

Helena Symphony

ALLAN R. SCOTT | MUSIC DIRECTOR

MUSICIAN HANDBOOK

(as of 1 July 2022)

Dear Musician of the Helena Symphony Orchestra & Chorale,

Welcome to the Helena Symphony Orchestra & Chorale - one of the region's finest music organizations! The mission of the Helena Symphony is to engage, enrich, transform, and inspire lives through music. The Artistic Staff, Artistic Administration, and Administrative Staff of the Helena Symphony are committed to making your experience artistically productive, challenging, and satisfying.

Artistic Excellence is a core value of the Helena Symphony, requiring consistent dedication, commitment, and individual preparation to maintain, enhance, and innovate. It is both an honor and a commitment to serve as a Musician of the Helena Symphony Orchestra & Chorale. Please take the time to review this Musician Handbook, as it contains important details regarding scheduling, repertoire, and venue locations, as well as important policies and friendly reminders. These items may not be new to all musicians, but both veteran and new musicians will benefit from review and are responsible to review, learn, and abide by the policies within these pages.

Sincerely,

A handwritten signature in black ink, appearing to read 'Kali Wicks', with a stylized, fluid script.

Kali Wicks

President, Helena Symphony
Chair, Board of Directors

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Helena Symphony

ALLAN R. SCOTT | MUSIC DIRECTOR

ADMINISTRATION

ARTISTIC STAFF

Allan R. Scott - *Music Director & Conductor*
Michael Mleko - *Orchestra Assistant Conductor*
Vacant - *Chorale Assistant Conductor*
June Lee - *Staff Accompanist*

ADMINISTRATIVE STAFF

Scott Kall - *Director of Patron Services*
Cameron Betchey - *Director of Development & Communications*
Lisa Van Meter - *Executive Assistant to the Music Director*
Lauren van Staveren - *Administrative Assistant*
Scott Kall - *Project Manager / Symphony Under the Stars*
Duane Johnson - *Information Technology Manager*
Ginny Emery - *Staff Photographer*
Wipfli - *Accounting*

ARTISTIC ADMINISTRATION STAFF

Rehanna Olson - *Director of Artistic Planning*
Nicholas Slaggert - *Operations Manager / Librarian*
Joshua Dickey - *Chorale Manager*
Rachel Aagenes - *Assistant Chorale Manager*
Anna Milburn - *Education Coordinator*
Joseph Sanford - *Stage Manager*
John Murphy - *Recording Engineer*
Darla Sautter - *Head Usher*
Tom Rolfe - *Artist Driver*

Marketing / EDGE Marketing & Design

Diana Norton - *Public Relations*
Lori Pederson - *Graphic Artist*
Deanna Satre - *Webmaster*

OFFICERS

Kali Wicks - *President*
Eric Stern, Esq. - *Vice President*
Alison Paul, Esq. - *Treasurer*
Kristin Lahmeyer Drees - *Secretary*

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Darien G. Scott - *Secretary*
Cameron Betchey - *ex officio*

MISSION AND VALUES

Helena Symphony

ALLAN R. SCOTT | MUSIC DIRECTOR

MISSION

(adopted 18 November 2020)

The mission of the Helena Symphony is to **engage, enrich, transform, and inspire** lives through music.

VALUES

(adopted 18 November 2020)

The Symphony's relevance to the community is reflected in the following values:

ARTISTIC EXCELLENCE

Commit human and financial resources to maintain, enhance, and innovate artistic excellence in performances, programming, musicians of the Helena Symphony Orchestra & Chorale, soloists, and our community outreach.

COMMUNITY ENGAGEMENT

Foster meaningful experiences with patrons and community; build lasting relationships with regional organizations, businesses, and institutions to promote the mission of the Helena Symphony.

EDUCATION

Promote learning opportunities for listeners of all ages to demonstrate the importance of music in our daily lives.

INCLUSIVITY

Embrace and promote diversity across all levels of the Helena Symphony, including the musicians of the Helena Symphony Orchestra & Chorale, Board of Directors, Staff, patrons, community partners, and audience.

FINANCIAL STABILITY

Plan responsibly for our future.

ORGANIZATIONAL VIABILITY

Invest in the Staff and Board of Directors to ensure productivity, program excellence, and continued growth.

GENERAL INFORMATION

REHEARSAL & PERFORMANCE SCHEDULE

The Rehearsal & Performance Schedule contains the details for each Season, including repertoire, instrumentation (including when the Chorale is needed), and dates, times, and locations of all Rehearsals and Performances. This is the only document that should be used when referring to the schedule for the Season. If information changes, the Rehearsal & Performance Schedule will be updated and sent to all Musicians in the Helena Symphony Orchestra & Chorale.

CONCERT DRESS

**** *Musician provides their own concert dress.* ****

Concert Dress *BEFORE* 6:00 PM

Ladies: Black gowns OR black blouses and black skirts OR black blouses and black dress pants. Sleeves must be worn (no strapless, off shoulder, low cut, or plunging necklines). Gowns and black skirts should ideally be floor length (tea length is permitted for Orchestra Musicians). Black dress shoes with black socks if worn.

