovsky First Concerto; Rachmaninoff's Second and Third Concertos; the Copland Concerto; and Shostakovich's First Concerto. In North America during the 2000-01 season he appears as guest soloist with the New York Philharmonic, Boston Symphony Orchestra, Philadelphia Orchestra, San Francisco Symphony, National Symphony, Saint Louis Symphony, Atlanta Symphony and Seattle Symphony. He also tours the Midwest with the St. Paul Chamber Orchestra and performs solo recitals throughout the country, including Boston (on the Celebrity Series) and joint recitals with violinist Hilary Hahn (Baltimore; Ithaca, N.Y.; and

Sewanee, Tenn.) and with the noted Polish contralto Ewa Podles (Quebec and Purchase, N.Y.). Engagements in Europe include concerto performances with the BBC Symphony (London), Frankfurt Radio Symphony, Prague Symphony and Warsaw Philharmonic. Mr. Ohlsson will also be heard in recital in Germany and the Czech Republic.

Highlights of Mr. Ohlsson's 1999-2000 season were appearances as guest soloist with the New York Philharmonic, National Symphony, Philadelphia Orchestra, Hollywood Bowl Orchestra and the symphony orchestras of Toronto, San Francisco, Oregon, Seattle and Indianapolis. Recital performances included appearances in New York, San Francisco, Atlanta, Newark and Fort Worth. Engagements in Europe included a concert with the Orchestre de Radio France in Paris; a tour of Poland, including concerts in Breslau, Poznan, Krakow and Warsaw; and a tour of Spain with concerts in Valencia, San Sebastian and Seville. In the summer of 2000 Mr. Ohlsson was heard at the Tanglewood, Ravinia, Riverbend, Vail, Mostly Mozart, Skaneateles (NY) and Bellingham music festivals, as well as in Germany and Portugal.

In January 1999 Mr. Ohlsson launched a series entitled "Franz Liszt and the Art of the Piano" as part of Lincoln Center's Great Performers. He was heard at Alice Tully Hall in three recitals devoted to the music of Liszt and the composers who most influenced Liszt (Bach, Beethoven, Schubert). Also as part of the Great Performers series, Mr. Ohlsson was featured in a Liszt workshop with piano authority David Dubal at Lincoln Center's Walter Reade Theatre. James R. Oestreich, Classical Music Editor of *The New York Times*, lauded Mr. Ohlsson's first installment of the Liszt series:

It is hard to imagine a piano program in which Liszt's B minor Sonata, at least if played well, does not dominate everything else. Much of the same can be said of Bach's "Goldberg" Variations. As one solution, you might try playing them together, if you had the necessary technical ease and stamina. Few pianists do. Garrick Ohlsson does...his playing was fully expressive, that cumulative layering of controlled power turning grandiosity to grandeur...In [movements of the Goldberg] Mr. Ohlsson seemed influenced by Glenn Gould's recordings of the work. But the warmhearted personality of the playing was vintage Ohlsson. (January 21, 1999)

During the 1997-98 season Mr. Ohlsson launched a recital cycle in London, Paris, and Warsaw of the complete solo works of Chopin – a historic feat that he performed to critical acclaim in New York and other North American cities during the 1994-95 and 1995-96 seasons. In characterizing Mr. Ohlsson as "a smiling giant in the service of Chopin," *Le Monde* of Paris lauded him as "one of the last known avatars in a tradition of pianists who know all the

expressive and technical resources of the keyboard” (November 8, 1997). He continues to give all-Chopin recitals in the United States and Europe.

Mr. Ohlsson is an avid chamber musician and has collaborated with the Cleveland, Emerson, Takacs and Tokyo String Quartets, among other ensembles. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio. A prolific recording artist, Mr. Ohlsson can be heard on the Arabesque, RCA Victor Red Seal, Angel, Bridge, BMG, Delos, Hänssler, Nonesuch, Telarc and Virgin Classics labels. He has recorded the complete solo works of Chopin for Arabesque. *The Boston Globe* reviewed Volume 10 (Etudes) in the following terms:

[Ohlsson's] set of the etudes is one of the greatest recordings of these pieces ever made. The legato etudes are incomparable for their long-spanned phrasing; the fast etudes are just as rich in detail as the slow ones. Ohlsson surprises and captivates by his dynamic control, the emergence of inner voices, the play of rubato against the strong ongoing rhythm. (November 19, 1998)

Also on Arabesque is a recording of Prokofiev's Sonata No. 8 in B-flat major; Three Studies, Op. 18, by Bartók; Webern's Variations for Piano, Op. 27; and the Piano Sonata by Barber. *BBC Music Magazine* gave this release a five-star rating in both performance and sound. Wadham Sutton wrote:

...this programme of 20th-century masterpieces show [Mr. Ohlsson] at his best...He sculpts the entire [Prokofiev] Sonata into a convincing whole, with perfect control over tone and dynamics and a clear appreciation of the overall structure. Barber's Sonata fares equally well...He's nimble in the scherzo and expansive in the Adagio...Bartok's Three Studies test the very limits of virtuosity, but they're real music in the fullest sense, and both technically and interpretatively Ohlsson is as secure in these as he is in Webern's gentle 12-tone Variations. (August 1999)

Mr. Ohlsson has also recorded the Copland Piano Concerto with Michael Tilson Thomas and the San Francisco Symphony for the RCA Victor Red Seal label, which was hailed by the *San Francisco Examiner* as “terrific” and “vibrant.” Other releases include Mr. Ohlsson's recordings of Beethoven sonatas, Haydn's three “London” Sonatas and the Debussy Etudes, all for Arabesque; and Grieg's Piano Concerto, Tchaikovsky's Concerto No. 1 and the Rachmaninoff Concerto No. 2 with the Academy of St. Martin in the Fields under Sir Neville Marriner for the Hänssler label.

GARRICK OHLSSON**Page 5**

Mr. Ohlsson was born in White Plains, N.Y., where he began his piano studies at the age of eight. He attended the Westchester Conservatory of Music and at 13 he entered the Juilliard School in New York City. In high school Mr. Ohlsson demonstrated an extraordinary aptitude for mathematics and languages, but the concert stage remained his true career objective. Mr. Ohlsson's musical development has been influenced in completely different ways by a succession of distinguished teachers, most notably Claudio Arrau, Olga Barabini, Tom Lishman, Sascha Gorodnitzki, Rosina Lhévinne and Irma Wolpe. Although he won First Prizes at the 1966 Busoni Competition in Italy and 1968 Montreal Piano Competition, it was his 1970 triumph at the Chopin Competition in Warsaw, where he won the Gold Medal, that brought him worldwide recognition as one of the finest pianists of his generation. Since that time, he has made nearly a dozen tours of Poland, where to this day he remains virtually a national hero. Mr. Ohlsson was awarded the Avery Fisher Prize in 1994 and received the 1998 University Musical Society Distinguished Artist Award in Ann Arbor, Mich. He makes his home in San Francisco.

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GARRICK OHLSSON

The Los Angeles Times

Friday, March 3, 2000

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Pacific Symphony Program Surprises With Light Motif

Music Review

By DANIEL CARIAGA
TIMES MUSIC WRITER

David Lockington led a surprisingly lightweight program with the Pacific Symphony this week, but no apologies were necessary—not when repertory and execution give as much pleasure as they did Wednesday night at the Orange County Performing Arts Center.

Rachmaninoff's First Piano Concerto and Gustav Holst's suite, "The Planets," resounded brightly and brilliantly—in moments almost raucously—through Segerstrom Hall. Yet the exuberance the orchestra displayed was justified in serious, probing performances that held the listener tightly despite haphazard moments.

And the thoughtful piece that served as overture, Charles Ives' "The Unanswered Question," proved that the handsome British conductor—a veteran of North American regional orchestras in Long Island and New Mexico and about to take over in Grand Rapids, Mich.—knows exactly what he

is about musically and has the skills to coax an orchestra into revelatory performances. The trumpeter in the all-important solos in the Ives piece was Robert Frear.

Holst's broad canvas became an engrossing musical parade full of felicitous contrasts, myriad orchestral colors and emotional high points—more than we get when we hear the piece, as usual, out of doors. Lockington caressed the details; the orchestra sometimes overplayed.

Garrick Ohlsson proved the right pianist to survey Rachmaninoff's famous but not often heard Opus One with an appropriate blend of coolness and passion—achieving all the climaxes yet never overstating or sentimentalizing the composer's youthful high spirits.

Warm authority is Ohlsson's strong suit. He plays as fast and furiously as any of his peers, but he never forgets to make the piano sing at all dynamic levels. On the basis of this one outing, one can say he owns this work. Lockington and the orchestra collaborated expertly, wholeheartedly and in perfect sync.

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GARRICK OHLSSON

The Los Angeles Times

Thursday, August 5, 1999

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Teamwork, Imagination Break Bowl Routine

Music Review

By JOHN HENKEN
SPECIAL TO THE TIMES

The program builders at the Hollywood Bowl crafted a major incentive to midseason routine Tuesday evening. The Los Angeles Philharmonic and guests Eri Klas and Garrick Ohlsson ignored the lure, however, and for at least half a concert made something satisfyingly eventful out of the Nordic staples assigned to them.

Ohlsson was the protagonist in Grieg's A-minor Piano Concerto,

which he greeted with energy and imagination. The American pianist made a particular point of characterizing themes with clear individuality, contrasting crisply swaggering dances with caressing, pliant songs. He supported this persuasive effort with clean, confident playing, generous in spirit and detail.

Klas provided an active accompaniment, one that kept Ohlsson's

work in perspective but also knew when to stride forward and make its own compelling case. The veteran Estonian conductor has worked regularly with the Philharmonic, both downtown and at the Bowl, and they seemed in easy agreement about their role in this concerto.

The first suite of Grieg's "Peer Gynt" music also emerged with fluid grace. The wind solos were

distinctively expressive, the strings warm and tightly knit, and the sound system on fine behavior until it dropped the cello and bass pizzicato out of "In the Hall of the Mountain King."

The same thing happened at the beginning of the second movement of Sibelius' Second Symphony. The first movement had been a vigorous, well-motivated affair, but then the second started with only vaguely audible intimations of musical direction, and the thing never recovered. The composer left plenty of thematic aids

to integration but also a bevy of continuity traps and Klas evaded none.

Some noble solos aside, the Philharmonic seemed more tentative here as well. There were moments of radiant sound and incisive rhythm, to be sure, but also much grinding of transitional gears. The fitful interpretation, performance and sound reinforcement left the final apotheosis facile and unconvincing, something stumbled into by blind luck rather than achieved through either musical logic or sheer emotional sweep.



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ANI KAVAFIAN
Violinist

Violinist Ani Kavafian is in great demand as a soloist, chamber musician, and teacher. She has performed with virtually all of America's leading orchestras including the New York Philharmonic, the Philadelphia Orchestra, the Cleveland Orchestra, the Pittsburgh Symphony, the Minnesota Orchestra, the Los Angeles Chamber Orchestra, and the symphony orchestras of St. Louis, Delaware, Detroit, San Francisco, Atlanta, Seattle, Minneapolis, Utah, Phoenix and Rochester. Her numerous recital engagements include performances at New York's Carnegie Hall and Alice Tully Hall; Orchestra Hall in Minneapolis; and the Krannert Center in Illinois.

As a chamber musician, Ms. Kavafian has appeared around the country with her sister, violinist Ida Kavafian. Together they have performed with the symphonies of Detroit, Colorado, Tucson, San Antonio, and Cincinnati, and have recorded the music of Mozart and Sarasate on the Nonesuch label (#79117-2). Ani Kavafian is in demand at numerous festivals including the Santa Fe Chamber Music Festival, Chamber Music Northwest, Bravo! Colorado, the OK Mozart Festival, the Schleswig-Holstein Festival, the Virginia Waterfront International Arts Festival, and the Mostly Mozart Festival. She is an Artist-Member of the Chamber Music Society of Lincoln Center, touring with them throughout the U.S. and Canada, in addition to performing in their regular series at New York's Alice Tully Hall. Ms. Kavafian is also a member of the Walden Horn Trio with pianist Anne-Marie McDermott and hornist Robert Routh and of the da Salo String Trio with violist Barbara Westphal and cellist Gustav Rivinius.

In the fall of 1997, Ani Kavafian gave the world premiere of Michelle Ekizian's Red Harvest: Concerto for Violin and Orchestra, written for her and performed with the Brooklyn Philharmonic. Ms. Kavafian gave the west coast premiere of Aaron J. Kernis' Double Concerto for Violin and Guitar with guitarist Sharon Isbin and the Los Angeles Chamber Orchestra. She also gave the world premiere performances of Tod Machover's Concerto for Hyper Violin and Orchestra with the St. Paul Chamber Orchestra and Henri Lazarof's Concerto for Violin and String Orchestra with the American Composers Orchestra in Carnegie Hall. Ms. Kavafian recorded the latter with the Seattle Symphony.

Ms. Kavafian's list of prestigious awards includes the Avery Fisher Prize and the Young Concert Artists International Auditions. She has appeared at the White House on three separate occasions and has been featured on many network and PBS television music specials. Her recordings can be heard on the Nonesuch, RCA, Columbia and Musical Heritage Society labels. For the past five years, Ani Kavafian has been the Artistic Director, along with cellist Carter Brey, of the chamber music series in New Jersey "Mostly Music."

Born in Istanbul, Turkey of Armenian decent, Ani Kavafian began her musical studies with piano lessons at the age of three. At age nine, shortly after her family moved to the United States, she began the study of the violin with Ara Zerounian and, at 16, won first prize in both the piano and violin competitions at the National Music Camp in Interlochen, Michigan. Two years later, she began violin studies at the Juilliard School with Ivan Galamian, eventually receiving a Master's Degree with top honors. Ms. Kavafian is a member of the faculty of McGill University in Montreal.

Ms. Kavafian resides in Northern Westchester, New York with her husband, artist Bernard Mindich, and their son, Matthew. She plays a 1736 Muir McKenzie Stradivarius violin.

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Appendix K**Brown Foundation Final Report****Brown Foundation Grant Proposal**



LOUISIANA PHILHARMONIC ORCHESTRA
Klaus Peter Seibel, Music Director

256

August 1, 2001

Mrs. Barbara Spencer
The Joe W. and Dorothy Brown Foundation
One Galleria Boulevard; Suite 2105
Metairie, LA 70001

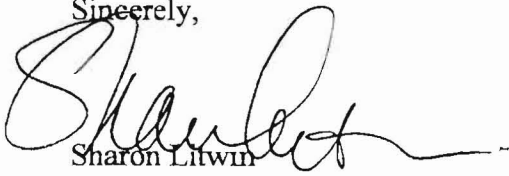
Dear Mrs. Spencer:

I am pleased to submit this final report on the \$30,000 grant received last December from the Joe W. and Dorothy Brown Foundation, ~~Foundation~~. During the 2000-2001 concert season, the LPO provided many educational programs to over 20,000 children and families throughout the New Orleans area.

The Brown Foundation contribution was used to underwrite free tickets to *Family Discovery* concerts and to support other LPO education programs, including *Bach to School* and the *Young People's Concerts*. Details are enclosed, along with a concert program book acknowledging Brown Foundation support. Also enclosed are samples of letters received from various nonprofit organizations that received complimentary *Family Discovery* tickets.

If you need any other information, please let me know. Again, thank you for this generous support that has allowed the LPO to bring classical music to children who may not have otherwise been able to enjoy educational and wonderful experiences.

Sincerely,



Sharon Litwin
Executive Director

Enclosures

Sharon Litwin  Executive Director



LOUISIANA PHILHARMONIC ORCHESTRA

2000 – 2001 Season

Final Report to the Brown Foundation


The \$30,000 grant from the Brown Foundation allowed the Louisiana Philharmonic Orchestra, (LPO), to continue a wide range of educational programs in 2000-2001. This support is critical to the LPO as it works to build appreciation for live symphonic music among diverse members of the Greater New Orleans area.

Support from the Brown Foundation allowed over 1,300 under-served New Orleans children and their family members to attend *Family Discovery* concerts for free during the 2000-2001 season. Tickets were distributed through various non-profit public agencies in the area. Attached is a list of participating agencies with ticket distribution figures and a sample of thank you letters received by the LPO. Of this group served the majorities were children. The LPO's recently hired Director of Community Partnerships, Enrico Sterling, was responsible for overseeing the distribution of tickets.

The *Family Discovery* series, consisting of three concerts, included:

- *"Peter and the Wolf"*: The program included an "instrument petting zoo" prior to the 11 a.m. performance of this classic tale set to music. The renowned African-American conductor William Eddins led the Orchestra while Scott Cohen, a New Orleans born, New York-based actor narrated. (Saturday, October 31, 2000 at the Orpheum Theater.)
- *Carnival of the Animals*: This program combined the LPO "instrument petting zoo" with a display of animals from the Louisiana Nature Center. The performance, conducted by Robert Kapilow, who specializes in orchestral adaptations for children, And featured dueling pianos. (Saturday, January 13, 2001 at the Orpheum Theater.)
- *"Sleeping Beauty"*: The "instrument petting zoo" was followed by an afternoon performance featuring the LPO and Delta Festival Ballet. LPO Assistant Conductor Chris Younghoon Kim led the Orchestra in this 19th century ballet. (Saturday, April 8, 2000 at Mahalia Jackson Theater for Performing Arts.)

Brown Foundation support also helped underwrite the LPO's entire range of educational programming. The LPO's educational offerings are described in greater detail on an attachment, but include the previously described *Family Discovery Series*; *Bach to School*, an innovative in-school programming; and *Young Peoples' Concerts*, thematic concerts offered to school groups each semester. During the 2000-2001 concert season, the LPO presented *Bach To School* free of charge in 13 public elementary schools in a five parish area, with a total audience of over 4,000. *Family Discovery Series* concert attendance reached almost 5,000. *Young People's Concerts* reached over 12,000 school children throughout the area. Each spring, winners of LPO's annual Concerto Competition performed with the Orchestra at YPCs.



The LPO continued its collaboration with the Greater New Orleans Youth Orchestra, (GNOYO). The GNOYO performed in a side-by-side concert with the LPO during fall YPCs; and many LPO musicians lead sectional coaching and rehearsals throughout the semester. The LPO continues to hold open rehearsals as a low-cost way to hear a full concert, open to the public and to school groups. *Words on Music*, pre-concert lectures given by the conductor, are offered before each concert. Master classes, as well as, other presentations for students by LPO musicians including visiting artists were scheduled in collaboration with area schools and universities, and offered at no charge. Words on Music, informative pre-concert talks with Music Director Klauspeter Seibel and guest artists were given before subscription concerts. In addition to the above programs, many LPO musicians participate as adjunct faculty members for music departments at local schools and universities.

The Brown Foundation support of the LPO's educational programming provides the children and families of this community with an opportunity hear live symphonic music in an educational and informal setting.

Brown Foundation Final Report

Family Discovery Series Concert Ticket Recipients 2000-2001

	<u>Peter and the Wolf</u>	<u>Carnival of the Animals</u>	<u>Sleeping Beauty</u>	<u>2000-01 Season Totals</u>
Boys Town of New Orleans Alicia/Leeander Johnson	0	25	25	50
The Bright School for the Deaf Rosanne Hirsch	0	0	18	18
Covenant House Dawn Perez/ Michelle Duhe	30	30	15	75
Family Services of Greater New Orleans Dale Pierre	0	62	150	212
Jewish Community Center (JCC) Arlene Baron	50	60	60	170
The Magnolia School Mary McDuff	47	55	65	167
Methodist Home for Children Rashonda McNutt	0	20	20	40
Metropolitan Battered Women's Program Lorena Guidry	15	15	15	45
Raintree Services Gilda Johnson	0	68	125	193
Ronald McDonald House Cynthia Jackson/Cecilia Vaca	20	20	30	70
Volunteers of America Catherine Peterman	20	0	0	20
Waldo Burton Boys Home Ralph Stroup	0	15	12	27
Project Prodigy* Heidi Clayton	0	50	0	50
MidCity Workshop* Lonell Wright/Stephen Foster	0	80	92	172
Infinity Network* Theata Perkins Blakes	0	0	17	17
Total Tickets Distributed	182	500	674	1356

*New Groups

HELLO MR. E.J. STERLING
DIRECTOR OF COMMUNITY PARTNERSHIPS
L.P.O.

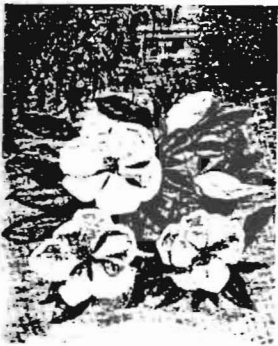
260

ON BEHALF OF THE ENTIRE MIDCITY
MUSIC - DANCE - DRAMA - ARTS + CRAFT WORKSHOP
FAMILY, WE TRULY ENJOYED THE JAN. 13th
DISCOVER CONCERT. IT WAS AN EDUCATIONAL
EXPERIENCE. A SPECIAL THANKS TO THE L.P.O.
FOR THE TICKETS. MANY OF OUR CHILDREN
AT MIDCITY WORKSHOP ARE FROM LOW - SOCIO
ECONOMIC BACKGROUND, AND WOULD NOT HAVE
BEEN ABLE TO AFFORD THE ADMISSION.
IT'S A COMFORT TO KNOW THAT THE L.P.O.
IS MAKING A SPECIAL EFFORT TO REACH
OUT TO THE COMMUNITY.

Musically Yours
Stephen Foster
EXECUTIVE DIRECTOR



"We're Keeping the Arts Alive in New Orleans"
3503 Iberville St • New Orleans, LA 70119
(504) 488-0103 • Fax (504) 241-0010



26 TELEPHONE: 504/733-2874
FAX: 504/733-7593

The Magnolia School, Inc.

ESTABLISHED 1935

100 CENTRAL AVENUE
JEFFERSON, LA 70121

November 6, 2000

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Mr. Enrico Sterling
Louisiana Philharmonic Orchestra
305 Baronne Street
New Orleans, LA 70112

Dear Mr. Sterling,

Thank you so much for calling to invite the clients of Magnolia School to attend "Peter and the Wolfe" at the Orpheum Theatre on October 21, 2000. We had 47 clients to attend and they had a wonderful time.

Special thanks to the Joseph W. and Dorothy Brown Foundation for providing an on-going program offering cultural experiences.

Sincerely,

Betty Borne

Betty Borne
Title XIX/Recreation Coordinator

The Bright School

Pre-School for the Deaf
4404 Walmsley Avenue
New Orleans, Louisiana 70125-3650
March 28, 2001

Enrico J. Sterling
Director of Community Partnerships
Louisiana Philharmonic Orchestra
305 Baronne Street, Suite 600
New Orleans, Louisiana 70112

Dear Mr. Sterling,

On behalf of the families of the Bright School for the Deaf I would like to thank you for enabling so many of us to attend this weekend's performance of Sleeping Beauty. I know that both the children and their parents will have a great time.

As always, I appreciate your including Bright School in this special program.

Sincerely,



Rosanne Hirsch
Principal

RH/ma





January 15, 2001

Mr. Enrico J. Sterling
Louisiana Philharmonic Orchestra
305 Baronne Street, Suite 600
New Orleans, La. 70112

Dear Mr. Sterling:

The Jewish Community Center wants to thank you for the sixty Family Discovery tickets for Saturday, January 13, 2001. I know our children greatly enjoyed the concert.

With the generosity of the Louisiana Philharmonic Orchestra, children with limited resources can enjoy this cultural event and we thank you for your commitment to the children in our community.

Sincerely yours,

Arlene Barron
Executive Director

AB

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nojcc.ge.net

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Metairie, LA 70003
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fax 504.887.3663
nojcc.ge.net



Infinity Network Project

A Program of the New Orleans Health Department

6801 Cindy Place, Apt. #110, New Orleans, LA 70127

Office (504) 241-1125

Fax (504) 244-3986

March 19, 2001

Mr. Enrico Sterling
Louisiana Philharmonic Symphony Orchestra
305 Baronne Street
Suite 600
New Orleans, LA 70112

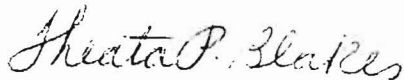
Dear Mr. Sterling:

Thank you for the interest you have shown in the children of Infinity by inviting them to the Louisiana Philharmonic Symphony's concert, to be held at the Mahalia Jackson Theatre for the Performing Arts, Saturday, March 31, 2001.

I am sure the cultural enrichment that each child will receive will be an experience they will always remember. The concept of a "petting zoo" with instruments is absolutely fascinating. We will be sure to transport the children and chaperones to the theatre by noon, so they will not miss this segment nor the concert to follow at 1:00 p.m.

I will be contacting you soon, once I have an exact count of how many children will be able to attend.

Thanking you again,



Theata P. Blakes
Infinity Program Director

TPB/rw
c: Files



BOYS TOWN USA

Caring for America's Girls and Boys

January 11, 2001

Mr. Enrico J. Sterling
 Director of Community Partnerships
 Louisiana Philharmonic Orchestra
 305 Baronne Street Suite 600
 New Orleans, Louisiana 70112

Dear Mr. Sterling:

I would like to thank you on behalf of Girls and Boys Town of New Orleans for donating 25 tickets for our youth to attend the Louisiana Philharmonic Orchestra *Carnival of The Animals* on Saturday, January 13, 2001

Because of your generous donation, our youth will enjoy the experience of a life time! The kids are very excited about attending the play and it is a wonderful gift that you have given them. The children that will attend include youth from our three Residential Homes and our Emergency Shelter.

Since 1917 Father Flanagan began a mission to change the way America cares for her at risk youth. Individuals like yourself allow for Father's mission and dream to continue today.

Sincerely,

Alysia E. Duffus
 Residential Program

"He ain't heavy. Father... He's m' brother"

Father Flanagan's Boys Town of New Orleans (504) 949-9248
 700 FRENCHMAN STREET NEW ORLEANS, LOUISIANA 70116 Fax: (504) 949-5735
 Boys Town National Hotline - 1-800-448-3000

'Peter and the Wolf'

What:
A Louisiana
Philharmonic
Orchestra
Family
Discovery
Series concert
narrated by
Scott Cohen.

When:
11 a.m. Saturday,
Oct. 21
Where:
Orpheum
Theatre, 129
University Place.

Cost:
\$10 for adults,
\$7 for children;
call 523-6630.



Heartthrob Scott Cohen, who played 'Wolf' in the miniseries 'The 10th Kingdom,' will narrate the LPO's upcoming 'Peter and the Wolf.'

The 'Wolf' man cometh

Rabid fans converge on New Orleans for an LPO staging of 'Peter and the Wolf'

50

By Matthew Teague
Staff writer

Pushing, shoving, screaming, swooning, crying.

"He's so cute," and "Listen to that honey-coated voice," and "I think he looked at me."

Autographs sought, bras tossed on stage, hands fanning faces as though to put out tiny fires burning on flushed cheekbones.

Beatlemania. Elvis' big comeback. And now, completing the triumvirate of hormonal rapture: family night at the Louisiana Philharmonic Orchestra.

What?

As improbable as it may sound, women from all around the country are flying into New Orleans this week to catch Saturday's Family Discovery Series production of "Peter and the Wolf" — mostly because of, well, the wolf himself.

The concert will be narrated by Scott Cohen, a New York-based actor. He has appeared in several episodes of "NYPD Blue," and — most importantly — portrayed "Wolf," the half-man, half-canine breakout character in NBC's miniseries "The 10th Kingdom."

See MUSIC, E-4

OCT-15-00

The 'Wolf' man cometh

MUSIC, from E-1

held in February.

Mere days later, the Wolfpack formed.

The Wolfpack is a group of, shall we say, rabid fans — all female — who congregate often at their own Web site. And when they found out that Cohen, as the Wolf, will be narrating a play about — sweet heavens, a wolf! — well, it was just too much to resist.

So they will come together FOR THE VERY FIRST TIME, ladies and gentlemen, at 11 a.m. Saturday at the Orpheum Theatre. More than 20 Wolfpackers are traveling from South Carolina, Rhode Island, New York, Indiana, Maryland, California, Texas, Massachusetts, Virginia, Illinois, Iowa and all across Louisiana, drawn by the power of the Wolf. And that power is great. Great enough to flutter the heart of even the most demure Midwestern librarian.

"Everybody just got really taken with Wolf in the miniseries," said 26-year-old Liza Cochran, who took a break from cataloging books in Illinois to chat about one of her favorite topics. It's unclear whether she's talking about the fictional character or the actor who played him. "Wolf really attracts women," she said. "We have over 600 members now. He is the ultimate perfect male."

How so?

"Mmmm, mmmm," she said. One wonders what her co-librarians thought as she purred into the phone. "He's so into life, so full of life, so aware of all the little details of life."

And so he —

"I'm not finished," she said. "He's also got a childlike element. I think that appeals to women."

All of which convinced Coch-

ran to shell out more than \$400 for a plane ticket, plus hotel, etc. And all of which means the LPO may play to its most enthusiastic crowd ever, Saturday. The Wolfpack plans to meet up before the concert, then sit together, like a pep squad for the narrator.

"We've never seen anything like it," said Sharon Litwin, executive director of the orchestra. So how did she score such a coup, convincing a cult figure like Cohen to narrate a family-oriented concert? Scott Cohen, as it happens, is the brother of Steve Cohen, the orchestra's principal clarinetist. All it took was a quick phone call.

"We just thought it would be cute," Litwin said. "You know, he played the wolf, the concert is about the wolf. But we didn't know he had — what do you call them? — groupies. Groupies everywhere."

MAR-31-01

Delta Festival ballet presents 'Sleeping Beauty'

'A kiss not to miss' on stage at Theatre for the Performing Arts

NEW ORLEANS - The Louisiana Philharmonic Orchestra, in collaboration with Delta Festival Ballet, will perform the well-known 19th century ballet classic, *Sleeping Beauty*, on Saturday, March 31st at 1:00 PM at the Theatre of Performing Arts as a part of the LPO's popular Family Discovery Series.

This is the LPO's 9th collaboration with Delta for this series. Parents may wish to arrive early because, starting at 12:00 PM, the Orchestra will hold a "Musical Petting Zoo" in the theatre lobby. This is a hands on program which teaches children about the different instruments in the orchestra. Call the LPO for information and tickets (504) 523-6530.

Sleeping Beauty was staged by Fiorella Keane, after the original choreography of

Marius Petipa, for Delta's first performance of it in 1976. Based on Perrault's fairy tale, it was last performed in the New Orleans area by Delta and the LPO in 1905. Richard Rhodon, the Ballet Master for Delta Festival Ballet, is restaging the ballet after Keane's earlier production. Performed to the beautiful music of Peter Tchaikovsky, this event will consist of a corps de ballet consisting of 50 skilled dancers from Delta's junior division, the New Orleans Youth Ballet, and 18 professional dancers from Delta Festival Ballet.

Featuring Stephanie Skiamba as Princess



Delta Festival Dancers

Two of Delta Festival Ballet's ballerinas are pictured in a classic pose. They will be seen today when Delta Festival Ballet and the Louisiana Philharmonic Orchestra present *'Sleeping Beauty'* at the Theatre for the Performing Arts in New Orleans.

Aurora, Kurt Gorrell as her Prince Charming, Jessica Touchet as the Lilac Fairy, Steven Wright as Puss n' Boots, Cutting Jahncke as the King, Cheryl Surcouf Pelle as the Queen and, New Orleans native, Denise Pons Leone, will perform the *Carabosse*. Mrs. Pons Leone was a soloist with the Boston Ballet and performed with Baryshnikov in *The White Oak Project*.

In recent years, Delta has performed many of the most popular children's stories. Past experience with fairy tale bal-

lets has shown that people in general, but especially children, enjoy these magical stories presented in a new way, unfolding before their eyes in the language of dance, pantomime, and classical music. This dance version of the classic, *Sleeping Beauty*, is sure to thrill the child in all of us.

Delta Festival Ballet will also be performing *Sleeping Beauty* on tour in Larose, LA on April 1st at 3:00 p.m. Call the Larose Civic Center for more information, (504) 693-7355.

PUZZLES • C-6
TELEVISION • C-7
ENTERTAINMENT • C-8

SECTION

C

Monday
January 8, 2001

LIVING

TODAY: PARENTS & CHILDREN

Musical menagerie

Fatherhood has composer/conductor Robert Kapilow working in a new scale as he tunes up classical concerts for kids and their parents.

For his next New Orleans appearance, he will lead a 'Carnival of the Animals.'

By Barry Bronstein
Staff writer

Until he had his first child 10 years ago, conductor, composer and pianist Robert Kapilow paid little attention to the notion of classical music for kids. When he wrote music, it was with adult audiences in mind — not those who would just as soon be home playing video games or watching TV.

But becoming a father of three changed his outlook. He wanted his children to be a part of his world, to learn to appreciate the beauty of classical music from a young age, even if it meant competing with the likes of Game Boys and Rugrats. There was only one problem. Except for "Peter and the Wolf," "Carnival of the Animals" and a handful of other works, classical music offerings for children were few and far between.

So Kapilow, 48, who has conducted orchestras across the country, did what any discerning composer would do. He began writing for young audiences, setting such stories as "Green Eggs & Ham," "Gertrude McFuzz" and "Polar Express" to classical scores.

"About half of the music I write is for kids, and about half is for adults," said Kapilow in a telephone interview.

See
MUSIC,
C-4



'Carnival of the Animals'

What: The second in a series of Louisiana Philharmonic Orchestra Family Discovery concerts, featuring guest conductor Robert Kapilow, soprano Elaine Sutherland and baritone Chris Pedro Trucco.

When: Saturday at 11 a.m., with a petting zoo of musical instruments and display of animals from the Louisiana Nature Center opening at 10 a.m.

Where: Orchestrum Theatre, 79 University Place.

Cost: \$10 for adults, \$7 for children.

Call: 523-6530.

Robert Kapilow to lead 'Carnival of the Animals'

MUSIC, from C-1

from his home in River Vale, N.J. "But to me it's the same thing — only the vocabulary is different.

"I'm really interested in access. We definitely live in a country where classical music is somewhat suspect, and my whole focus is convincing people that that's wrong."

Kapilow's crusade will take him to the Orpheum Theatre Saturday as part of the Louisiana Philharmonic Orchestra's Family Discovery series. With Kapilow serving as guest conductor, the orchestra will perform Camille Saint-Saens' "Carnival of the Animals," Rimsky-Korsakov's "Flight of the Bumblebee," and his own composition of poems, "And Furthermore They Bite," which was recently debuted by the National Symphony in Washington D.C.

The Entergy-sponsored concert, which also features soprano Diane Sutherland and baritone Chris Pedro Trakas, begins at 11 a.m. As always, a petting zoo of musical instruments precedes the concert at 10 a.m. This time there also will be a pre-concert display of animals from the Louisiana Nature Center.

Sharon Litwin, executive director of the LPO, described

"I'm really interested in access. We definitely live in a country where classical music is somewhat suspect, and my whole focus is convincing people that that's wrong."

ROBERT KAPILOW
conductor

Kapilow as a powerhouse in the world of classical music, and said if his appearance is anything like it was last January — when he conducted the LPO in Dr. Seuss' "Green Eggs & Ham" — families are in for an incredible experience.

"The last time he was here, the place was packed, and he had everyone interacting with the orchestra," Litwin said. "Parents had as much fun as the kids. He's perpetual motion. He's a kick. But he's also a brilliant talent.

"He's passionate about what he does and he's passionate about the value of music to all of us. He believes it should be a part of everyone's life. And that doesn't mean being a professional musician or playing a musical instrument."

What it means is having fun with music, Kapilow says, and convincing skeptics that a classical music concert does not have to be a passive, boring or yawn-invoking experience.

The familiarity of "Green Eggs & Ham," for example, made it an ideal story to set to music, he said. "There's something magical about that book.

It's words that children have said a million times without music, plus it's an incredibly fun story."

Although children may not be as familiar with "Carnival of the Animals," it is an equally playful work that contains delightful musical portraits of various animals.

The violin and piano, played in staccato, depict a bunch of squabbling fowl. Wild donkeys are represented by a galloping piano piece, running across the expanse of the keyboard. A flute depicts the call of birds, a cello summons images of the gracefulness of swans.

Kapilow's companion piece "And Furthermore They Bite" also conjures images of animals, as does "Flight of the Bumblebee."

Described by a critic for the Christian Science Monitor as "part evangelist, part effervescent game show host," Kapilow typically begins his concerts by taking his cordless microphone into the audience to ask children questions and set up the show's overall theme.

"It's very interactive," he said. "I'll ask them to sing, to clap, to tap their feet. We'll try it

269

slower and then we'll try it ter. I'll say, 'Imagine you're composer. How would you t a bumblebee into music? H would you do the sting, or bee flying from flower flower?'"

Kapilow's kid-friendly style has made him one of the most sought-after — and busiest conductors in the country.

A Phi Beta Kappa graduate of Yale University and the Eastman School of Music, he has worked on Broadway, written more than 15 commissions, is a classical music commentator on National Public Radio and has run family programs in Boston, New York and Kansas City.

"He loves what he does," Litwin said. "He has this incredible ability to relate to children, but he also relates to parents. And what's fun for parents is that they don't have to appear like they're knowledgeable about anything. They actually learn along with the kids. They have as much fun as the kids."

Kapilow said that mix of fun and learning is his primary goal. "The words 'family concert' can have a negative connotation. People take it to mean it's dumbed-down."

But the truth is, he said, that you don't even have to have children to enjoy one of his concerts.

"Everything I do is for everybody," he said. "I'm trying to turn spectators into participants."

.....

Barri Bronston can be reached at bbronston@timespicayune.com or at (504) 826-3448.



LOUISIANA PHILHARMONIC ORCHESTRA
Klaus Peter Seibel, Music Director

270

September 27, 2001

Ms. Barbara Spencer
The Joe W. and Dorothy Dorsett Brown Foundation
One Galleria Boulevard, Suite 2105
Metairie, LA 70001

Dear Ms. Spencer:

On behalf of the 70 musicians of the Louisiana Philharmonic Orchestra, I have enclosed the attached proposal. The LPO respectfully requests your consideration of a grant in the amount of \$30,000 to underwrite attendance at *Family Discovery Concerts* for disadvantaged children and LPO's full range of educational outreach programs.

Over the past several years, the Brown Foundation has generously provided support for the Orchestra's educational programming and distribution of almost 4,500 tickets to the *Family Discovery Concerts* for underserved children and families. Last year alone, LPO educational programs introduced over 25,000 children in the Greater New Orleans area to live classical music through innovative concerts and programs.

As the LPO begins its 11th season, developing and offering innovative educational outreach programs remain a vital part of the Orchestra's commitment to this community. As such, the LPO is introducing two new educational programs this fall. One, a collaboration with the Good Shepard School, involves the development and administration of music curricula for this new school which targets at-risk kindergarten and first graders. The other, called *The Bandstand*, is an interactive outreach program that incorporates the traditions of the New Orleans brass band with middle and high school marching band students to engage in the formal classical music experience with LPO brass musicians and guest artists.

The LPO is grateful to the Brown Foundation for its substantial and continued support of such programs; an investment in the youth of this community made possible only with your assistance.

Sincerely,



Sharon Litwin
Executive Director

Enclosures

Sharon Litwin — Executive Director

THE JOE W. AND DOROTHY DORSETT

BROWN FOUNDATION

One Galleria Blvd., Suite 2105
Metairie, Louisiana 70001
(504)834-3433

For Foundation Use Only

REQUEST #

REGD

TO 271

PRIOR GRANT

FOR

DATE

PRIOR GRANT

FOR

DATE

PRIOR GRANT

FOR

DATE

Decision

Date

(REVISED 01/01/00)

GRANT APPLICATION

IMPORTANT

BE SURE YOUR REQUEST IS WITHIN OUR GUIDELINES.
THIS APPLICATION AND ALL SUPPORTING MATERIALS MUST BE TYPED.

DATE

AMOUNT REQUESTED \$ 30,000

FOR GENERAL SUPPORT

OR

PROJECT SUPPORT

X

NAME OF ORGANIZATION

LOUISIANA PHILHARMONIC ORCHESTRA (LPO)

ADDRESS

305 Baronne Street, Suite 600
New Orleans, LA 70112

DATE FOUNDED

9/91

EMPLOYER IDENTIFICATION #

72-1189023

EXECUTIVE DIRECTOR

Sharon Litwin

PHONE#

523-6530

OR CONTACT PERSON

TITLE

PURPOSE OF GRANT

To continue Brown Foundation support for LPO educational outreach programs, which allow the Orchestra to serve all socio-economic groups. This includes Family Discovery concerts, Young People's Concerts, Bandstand, and other programs.

THE PERIOD REQUESTED GRANT WILL COVER

2001-2002 Concert Season (fiscal year)

HOW MANY TIMES HAVE YOU REQUESTED FUNDS FROM THIS FOUNDATION?

9

TYPE OF ORGANIZATION

(PLEASE CHECK)

X

PUBLIC SUPPORTED

PRIVATE SUPPORTED

NATIONAL

LOCAL

OTHER (PLEASE DESCRIBE)

State and Reional (Gulf South)
Orchestra

GENERAL PURPOSE OF YOUR ORGANIZATION

X

EDUCATION

HOMELESS

SCIENTIFIC

RELIGIOUS

HOUSING

ENVIRONMENT

HEALTH

HUNGER

X

CULTURAL

OTHER (PLEASE DESCRIBE)

CURRENT ANNUAL BUDGET \$ 3.94 million

TOTAL PROJECT BUDGET (IF APPLICABLE)

\$ 274,195

SOURCES OF INCOME

GOVERNMENT:

FEDERAL 1

% STATE 2

%

LOCAL 2

%

MEMBERSHIP/INDIVIDUAL CONTRIBUTIONS

25 %

FEES

%

FUNDRAISING

0

%

CORPORATE/FOUNDATION GRANTS

30

%

OTHER

40

%

(PLEASE DESCRIBE)

ticket revenues; contracts and volunteer organizati

DATE OF IRS DETERMINATION LETTER

8/11/95

DOES THIS LETTER SAY YOU ARE A (CHECK ONE)

PUBLIC CHARITY

X

PRIVATE OPERATING FOUNDATION

PRIVATE FOUNDATION

GRANT APPLICATION

272

I PROPOSAL SUMMARY - IN ONE SHORT PARAGRAPH PLEASE SUMMARIZE THE PURPOSE OF YOUR INSTITUTION, WHY IT IS REQUESTING THIS GRANT, RESULTS IT HOPES TO ACHIEVE AND HOW THE FUNDS WILL BE SPENT IF THE GRANT IS MADE.

II PLEASE ANSWER THE FOLLOWING

1. GEOGRAPHICAL AREA SERVED BY THIS PROPOSAL Greater New Orleans area
2. POPULATION SERVED (OPTIONAL) Family Discovery tickets go to predominately economically
 SOCIO-ECONOMIC STATUS disadvantaged families ETHNICITY diverse
 RACE diverse AGE 3-21 GENDER both
 PHYSICAL ABILITY diverse LANGUAGE English, ESL
 OTHER (PLEASE DESCRIBE) _____
3. NO. OF PAID FULL TIME STAFF 15 NO. OF PAID PART TIME STAFF 2
 NUMBER OF VOLUNTEERS approximately 600 (including Symphony Volunteers)
4. HOW MANY INDIVIDUALS WILL BENEFIT FROM THIS GRANT, IF MADE? 30,000
5. HOW MANY VOLUNTEERS WILL BE USED? about 20
6. WHAT PERCENTAGE OF AMOUNT OF THE FUNDS REQUESTED WILL BE USED FOR GENERAL AND ADMINISTRATION PURPOSES? less than 3%
7. WHAT PERCENTAGE OF YOUR CURRENT BUDGET IS FOR SALARIES? 9% * CONSULTING FEES? less than 1%
 *Note: 9% budget is for staff salaries, not including 70 musicians in orchestra
8. LIST THE THREE ORGANIZATIONS FROM WHOM YOU HAVE SOUGHT THE MOST FUNDS FOR THIS PROGRAM:

	AMOUNT REQUESTED	AMOUNT RECEIVED
NAME <u>Entergy Corporation</u>	\$ <u>60,000</u>	\$ <u>45,000</u>
NAME <u>Brown Foundation</u>	\$ <u>30,000</u>	\$ _____
NAME <u>Shell Oil</u>	\$ <u>15,000</u>	\$ <u>15,000</u>

9. LIST THE FIVE ORGANIZATIONS FROM WHOM YOU HAVE RECEIVED THE MOST FUNDS IN THE PAST YEAR:

NAME <u>Mellon Foundation</u>	AMOUNT \$ <u>233,000</u>
NAME <u>Knight Foundation</u>	AMOUNT \$ <u>100,000</u>
NAME <u>Freeport MacMoRan</u>	AMOUNT \$ <u>90,000</u>
NAME <u>Reily Family Foundation</u>	AMOUNT \$ <u>90,000</u>
NAME <u>Symphony Volunteers</u>	AMOUNT \$ <u>120,000</u>

III PLEASE SUBMIT THE FOLLOWING IN ORDER

1. GRANT OR PROJECT RELATED DOCUMENTATION/MATERIALS NEEDED WITH THIS APPLICATION.
2. LIST OF YOUR BOARD OF DIRECTORS.
3. LIST OF YOUR KEY STAFF.
4. COPY OF YOUR MOST RECENT ANNUAL FINANCIAL STATEMENTS.
5. COPY OF YOUR MOST RECENT IRS TAX DETERMINATION LETTER.
6. COMPLETE SIGNED COPY OF YOUR MOST RECENT IRS FORM 990.

IV WHILE THERE IS NO DEADLINE FOR FILING, PLEASE UNDERSTAND THAT RARELY WILL YOU HAVE A DECISION FROM US WITHIN 60 DAYS. INCOMPLETE OR INACCURATE APPLICATIONS, AS WELL AS THOSE NOT WITHIN OUR GUIDELINES, WILL RECEIVE A PROMPT NEGATIVE REPLY. ALL OTHER APPLICATIONS WILL RECEIVE CAREFUL REVIEW BY THE APPROPRIATE COMMITTEE AND THEN BY OUR BOARD.

V I STATE THAT I HAVE READ, UNDERSTAND AND AM COMPLYING WITH YOUR GUIDELINES

VI I STATE THAT THE ABOVE INFORMATION IS TRUE AND ACCURATE AND THAT IF THIS GRANT IS APPROVED, I WILL COMPLY WITH ALL FOUNDATION REQUIREMENTS, INCLUDING THOSE REFERENCED IN OUR GUIDELINES AND THOSE INCLUDED IN OUR GRANT ACCEPTANCE AGREEMENT.

FOR FUTURE USE REQUEST NEW FORMS FROM THE FOUNDATION'S OFFICE



SIGNATURE

Executive Director

TITLE

9/21/01

DATE

I. Proposal Summary

The Louisiana Philharmonic Orchestra (LPO), the only musician owned and managed orchestra in the United States, is dedicated to maintaining live symphonic music and a full-scale symphony orchestra as an integral part of the cultural and educational life of the New Orleans area and the entire State of Louisiana. Since its inception, educational outreach programs have been a crucial part of the orchestra's mission and its commitment to this community. It remains so today.

A grant of \$30,000 from the Joe and Dorothy Dorsett Brown Foundation will be used as follows: (a) \$15,000 to underwrite attendance of disadvantaged children and families at the three LPO *Family Discovery* concerts (approximately 1,500 tickets); and (b) \$15,000 in co-support for general operating expenses of the LPO's full range of educational outreach programs. These programs, described in an enclosure, introduce a broad range of children to live symphonic music. The LPO's signature *Bach to School* program, *Family Discovery Concerts* and *Young People's Concerts* are often the first exposure, and only music education, that children receive. The costs of these programs are too prohibitive to be funded through ticket sales alone. The LPO's education and outreach programs have great community benefit.

Special Note. Brown Foundation support for LPO *Family Discovery* concerts and other educational programs has, over the past several years, brought classical music and music programs to thousands of young people from a variety of backgrounds, including a great many underprivileged children. The Brown Foundation remains the only organization that supports providing complimentary tickets to concerts for children and their families in need. Again this year, as the LPO begins our eleventh season, agencies servicing needy children and families *calling us* to inquire about these tickets, which they consider an important, high quality "field trip" for their clients.

The LPO's full-time Director of Education and Director of Community Partnerships have expanded the reach of the LPO in the greater New Orleans community by bringing our educational programs to a wider underserved audience. While these staff positions make it possible to ensure that more individuals are introduced to the live orchestral music of the LPO, the programs themselves continue to need financial support to increase the number of participants.



LOUISIANA PHILHARMONIC ORCHESTRA

Educational Overview

YOUNG PEOPLE'S CONCERTS (YPC)

The 70-member orchestra performs two sets of entertaining and educational concerts specifically for school children in the Greater New Orleans area and in rural, under-served areas. Each set is offered in four different locations, reaching a total of more than 12,000 students last year.

FAMILY DISCOVERY CONCERTS

Two orchestral concerts with special guests and one ballet in collaboration with the New Orleans-based Delta Festival Ballet are offered to families and their young children. Each concert is preceded by an "Instrument Petting Zoo," which allows the children to see, hear and touch orchestral instruments and talk with the LPO musicians. Subscribers become members in the "Half Notes Club" providing them with letters from the musicians, T-shirts, and passes to other events in the city.

THE GOOD SHEPARD SCHOOL COLLABORATION

This in-school music program is designed to introduce young students to a comprehensive music education by emphasizing creativity, behavior, and cross-discipline competency, while preparing the students to attend a full symphonic performance for young people. The Good Shepard School opened during the summer of 2001 to kindergarteners and first-graders and plans to add one grade per year through the eighth grade. The school targets at-risk youth and is located one block from the LPO administrative offices.

BANDSTAND

A new program exposes middle and high school students who are studying marching band instruments to classical music through the LPO musicians. The program includes interactive master classes and is specifically targeting brass and percussion instruments because of their prominent role in the New Orleans musical tradition of marching bands. This year's program features LPO Principal Trumpet Vance Woolf and LPO Resident Composer and Trumpeter Hannibal Lokumbee.

BACH TO SCHOOL

This discipline-based music education program prepares school children for the *Young People's Concerts*. *BTS* introduces classical music to students through ensembles of musicians who perform in the school and introduce students to instruments and the orchestra. *BTS* relates classical music to other subjects of study such as history, language arts, science, mathematics and movement.

OPEN DRESS REHEARSALS and WORDS ON MUSIC

Words on Music are offered before each *Classics* and *Beethoven & Blue Jeans* concert when the conductor for the evening or a musician in the Orchestra speaks to members of the audience about the musical performance. *Open Dress Rehearsals* provide a discount priced opportunity to hear a live performance, and offer an educational look "behind-the-scenes." Pre-rehearsal talks are offered to high school students before the Open Rehearsals. Given by a musician in the Orchestra and often including the guest artist and conductor, these lectures give musical background and details of the hall and concert production.

MASTER CLASSES

Guest performers and musicians in the LPO present classes geared towards music students at various local secondary schools, colleges and universities, including Dillard University, Loyola University, New Orleans Center for Creative Arts, Tulane University, University of New Orleans, and Xavier University.

THE GREATER NEW ORLEANS YOUTH ORCHESTRA

The musicians of the Youth Orchestra perform side-by-side with the LPO during one of the fall *Young People's Concerts* and perform a concert prior to the LPO's free outdoor concert in Bogue Falaya Park.

LOUISIANA PHILHARMONIC ORCHESTRA
All Educational Outreach Programs
 Budget Comparison – 1999/2000 Season and 2000/2001 Season

<u>EXPENSES</u>	2000/2001	2001/2002
ORCHESTRA PERSONNEL (Costs dropped in 2001-2002 due to cut in LPO musicians share)	\$162,000	\$152,000
EDUCATION STAFF AND ADMINISTRATIVE COSTS (Mellon Foundation funds are allocated for a Director of Education)	\$45,700	\$47,300
GUEST ARTIST FEES & EXPENSES		
Conductors	5,500	6,750
Guest Artists	8,300	7,300
Expenses	<u>2,750</u>	<u>3,900</u>
Subtotal	\$16,550	\$17,950
CONCERT PRODUCTION		
Venue Rent & Charges	34,340	39,190
Orchestra Library	3,000	3,700
Miscellaneous	<u>2,800</u>	<u>3,060</u>
Total Production	\$40,140	\$45,950
MARKETING	\$11,000	\$11,000
TOTAL EXPENSES	\$275,390	\$274,190
<u>REVENUES</u>		
TICKET SALES		
Subscriptions	8,000	9,000
Single Tickets	<u>48,000</u>	<u>50,000</u>
Total Tickets	\$56,000	\$59,000
COMMUNITY SUPPORT		
Brown Foundation	\$30,000	\$30,000*
Entergy	25,000	45,000*
Mellon Foundation	45,700	47,300
Hibernia Bank	15,000	0
BellSouth	25,000	30,000*
Shell Oil Company Foundation	15,000	15,000
Texaco	30,000	0
National Endowment for the Arts-Challenge America	0	10,000
National Endowment for the Arts	0	20,000*
Louisiana Division of the Arts	6,452	0
Burlington Resources	1,000	3,500*
Selley Foundation	0	5,000
Anonymous Donor	<u>2,500</u>	<u>2,500</u>
Total Fundraising	\$195,652	\$208,300
TOTAL REVENUES	\$251,652	\$267,300

* requested gifts

**Louisiana Philharmonic Orchestra
Board of Trustees 2001 – 2002**

The Board of Trustees is comprised of 24 members. The seven musician-members are elected by the members of the Orchestra itself. The remaining fifteen represent a diverse cross section of individuals whose common thread is their understanding and support of the mission of the Louisiana Philharmonic Orchestra.

Ms. Ann Cohen

President, LPO and Musician

Mr. Hugh Long

President, Board of Trustees and Professor, Tulane University

Ms. Barbara Mollere

Vice-President, Board of Trustees and Civic Leader

Mr. Marty Gordon

Treasurer, Board of Trustees and Musician

Ms. Sue Andrews

Secretary, Board of Trustees and Musician

Mrs. Adelaide Wisdom Benjamin

Civic Leader

Mrs. Julie Breitmeyer

CPA

Mr. Michael Bucalo

Musician

Mr. Dave Carbonara

Musician

Dr. David Drinkwater

Headmaster, Metairie Park Country Day School

Dr. Stephen Hales

Physician

Mr. William P. Herrington

Senior Vice President, Hibernia National Bank

Mr. William H. Hines
Partner, Jones Walker, L.L.C.

Mrs. Dorothy Jacobs
Partner, Sessions & Fishman, L.L.C.

Mrs. Marlene Jaffe
Civic Leader and Symphony Volunteers President

Ms. Jeanne Jaubert
Musician

Dr. Edward Levy
Physician

Mrs. Cammie Mayer
Civic Leader

Dr. R. Ranney Mize
Professor, LSU Medical School

Mr. Robert Nunez
Musician

Ms. Mollie Pate
Musician

Mr. Lonell Wright
Businessman

Mr. Joseph Young, Jr.
Businessman

Mr. Scott Young
Musician

Ex Officio Members:

Mr. Peter Koerber
Council

Ms. Sharon Litwin
Executive Director

Maestro Klauspeter Seibel
Music Director, LPO

Louisiana Philharmonic Orchestra
Administrative Staff

Sharon Litwin, Executive Director
Kurt Overton, Managing Director
Tamara Clement, Box Office and Customer Relations Manager
Stephanie Clements, Executive Assistant
Vicki Huber, Development Assistant
Annamaria Iosif, Assistant Manager of Box Office
Givonna Joseph, Director of Education
Chris Kim, Assistant Conductor
Ken Kussmann, Operations Manager and Artistic Director
Sarah Lemoine, Administrative Assistant
Dennis O'Hara, Associate Director of Marketing and Public Relations
Shannon Riley, Director of Development
Bebe Ryan, Associate for Grants and Special Projects
Enrico Sterling, Director of Community Partnerships
Joe Toups, Controller
Scott Young, Librarian (part time)

INTERNAL REVENUE SERVICE
DISTRICT DIRECTOR
401 W. PEACHTREE ST. NW
ATLANTA, GA 30365

DEPARTMENT OF THE TREASURY

Date: **AUG 11 1995**

THE LOUISIANA PHILHARMONIC
ORCHESTRA
P O BOX 56579
NEW ORLEANS, LA 70156-6579

Employer Identification Number:
72-1189022

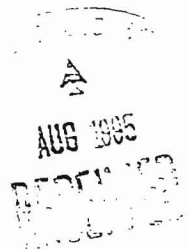
Case Number:
585208040

Contact Person:
ROBERTA VAN METER

Contact Telephone Number:
(404) 331-0135

Our Letter Dated:
January 26, 1992

Addendum Applies:
No



Dear Applicant:

-- This modifies our letter of the above date in which we stated that you would be treated as an organization that is not a private foundation until the expiration of your advance ruling period.

Your exempt status under section 501(a) of the Internal Revenue Code as an organization described in section 501(c)(3) is still in effect. Based on the information you submitted, we have determined that you are not a private foundation within the meaning of section 509(a) of the Code because you are an organization of the type described in section 509(a)(2).

Grantors and contributors may rely on this determination unless the Internal Revenue Service publishes notice to the contrary. However, if you lose your section 509(a)(2) status, a grantor or contributor may not rely on this determination if he or she was in part responsible for, or was aware of, the act or failure to act, or the substantial or material change on the part of the organization that resulted in your loss of such status, or if he or she acquired knowledge that the Internal Revenue Service had given notice that you would no longer be classified as a section 509(a)(2) organization.

If we have indicated in the heading of this letter that an addendum applies, the addendum enclosed is an integral part of this letter.

Because this letter could help resolve any questions about your private foundation status, please keep it in your permanent records.

If you have any questions, please contact the person whose name and telephone number are shown above.

Sincerely yours,

Nelson A. Brooke
District Director

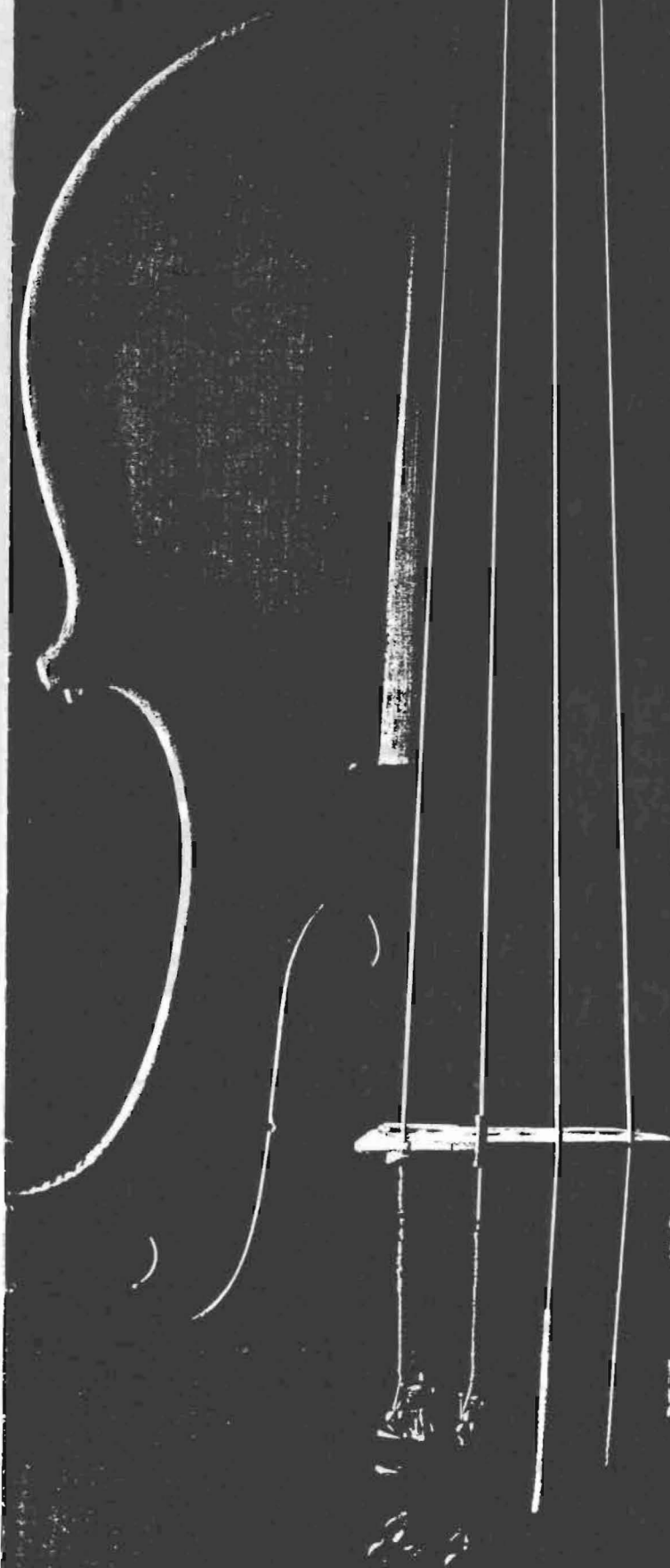
Appendix L

LPO Season Brochure 2001-2002

SOUTHWORTH
PARCHMENT DIED
100% COTTON FIBER

2001-2002 LPO SEASON TICKETS

LOUISIANA PHILHARMONIC ORCHESTRA



2001-2002



11th Concert



Season



ORDER YOUR SEASON TICKETS TODAY

IF YOU RENEW YOUR SEASON TICKETS BEFORE MAY 1

You will be assigned _____ at the Orpheum Theatre and
REGULAR TICKET PRICES, and you'll also receive
 _____ containing:
 complimentary drink tickets at the Orpheum
 special dining discounts at some of New Orleans' finest restaurants and

Most Exciting of All...

A _____ to each of two special one-performance only
GALA CONCERTS at The Mahalia Jackson Theatre of the Performing Arts



David Daniels
 September 22, 2001
 HANDEL Arias from *Partenope*, *Giulio Cesare*
 and *Rodelinda*



Midori
 March 23, 2002
 BRUCH Violin Concerto No. 1

Enjoy _____ at each gala event and an **INVITATION TO THE
 POST-CONCERT PARTIES** to meet the guest artists and **LPO** musicians.

choose your 7-concert series and, as a special benefit, **ADD ONE OF
 THE GALAS** as your eighth. Each half series subscriber also will receive
 a **SPECIAL GIFT BOOKLET**

receive a **COMPLIMENTARY PAIR OF TICKETS**
 to **ANY OTHER SEASON CONCERT**

also receive a **50 % DISCOUNT** on ONE ticket to EACH GALA

NEW THIS SEASON!

A PAIR OF TRIOS FOR PIANO LOVERS AND VIOLIN AFICIONADOS



Garrick Ohlsson
Oct. 18 & 20, 2001

Stanislav Ioudenitch
Jan. 17 & 19, 2002

Lilya Zilberstein
April 4 & 6, 2002



Ani Kavafian
Nov. 29, 2001

Midori
March 23, 2002

Tanja Becker-Bender
May 9 & 11, 2002

CAN'T PLAN AHEAD BUT WANT TO COME TO THE CONCERTS ANYWAY?



Pick your concert. Pick your night. Use as many or as few coupons as you wish per concert. It's your choice!

Book of 6 - \$150

Book of 10 - \$250

Classic Choice Coupons may be redeemed at the LPO box office the week of the chosen performance or the theatre box office the night of the concert and allow you the best available seating for any Classics, Beethoven & Blue Jeans or Casual Classics concert.

REMEMBER...

ONLY OUR SUBSCRIBERS ARE ELIGIBLE FOR:

SEATING: Seats are assigned months before tickets are available to the general public and are always the best in the house. Subscribers also receive priority seating for the next season. Keep your favorite seats season after season or be first in line for seating upgrades.

EXCHANGING: Exchanging tickets is an exclusive benefit for our subscribers. Simply come to our downtown office, mail in your tickets, or fax in your order at least two days prior to your ticketed concert week, and we'll gladly exchange your tickets.

REPLACEMENT: We can replace lost tickets quickly and at no charge.

CALL 523-6530 • WWW.LPOMUSIC.COM



Become a **FULL SEASON SUBSCRIBER** and receive tickets to the concerts below AND the two gala's starring David Daniels and Misha, choose between the A half-series and half-series and pick an extra concert from one of the two galas.

If a pre-performance party is part of the concert, this icon will show to the left. **Y**

ORPHEUM THEATRE
Thursdays at 7:30 PM
Saturdays at 8:00 PM

September 13 and 15

A OPENING NIGHT

Klauspeter Seibel, conductor
The Romeros, guitar quartet

STRAUSS, *Don Juan*
RODRIGO, *Concierto andaluz*
TCHAIKOVSKY, Symphony No. 4

October 4 and 6

Y B BEETHOVEN AND BLUE JEANS

André Raphael Smith, conductor
Vance Woolf, trumpet

ADAMS, *Lollapalooza*
BERNSTEIN, *On The Waterfront*
Suite
ARUTIUNIAN, Trumpet Concerto
BEETHOVEN, Symphony No. 5



October 18 and 20

Y GARRICK OHLSSON PLAYS BRAHMS

Klauspeter Seibel, conductor
Garrick Ohlsson, piano

MOZART, Overture *La Clemenza di Tito*
DEBUSSY, *Nocturnes* No. 1 & 2
BRAHMS, Piano Concerto No. 2

October 25 and 27

A THE ORGAN SYMPHONY

Klauspeter Seibel, conductor
Peter Van de Graaff, baritone
Symphony Chorus of New Orleans

FAURÉ, *Requiem*
SAINT-SAËNS, Symphony No. 1
"Organ"

November 1 and 3

Y A BEETHOVEN AND BLUE JEANS

Klauspeter Seibel, conductor
Elena Klionsky, piano

BRAHMS, *Serenade* No. 2
PERSICHETTI, Piano Concerto
BEETHOVEN, Symphony No. 1



November 29 only *

Y FROM PRAGUE TO HELSINKI

Uriel Segal, conductor
Ani Kavafian, violin

HENZE, *Telemanniana*
DVORÁK, Violin Concerto
SIBELIUS, Symphony No. 2

* One performance only in The Mahalia Jackson Theatre of the Performing Arts, 7:30 PM.



Beeethoven and Blue Jeans

Be part of the LPO's most popular concert series. Throw on your blue jeans, call up your friends and be part of some of the city's most entertaining evenings of fine music.

ORPHEUM THEATRE
Thursdays at 7:30 PM
Saturdays at 8:00 PM

October 4 and 6
BEETHOVEN'S FIFTH
André Raphael Smith, conductor
Vance Woolf, trumpet

ADAMS, *Lollapalooza*
BERNSTEIN, *On The Waterfront*
Suite
ARUTIUNIAN, Trumpet Concerto
BEETHOVEN, Symphony No. 5

November 1 and 3
THOSE KILLER "B'S"
Klauspeter Seibel, conductor
Elena Klionsky, piano

BRAHMS, *Serenade* No. 2
PERSICHETTI, Piano Concerto
BEETHOVEN, Symphony No. 1

January 31 and February 2
ROMANTIC REFLECTIONS
Thomas Wilkins, conductor
Amy Thiaville, violin

BARBER, *Medea's Meditation*
and *Dance of Vengeance*
BEETHOVEN, *Romance* No. 2
VAUGHAN WILLIAMS *The*
Lark Ascending
BRAHMS, Symphony No. 2

March 14 and 16
THE RITE OF SPRING
Klauspeter Seibel, conductor
Awadagin Pratt, piano

BEETHOVEN, Overture *Leonore* No. 1
BRAHMS, Piano Concerto No. 1
STRAVINSKY, *The Rite of Spring*



April 18 and 20
RISING STAR
Klauspeter Seibel, conductor
Alisa Weilerstein, cello

BEETHOVEN, Overture *Coriolan*
SHOSTAKOVICH, Cello Concerto No. 1
SCHUMANN, Symphony No. 2

Beethoven and Blue Jeans

LOUISIANA PHILHARMONIC ORCHESTRA 2000/2001 Season Ticket Order Form 286

Name: _____
Address: _____
City: _____ State: _____ Zip: _____
Home Phone: _____ Business Phone: _____
E-mail: _____
_____ I am a new subscriber
_____ I am renewing my subscription (Patron #) _____

1. Choose your Series. Select from the Classics (Full, A or B), Beethoven & Blue Jeans, Casual Classics, Piano Trio, Violin Trio and Family Discovery series.

Series	Seat Location	Price	# of seats	Total
_____	_____	\$ _____ X _____	_____	= _____
_____	_____	\$ _____ X _____	_____	= _____
_____	_____	\$ _____ X _____	_____	= _____
_____	_____	\$ _____ X _____	_____	= _____

I prefer to attend the Orpheum concerts on: _____ Thursdays at 7:30 pm
_____ Saturdays at 8:00 pm

*Add \$2 per ticket for concerts at the Orpheum Theater. Amounts for each series are below:	
Series	Price per subscription
Full	\$28
Half A or B	\$14
Beethoven & Blue Jeans	\$10
Piano Trio	\$6
Violin Trio	\$2

Series Tickets Total \$ _____
Processing Fee \$5.00
Historic Preservation Fee* \$ _____
Tax-Deductible Donation \$ _____
Total Due \$ _____

2. Subscribers, order your Special Event Tickets Now Too!

Reserve your seats for Opening Night, David Daniels, Midori and Messiah before they go on sale to the public. (Single ticket orders will be mailed separately. Seating may vary from series location.)

Concert Date and Time	Seat Location	Price	# of seats	Total
_____	_____	_____ X _____	_____	_____
_____	_____	_____ X _____	_____	_____
_____	_____	_____ X _____	_____	_____
_____	_____	_____ X _____	_____	_____

Add \$2 per ticket for Opening Night and Messiah only.

Single Tickets Total \$ _____
Processing Fee \$3.00
Historic Preservation Fee* \$ _____
Total Due \$ _____

3. Payment Information

Full amount of order is \$ _____

Separate payment necessary from subscription and single tickets.

_____ Enclosed is my check(s) payable to the Louisiana Philharmonic Orchestra

_____ Please charge my:

☐ Visa ☐ MasterCard ☐ American Express ☐ Discover

Account Number: _____ Exp. Date: _____

Name on Card: _____

Signature: _____

Daytime Phone of Cardholder: _____

Be part of the LPO's most popular concert series. Throw on your blue jeans, call up your friends and be part of some of the city's most entertaining evenings of fine music.

ORPHEUM THEATRE
Thursdays at 7:30 PM
Saturdays at 8:00 PM

March 14 and 16
THE RITE OF SPRING
Klauspeter Seibel, conductor
Awadagin Pratt, piano

BEETHOVEN, Overture *Leonore* No. 1
BRAHMS, Piano Concerto No. 1
STRAVINSKY, *The Rite of Spring*



Alisa Weilerstein

March 18 and 20
RISING STAR
Klauspeter Seibel, conductor
Alisa Weilerstein, cello

BEETHOVEN, Overture *Coriolan*
SHOSTAKOVICH, Cello Concerto No. 1
SCHUMANN, Symphony No. 2

DVORÁK, *Carnival Overture*
LISZT, *Hungarian Rhapsody* No. 2
BARTOK, *Rumanian Folk Dances*
DVORAK, *Slavonic Dance*
KODÁLY, *Galanta Dances*
ENESCO, *Rumanian Rhapsody* No. 1



SUBSCRIPTION PRICES & SEATING 287

Orpheum Theater

Full Series (16 concerts)	A \$832	B \$544	C \$408	D \$344	E \$272	F \$152
Half Series A or B (8 concerts)	\$416	\$272	\$204	\$172	\$136	\$76
Beethoven & Blue Jeans (5 concerts)	\$260	\$170	\$127.50	\$107.50	\$85	\$47.50
Piano Trio (3 concerts)	\$150	\$102	\$76.50	\$64.50	\$51	\$28.50
Violin Trio (3 concerts)	\$150	\$102	\$76.50	\$64.50	\$51	\$28.50
Family Discovery (3 concerts)	Adults \$27			Children \$18		

SUBSCRIPTION PRICES AND SEATING

Pontchartrain Center

Casual Classics (5 concerts)	A Tables \$94	B Raised Reserved \$68	C General Admission \$60	D Student/Young \$45
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Classic Choice Coupons

Book of 6
\$150

Book of 10
\$250

October 4
BEETHOVEN
André Raphael
Vance Woolf, 1

ADAMS, Loh
BERNSTEIN
Suite
ARUTJUNIA
BEETHOVEN

November
THOSE KILI
Klauspeter Se
Elena Klionsk

BRAHMS, Se
PERSICHET
BEETHOVEN

January 31
ROMANTIC
Thomas Wilk
Amy Thuerville

Special Events and Single Tickets

Classics and Beethoven & Blue Jeans at the Orpheum Theater	A \$52	B \$40	C \$30	D \$25	E \$20	F \$11
--	-----------	-----------	-----------	-----------	-----------	-----------

Gala Concerts at Mahalia Jackson Theatre of Performing Arts	A \$60	B \$50	C \$40	D \$30
--	-----------	-----------	-----------	-----------

Messiah at the Orpheum Theater	A \$52	B \$40	C \$30	D \$25	E \$20	F \$11
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Family Discovery	Adults \$10	Children \$7
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Casual Classics at the Pontchartrain Center	A Tables \$22	B Raised Reserved \$16	C General Admission \$14	D Student/Young \$9
---	---------------------	------------------------------	--------------------------------	---------------------------

BARBER, Me
and Dance

BEETHOVEN, Romance No. 2
VAUGHAN WILLIAMS, The
Lark Ascending
BRAHMS, Symphony No. 2

Subscribe your children 5 and over for only \$7 per concert

BEETHOVEN, Overture, Conductor
SHOSTAKOVICH, Cello Concerto
SCHUMANN, Symphony No.

IS & SEATING

C	D	E	F
\$408	\$344	\$272	\$152
\$204	\$172	\$136	\$76
\$127.50	\$107.50	\$85	\$47.50
\$76.50	\$64.50	\$51	\$28.50
\$76.50	\$64.50	\$51	\$28.50

ts \$27 Children \$18

S AND SEATING

B	C	D
Reserved	General Admission	Student/Youth/Infant
\$68	\$60	\$11

Book of 10
\$250

Single Tickets

B	C	D	E	F
\$40	\$30	\$25	\$20	\$11

B	C	D
\$50	\$40	\$30

B	C	D	E	F
\$40	\$30	\$25	\$20	\$11

Children
\$7

B	C	D
Reserved	General Admission	Student/Youth/Infant
\$16	\$14	\$8

over for only \$7 per concert

BEETHOVEN, Overture *Concerto*
SHOSTAKOVICH, Cello Concerto No. 1
SCHUMANN, Symphony No. 1

WWW.LPOMUSIC.COM

HOW TO ORDER YOUR SEASON TICKETS

It's Easy to Subscribe!

1. By Phone 523-6530

Call us Monday through Friday, 9:00 am to 4:30 pm, and we'll gladly help you with your order. We're here to answer any questions you may have and help you select your series and your choice of seating.

2. In Person

Visit our downtown office at 305 Baronne Street, Suite 600

3. By Mail

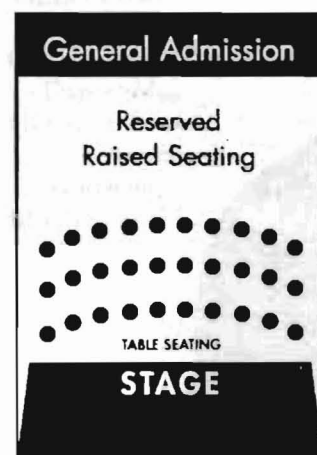
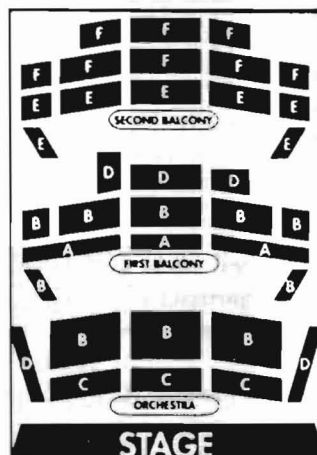
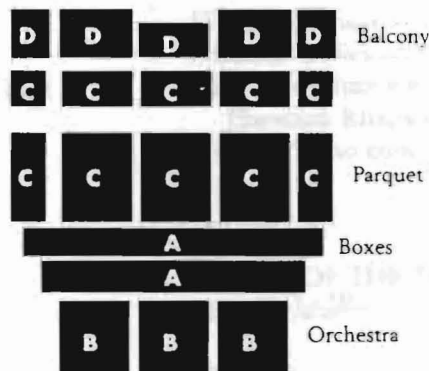
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DWORAK, *Carnival Overture*
LIZET, *Hungarian Rhapsody No. 2*
BARTOK, *Rumanian Folk Dances*
DWORAK, *Slavonic Dance*
KODALY, *Gallant Dances*
ENESCO, *Rumanian Rhapsody No. 1*



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SI HABLA ESPANOL
Timothy Muffitt, conductor

CHABRIER, *Espana*
DELIA, *El Amor Brujo*
RIMSKY-KORSAKOV, *Capriccio*
Espanol
RAVEL, *Bolero*

December 5
HOLIDAY CLASSICS
Timothy Muffitt, conductor

ARNOLD, *The Holly and the Ivy*
BACH, *Jesus Joy of Man's Desiring*
TCHAIKOVSKY, *March from the*
Nutcracker Ballet
ELLINGTON/TYZICK, *Peanut*
Buttle Brigade
GRIMES, *Yes Virginia, there is*
a Santa Claus
WILLIAMS, *Merry Christmas*
(from Home Alone)
ARR. RIESMAN, *A Merry*
Little Sing-along

February 6
EUROPEAN CARNIVAL
Timothy Muffitt, conductor

DVORAK, *Carnival Overture*
LISZT, *Hungarian Rhapsody No. 2*
BARTOK, *Rumanian Folk Dances*
DVORAK, *Slavonic Dance*
KODALY, *Galanta Dances*
ENESCO, *Rumanian Rhapsody No. 1*

March 6
NORDIC TRACKS
Timothy Muffitt, conductor

SIBELIUS, *Valse Triste*
NIELSEN, *Helios Overture*
ALFVÉN, *Midsommarvaka*
(Swedish Rhapsody No. 1)
GRIEG, *Piano concerto*

May 1
SOUTH OF THE BORDER
Timothy Muffitt, conductor

MONCAYO, *Huapango*
VILLA LOBOS, *Selections from*
Bachianas Brasileiras
GINASTERA, *Estancia: Final*
Dance-Malambo
GOULD, *Latin*
American
Symphonette
BERNSTEIN,
"Mambo"
from West
Side Story



PLACE
STAMP
HERE

BEETHOVEN, *Overture Coriolan*
SHOSTAKOVICH, *Cello Concerto No. 1*
SCHUMANN, *Symphony No. 1*

Special Events

DAVID DANIELS

*Klauspeter Seibel, conductor
David Daniels, countertenor*

ROSSINI, Overture *Semiramide*
STRAUSS, *Rosenkavalier* Suite
HANDEL, Arias from *Partenope*,
Giulio Cesare and *Rodelinda*

*Saturday, September 22, 2001,
8:00 p.m.*

*The Mahalia Jackson Theatre
of the Performing Arts*



MIDORI

*Klauspeter Seibel, conductor
Midori, Violin*

KODÁLY, Dances from *Galantia*
MENDELSSOHN, Symphony No. 1
(Italian)
BRUCH, Violin Concerto No. 1

*Saturday, March 23, 2002, 8:00 p.m.
The Mahalia Jackson Theatre
of the Performing Arts*

HANDEL'S MESSIAH

Symphony Chorus of New Orleans

*Saturday, December 15, 8:00 p.m.
Sunday, December 16, 3:00 p.m.
The Orpheum Theatre*

FREE PARK CONCERTS

AUDUBON PARK

Friday, Sept. 28, 7:30 p.m.
Immediately following the
Symphony Run

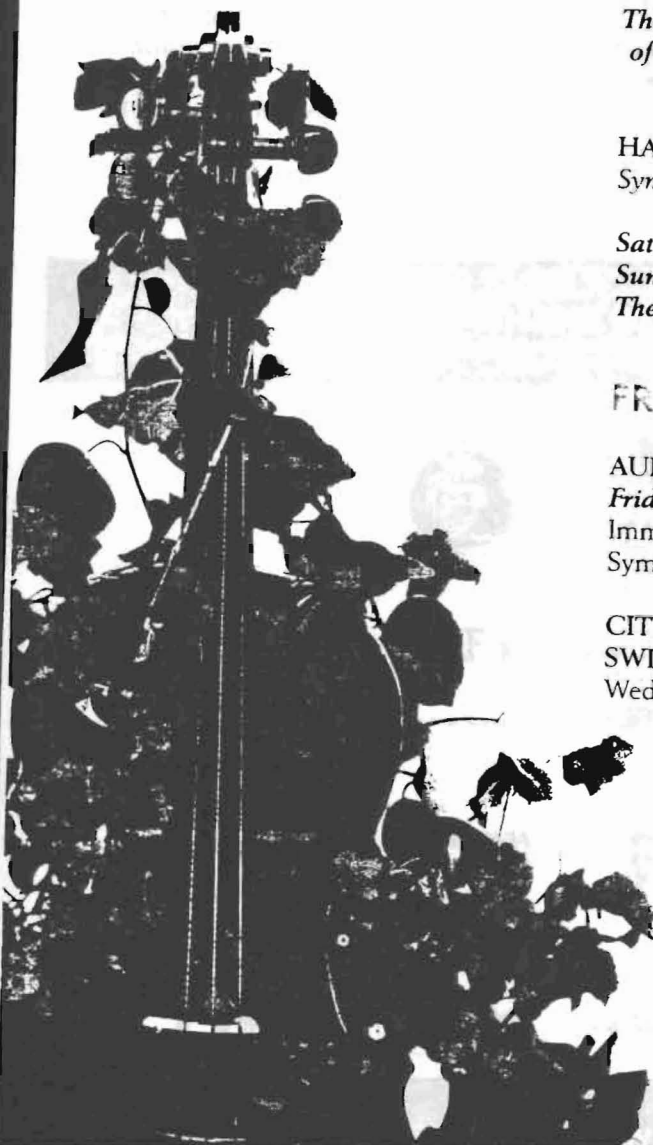
CITY PARK -

SWING IN THE OAKS

Wednesday, April 24, 6:30 p.m.

BOGUE FALAYA PARK - SWING IN THE PINES

Saturday, April 27, 6:00 p.m.





ial Events

MIDORI

Klauspeter Seibel, conductor
Midori, Violin

KODÁLY, Dances from *Galanta*
MENDELSSOHN, Symphony No. 4
(Italian)

BRUCH, Violin Concerto No. 1

Saturday, March 23, 2002, 8:00 p.m.
The Mahalia Jackson Theatre
of the Performing Arts

HANDEL'S MESSIAH

Symphony Chorus of New Orleans

Saturday, December 15, 8:00 p.m.
Sunday, December 16, 3:00 p.m.
The Orpheum Theatre

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AUDUBON PARK

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CITY PARK -

SWING IN THE OAKS

Wednesday, April 24, 6:30 p.m.

BOGUE FALAYA PARK -

SWING IN THE PINES

Saturday, April 27, 6:00 p.m.

Fun for the whole family! A three-
concert series that's a treat for
grownups and children alike.
Subscribe to all three and your
children become members of the
LPO Half-Notes Club with their
own specially-designed T-shirt.

September 29

Magic Circle Mime Theatre
"Music, Noise and Silence"

Orpheum Theatre

10 a.m. Petting Zoo

11 a.m. Concert

December 8

POLAR EXPRESS and ELIJAH'S
ANGEL

Robert Kapilow, conductor

The Mahalia Jackson Theatre
of the Performing Arts

10 a.m. Petting Zoo

11 a.m. Concert

February 16

HANSEL AND GRETEL

Delta Festival Ballet

The Mahalia Jackson Theatre
of the Performing Arts

10 a.m. Petting Zoo

11 a.m. Performance

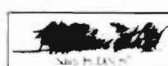
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2 GALAS

Sat. September 22, 8 p.m.

Sat. March 23, 8 p.m.

The Mahalia Jackson Theatre for the Performing Arts

September 22, 2000

OPENING NIGHT

FULL CLASSICS 7 CONCERTS

Thurs., 7:30 p.m. and Sat. 8 p.m.

Orpheum Theatre

PLUS one gala of your choice

September 22, 2000

OPENING NIGHT

FULL CLASSICS 7 CONCERTS

Thurs., 7:30 p.m. and Sat. 8 p.m.

Orpheum Theatre

PLUS one gala of your choice

FULL CLASSICS 5 CONCERTS

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Orpheum Theatre

FULL CLASSICS 5 CONCERTS

Wed. 7:30 p.m.

Pontchartrain Center

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FULL CLASSICS 3 CONCERTS

Saturdays

Check brochure for times and locations

Magic Circle Mime Theatre
Orpheum Theatre

DAVID DANIELS
The Mahalia Jackson Theatre
of the Performing Arts

AUDUBON PARK

Thurs., 7:30 p.m. and Sat. 8 p.m.
Orpheum Theatre

Thurs., 7:30 p.m. and Sat. 8 p.m.
Orpheum Theatre

LPO

2000-2001 SEASON

FOR MORE INFORMATION CALL 523-6530 OR VISIT OUR WEBSITE AT www.lpo.org

* NOTE CHANGE TO TUESDAY

○ DENOTES OPEN REHEARSAL, 10 a.m. at the Orpheum, FREE for subscribers.

Dates and programs and artists are subject to change.

OPENING NIGHT

○ BEETHOVEN
AND BLUE JEANS

GARRICK OHLSSON
PLAYS BRAHMS

THE ORGAN
SYMPHONY

○ BEETHOVEN
AND BLUE JEANS

FROM PRAGUE
TO HELSINKI

*The Mahalia Jackson Theatre
of the Performing Arts*

THE BRITISH
ARE COMING

○ BEETHOVEN
AND BLUE JEANS

OPENING NIGHT

THE ORGAN
SYMPHONY

○ BEETHOVEN
AND BLUE JEANS

THE BRITISH
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GARRICK OHLSSON
PLAYS BRAHMS

○ FROM PRAGUE
TO HELSINKI
*The Mahalia Jackson Theatre
of the Performing Arts*

○ BEETHOVEN
AND BLUE JEANS

○ BEETHOVEN'S FIFTH

○ THOSE KILLER "B'S"

○ ROMANTIC
REFLECTIONS

SE HABLA ESPANOL

HOLIDAY CLASSICS

Magic Circle Mime Theatre
Orpheum Theatre

POLAR EXPRESS
and ELIJAH'S ANGEL
*The Mahalia Jackson Theatre
of the Performing Arts*

DAVID DANIELS
*The Mahalia Jackson Theatre
of the Performing Arts*

HANDEL'S MESSIAH
*The Mahalia Jackson Theatre
of the Performing Arts*

AUDUBON PARK

GARRICK OHLSSON
PLAYS BRAHMS

THE BRITISH
ARE COMING

FROM PRAGUE
TO HELSINKI
*The Mahalia Jackson Theatre
of the Performing Arts*

at 10 a.m. at the Orpheum, FREE for subscribers.
Prices are subject to change.

	THE BRITISH ARE COMING	BEETHOVEN AND BLUE JEANS	BEETHOVEN AND BLUE JEANS	PIANO PERFECTION	FOUR TEMPERAMENT
	BEETHOVEN AND BLUE JEANS	TITAN SYMPHONY	GENERAL INFORMATION THE ORPHEUM Theatre The Orpheum Theatre is located at 1215 Poydras Street, New Orleans, LA 70112. The Orpheum Theatre is a historic building and is one of the most beautiful theatres in the world. The Orpheum Theatre is a wonderful place to see a play or to enjoy a concert. The Orpheum Theatre is a wonderful place to see a play or to enjoy a concert.	BEETHOVEN AND BLUE JEANS	MISSA SOLEMNI
	THE BRITISH ARE COMING	TITAN SYMPHONY	BEETHOVEN AND BLUE JEANS	BEETHOVEN AND BLUE JEANS	FOUR TEMPERAMENT
	BEETHOVEN AND BLUE JEANS	BEETHOVEN AND BLUE JEANS	BEETHOVEN AND BLUE JEANS	PIANO PERFECTION	MISSA SOLEMNI
	ROMANTIC REFLECTIONS	ROMANTIC REFLECTIONS	THE RITE OF SPRING	RISING STAR	
HOLIDAY CLASSICS		EUROPEAN CARNIVAL	NORDIC TRACKS		SOUTH OF THE BORDER
POLAR EXPRESS and ELIJAH'S ANGEL The Mahalia Jackson Theatre of the Performing Arts		HANSEL AND GRETEL The Mahalia Jackson Theatre of the Performing Arts			
HANDEL'S MESSIAH The Mahalia Jackson Theatre of the Performing Arts			MIDORI The Mahalia Jackson Theatre of the Performing Arts	CITY PARK - SWING IN THE OAKS	
				BOGUE FALAYA PARK	
	THE BRITISH ARE COMING			PIANO PERFECTION	
			MIDORI The Mahalia Jackson Theatre of the Performing Arts		FOUR TEMPERAMENT



General Information

GENERAL INFORMATION

THE ORPHEUM THEATRE

The historic Orpheum Theatre is located in downtown New Orleans at 129 University Place, one block off Canal Street and across from the Fairmont Hotel. Since its opening in 1921, the theatre has been revered for its artistic beauty and acoustical excellence. The Orpheum Theatre is wheelchair accessible.

PARKING

Secured parking lots are located in the immediate vicinity of the Orpheum Theatre and adjacent to The Mahalia Jackson Theatre of the Performing Arts. Free parking is plentiful at the Pontchartrain Centre.

WHAT TO WEAR

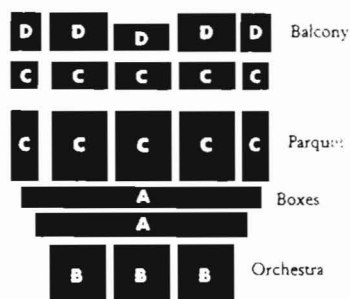
There is no dress code at the Orpheum Theatre or the Pontchartrain Center. Just wear what is comfortable and come enjoy the music.

CHILDREN

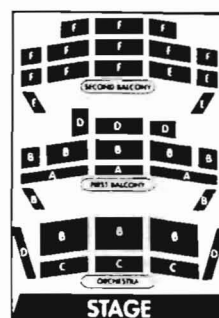
Children of all ages are welcome at Family Discovery Concerts. Children under the age of 5 will not be admitted to Classics or Beethoven & Blue Jeans Concerts.

PURCHASING SINGLE TICKETS

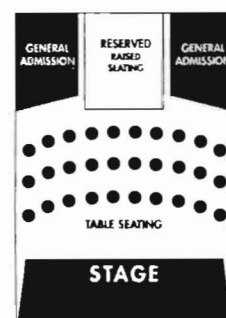
Concert tickets may be purchased at the LPO office Monday-Friday from 10 a.m. to 4:30 p.m. Single tickets can be purchased at all Ticketmaster outlets or by calling (504) 522-5555. Subscribers may order tickets by calling the LPO office at (504) 523-6530 or from our website www.lpomusic.com.



**Mahalia Jackson Theatre
of the Performing Arts**
1201 St. Peters Street
New Orleans



Orpheum Theatre
129 University Place
New Orleans



Pontchartrain Center
4545 Williams Boulevard
Kenner

If you have already received a copy of this brochure... please pass it on to friends... they will appreciate it, and so will we!

Appendix M**Symphony Volunteers Inc. Bylaws**

Symphony Volunteers, Inc.

By-Laws

ARTICLE I NAME AND PURPOSE

A. Name

The name of this organization shall be Symphony Volunteers, Inc., hereinafter referred to as the Volunteers.

B. Purpose

The purpose of the Volunteers shall be to organize persons who wish to help on a volunteer basis in the support and promotion of symphonic music.

1. To create and promote interest and support for symphonic music.
2. To promote and foster music education.
3. To encourage volunteer support from our membership and the community.
4. To raise funds to accomplish these goals.

ARTICLE II MEMBERSHIP AND DUES

A. Membership

1. Membership shall be open to all upon payment of annual dues. Categories of membership shall be periodically defined by the Board of Directors.
2. Crescendo, the junior organization, is an organization under the Volunteers.

B. Dues

Dues shall be determined by the Board of Directors.

C. Privileges

Each member shall have the privilege of voting and holding office.

ARTICLE III OFFICERS, ELECTIONS, AND DUTIES

A. Officers

The officers of the Volunteers shall be a president, a president elect, one or more vice-presidents, a corresponding secretary, a recording secretary, a financial secretary, a treasurer, a parliamentarian, and the immediate past president.

B. Elections

Officers shall be elected at the annual meeting. They serve for a term of one year, but may be re-elected to the same office for not more than two consecutive terms. Any officer may serve again in the same capacity after a year's absence from that office.

C. Duties

1. President - The president shall perform all the duties of a presiding officer as prescribed in Robert's Rules of Order, shall be responsible for interim appointments to fill unexpired terms, and shall discharge any and all duties necessary to the effective operation of the organization.
2. Vice-Presidents - A Vice-President shall, in the absence of the President, perform the duties and exercise the powers of the President, and shall perform such other duties as the Board of Directors shall prescribe.
 - (a) Each Vice-President shall oversee those committees for which he or she is responsible.
3. Corresponding Secretary - The Corresponding Secretary shall be responsible for the issuance of notices for all Executive Committee meetings, all Board of Directors meetings, and for general membership meetings ten (10) days prior to those meetings. He or she shall carry on the correspondence of the Volunteers, and shall take the roll of attendance at all meetings.
4. Recording Secretary - The Recording Secretary shall keep the minutes of all meetings of the Volunteers and shall be custodian of all prior minutes of the Volunteers.
5. Financial Secretary - The Financial Secretary shall receive, record and deposit all receipts, except those of the Book Fair, Encore Shop and any other committee designated by the Board.

The Financial Secretary shall retain one copy of each deposit slip for the records and transmit one copy to the Treasurer. The Financial Secretary shall announce deposits made during the current period at regular meetings.

6. Treasurer - The Treasurer shall be custodian of the corporate funds. The Treasurer shall pay all accounts, keep all fiscal records, report the financial condition of the Volunteers at each regular meeting, and be custodian of all prior financial records.
7. Parliamentarian - The Parliamentarian shall be the arbiter in questions concerning parliamentary procedure and shall use as his or her authority the latest edition of Robert's Rules of Order.

ARTICLE IV

BOARD OF DIRECTORS

A. Members

The powers and governing authority of the Volunteers shall be vested in the officers and Board of Directors comprised of elected and ex-officio members. The Board shall consist of not more than forty (40) and not less than twenty-five (25) persons.

B. The ex-officio body of the Board of Directors shall consist of current committee chairmen not on the elected Board, past Presidents of the Volunteers, and advisors.

ARTICLE V

MEETINGS

A. The Executive Committee shall hold meetings as necessary.

B. The Board of Directors shall meet a minimum of four (4) times annually at times as designated by the President and Executive Committee.

C. There shall be three (3) general membership meetings annually, including the annual meeting, held at times designated by the President and the Executive Committee as convenient to the largest number of

members.

D. Special meetings of the Board of Directors shall be held whenever called by the President or when the President is requested to do so by ten (10) members of the Board of Directors. The Corresponding Secretary shall give notice of such special meeting at least three (3) days prior to the time set for said meeting.

E. Twenty percent (20%) of the Board of Directors shall constitute a quorum at meetings of the Board.

F. Members must vote in person at all meetings; no proxies shall be permitted.

VOLUNTEERS

1. The first meeting shall be held within two months (2/3) vote of those

ARTICLE VI COMMITTEES

A. The Executive Committee shall be composed of the President and officers of the Volunteers and the chairmen of the standing committees of the Volunteers.

B. The Executive Committee shall have full power to act in the interim between Board of Directors meetings.

C. The President of Symphony Volunteers, Inc. shall be an ex-officio member of all committees except the Nominating Committee, and shall have the power to appoint the chairmen of all committees except the Nominating Committee and the Finance Committee.

D. The Finance Committee shall consist of not less than four (4) members appointed by the President and shall be headed by the Treasurer of the Volunteers. It shall be the duty of this committee to prepare an annual budget, to consider all matters involving finances, and to report thereon to the Board of Directors at each regular meeting.

E. The Membership Committee shall encourage recruitment of new members and it shall preserve the roster of membership. It shall be the duty of this committee to send out renewals and to collect membership dues.

F. The Nominating Committee shall be elected at the first meeting

of the following year. It shall consist of seven (7) members, four (4) of whom shall be members of the Board of Directors, and three (3) of whom shall be named from the general membership. Nominations from the floor shall be called for when the slate is submitted to the general membership at the annual meeting.

G. Special committees may be appointed by the President who shall designate their powers and the terms of the committees appointed.

ARTICLE VII AMENDMENTS

These by-laws may be amended by a two-thirds (2/3) vote of those present at either a Board meeting or general membership meeting, provided that the proposed amendment has been submitted to either body at least three (3) days prior to the meeting.

Musical Instrument Fund

Monies donated as special occasion gifts or as memorials are accumulated and used to purchase unique instruments for the orchestra. The **Musical Instrument Fund** has provided for the purchase of a large gong, which has resounded several times during performances. This being the Tenth Anniversary of the LPO, we are concentrating our efforts on the purchase of a **Concert Marimba**. The instruments purchased by Symphony Volunteers become part of the property of the LPO, allowing for the advantages of ownership rather than lease or rental.

Announcement cards are sent to the honorees or families when contributions are made to this fund, along with acknowledgment to the donor for tax purposes.

Contributions should be made payable to
Symphony Volunteers, Inc.
and sent to . . .

Miss JoAnn Catanese
328 Alix Street
New Orleans, LA 70114

Appendix N

In acknowledgement of September 11, 2001

The Gift of Music

As a community, we are all of us are overwhelmed by the tragedy and mourning for the victims of the September 11 attacks, for our families, for our country. We support and defend the values that sustain our everyday lives. Through music, we express that which makes us who we are. Music is what gives us hope and strength in the face of adversity.

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STATEMENT

of the criminal acts of September 11, 2001, is a heinous, unthinkable, unwarranted attack on innocent civilians. Together, we can stand in solidarity and art in support of the victims as testimony to the lives we have lost and the harm we have done.



LOUISIANA PHILHARMONIC ORCHESTRA

Klauspeter Seibel, Music Director

The Gift of Music

As members of the world community, all of us are overwhelmed by grief and a deep sense of sadness and mourning for the victims of this senseless tragedy, for their families, for our country. We find solace in coming together to support and defend the values that we believe are essential to our everyday lives. Through music, the musicians of the LPO wish to express that which makes us human. We fundamentally believe that music is what gives us our highest form of statement.

THIS IS OUR STATEMENT:

We will not sink to the level of the criminals who perpetrated these unspeakable, unwarranted actions against so many innocent people. We must take a stand. Together, we can insist that there will be peace, beauty and art in our world. We offer you this gift of music as testimony to those values that we all honor. And we pledge to redouble our effort to keep beauty and harmony and music in our beloved community.

BRIEF &
COMPANY

Via Fax: 2 Pages

To: *Ruth*
Fax: *595-8468*
Phone: *595-8468*

From: *Alaine Azcona*
Fax: 568-1235
Phone: 568-1233

Gala Concert
Police Departments

New Orleans' own heroes

Performing Arts

members of the police, sheriff and for
gala concert with internationally renowned
at the Mahalia Jackson Theatre of the

departments with some
center disaster and for

will receive
523-6530 (or
Theatre Sanudo



LOUISIANA PHILHARMONIC ORCHESTRA
Klaus Peter Seibel, Music Director

MEDIA ADVISORY

Via Fax - 1 page

To: Trina Parker, WGNO-TV
504-619-6332 fax

From: Dennis O'Hara - 504/523-6530, 441-1903 (pager)
Kay Brief and Elaine Azcona - 504/568-1233 (New Orleans), 877/568-1233 (toll free)

Free Admission to LPO Gala Concert for Members of Fire and Police Departments

Louisiana Philharmonic Orchestra says thank you to New Orleans' own heroes

**Saturday, Sept. 22, 8 p.m.
Mahalia Jackson Theatre of the Performing Arts**

The Louisiana Philharmonic Orchestra invites members of the police, sheriff and fire departments in the metropolitan area to attend its gala concert with internationally renowned countertenor David Daniels Saturday, Sept. 22, at 8 p.m. at the Mahalia Jackson Theatre of the Performing Arts **free of charge**.

"We just want to thank the police and fire departments with some beautiful music for their work to assist the victims of the World Trade Center disaster and for protecting us every day," says Sharon Litwin, executive director of the LPO.

Each member of the police and fire departments will receive two complimentary tickets. Those who would like to attend the concert can call 523-6530 for advance tickets or present their badges at the ticket booth at the Mahalia Jackson Theatre Saturday night.

###

Sharon Litwin, Executive Director

504.523.6530 • FAX 504.595.8168 • 305 Baronne Street, Suite 600 • New Orleans, Louisiana 70112 • Website: www.LPOMUSIC.COM



LOUISIANA PHILHARMONIC ORCHESTRA
Klaus Peter Seibel, Music Director

307

FACSIMILIE TRANSMISSION

Date:

9/21/01

Admission to LPO Gala Concert
for Police and Police Departments

Number of Pages: 3

Attention:

ALAIN AZCONA

FAX: (504) 568-1235

From:

RUTH ROSENBAUM

Comments:

ALAIN MANY OF THE DEPT.'S ASKED
IF I.D.'S WERE ALSO ACCEPTABLE AND
IN FACT, WE WILL ACCEPT I.D.'S FROM
THESE DEPT'S. YES
TAKE CARE

THANKS AGAIN AND

Sharon Lirwin Executive Director



LOUISIANA PHILHARMONIC ORCHESTRA
Klaus Peter Seibel, Music Director

Free Admission to LPO Gala Concert For Members of Fire and Police Departments

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Sharon Litwin  Executive Director

Kenner Fire Dept.**Phone: 712-2200****Contact: Karen Cave (PR)****FAX: 712-2206****Contact: Connie****FAX: 712-2203****Kenner Police****Contact: SIS****Phone: 468-4000****FAX: 468-7265****N.O. Fire Dept.****Phone: 565-7800****Contact: Fire Fighter Davis****FAX: 565-8068****N.O.P.D.****Phone: 826-2828****Contact: Ms. Asher****FAX: 826-2833****Jefferson Parish Fire Dept.****Phone: 736-6209****Contact: Lori****FAX: 736-6209****Jefferson Parish P.D. / East Bank****Phone: 832-2300****Contact: Deputy Melacon****FAX: 832-2488****Jefferson Parish P.D. / West Bank****Phone: (info. provided by East Bank P.D.)****Contact: Chief Norman****Fax: 363-5666****Gretna Fire Dept.****Phone: 363-1595****Contact: Gould Fire Dept.****FAX: 349-5246****Gretna P.D.****Phone: 363-1718****Contact: Capt. Whitmer****FAX: 227-7606**

Vita

Ruth Rosenbaum received her Bachelor of Fine Arts with a concentration in theatre performance from Ohio University in Athens, Ohio in 1988. After moving to Boston, Massachusetts in 1988, she studied acting with two members of Shakespeare and Company. She became a founding member of Boston Theatre Workshop 1989, whose first production "Kiss of the Spider Women" won one of Boston's "Ten Best Plays." She worked as a professional Stage Manager for this production, during which time, she received her Actors Equity card. After this company folded in 1990, she worked in the food and beverage industry in the Boston area, including the Elephant Walk restaurant. At this time, she volunteered for Reading for the Blind and Dyslexic, and was a director for those who read and recorded books on tape. In 1997 she relocated to New Orleans where she worked as Floor Director and assistant to the Promotions Manager with public television affiliate WLAE. In 1999 she began the Arts Administration program at the University of New Orleans. During her studies, she was an Arts Administration graduate assistant for one semester, and initiated and served for one year as Editor-in-Chief of an educational arts administration publication "State of the Arts," to inform arts administration students on current issues and concerns in the arts. During the summer of 2000, she was Publicity Manager for Metairie Park Country Day Creative Arts Camp and completed a practicum in arts administration as assistant to the Education Director of the Shakespeare Festival at Tulane. She will receive a MA in Arts Administration in May 2002.