Gentlemen: Black or dark suit with dark necktie and white shirt. Black or dark dress socks and shoes.

Concert Dress *AFTER* 6:00 PM

Ladies: Same as Concert Dress Before 6:00 PM

Gentlemen: Black tuxedo (jacket, not tails), black bow tie, black dress socks and shoes. White shirt. Black vest or cummerbund is optional.

OUTDOOR Concert Dress

Ladies: White tops (short sleeves are permitted), black pants or long skirt, and black dress shoes.

Gentlemen: White dress shirt (short sleeves are permitted) with black dress pants. Black dress socks and shoes.

EDUCATION Concert Dress

Regular concert dress apply unless otherwise announced in writing. Some performances require less formal attire, such as colored shirts or jeans.

Jewelry

Please use good judgment when selecting jewelry for a Performance. Please adhere to these few suggestions:

1. Earrings should be small with no dangling parts.
2. Wear no jewelry that reflects light.
3. Wear no necklaces or pins, or anything else affixed to or visible on the front of concert attire.

REHEARSAL & PERFORMANCE GUIDELINES

Common sense and consideration of other Musicians are the best guidelines, but here are a few other reminders:

1. Rehearsals begin at the scheduled start time, and Musicians must be in place PRIOR to that time.
2. The Concertmaster will stand to indicate Orchestra tuning during rehearsals. Talking or other noise is not permitted while the Orchestra tunes.
3. Mute all cell phones and devices prior to a rehearsal, and do not bring any device to the stage for a performance.
4. If you arrive late to a rehearsal, or need to leave the rehearsal for any reason, please wait until the music pauses.
5. Orchestra Musicians must keep their cases in the designated Orchestra area. Chorale Musicians should not touch or move any instrument, its case, or any other item and must be careful of the instruments when entering the stage area.
6. Rehearsals are closed to the public, unless otherwise announced. Out of courtesy to the conductor, soloists, and Musicians, please obtain advance permission from Artistic Administration if you wish to bring a guest to a rehearsal.
7. All Musicians are responsible for listening to and knowing the content of any announcements made at rehearsals.
8. Non-Symphony related information or material may not be displayed, distributed, or announced during any rehearsal unless approved in advance.
9. Musician contact information is for internal use only.
10. Eating or drinking (except water) during rehearsals or performances is not permitted.
11. Musicians must not wear perfumes, colognes, or shaving lotions to any rehearsal or performance, as they may cause allergic reactions for other Musicians.
12. Remember that every Musician (on and off stage) represents the artistic integrity, reputation, and image of the Helena Symphony.

ELECTRONIC MEDIA & PHOTOGRAPHS

Recordings. The Symphony may make audio and/or video recordings of Rehearsals and Performances of the Orchestra and/or Chorale for archival, promotional, and grant application purposes without notice, credit, or compensation to the participating Musicians.

Broadcasts. The Symphony may broadcast any recording or recordings of the Orchestra and/or Chorale, as selected by the Music Director of up to 3 minutes in length, on radio, television, internet, and/or any electronic media, and any number of times, for purposes of promoting or publicizing the Symphony and its Performances without notice, credit, or compensation to the participating Musicians.

Property. Any archival recording is considered the property of the Symphony, any soloist, and the conductor of that Concert Series. Archival recordings are available to the Music Director and/or the conductor of that recording and may be available for Musicians to listen to on Symphony premises. In accordance with copyright laws, the contract between the Symphony and the Music Director, and contracts among the Symphony and guest artists, archival recordings may not be distributed or reproduced unless previously negotiated with those listed above.

Photo Release. The Symphony may photograph any Musician, Rehearsals, and/or Performances by the Symphony's staff photographer for archival, promotional and development purposes without notice, credit, or compensation to the participating Musician. All photographs used are the sole property of the Symphony. Musicians may purchase prints from the staff photographer. If a Musician wishes to procure a digital image, a license must be obtained from the staff photographer.

COMMUNICATION POLICY

Artistic Issues

During Rehearsals, the Principals in the Orchestra speak for their respective section regarding all artistic issues. Questions concerning division of parts, solos, articulation, bowings, etc., should be directed to Principals. Principals communicate directly with the conductor of that Concert Series. Musicians of the Chorale should use professional judgment and courtesy when communicating with the conductor of a Rehearsal.

Non-Artistic Issues

Questions related to non-artistic issues, such as schedule, announcements, housing, work conditions (lighting, temperature of the hall, seating), etc., should be directed to a member of the Artistic Administration, such as Operations Manager, Director of Artistic Planning, Stage Manager, Chorale Managers, etc. If an issue remains unresolved, the Players Council or Singers Council, acting as the liaison for the Musician, may meet with the appropriate staff member of the Board of Directors, if needed.

Meetings with the Music Director.

The Music Director is available to meet with any Musician for any reason. Other than for critical reasons, meetings with the Music Director should be arranged through the Director of Artistic Planning, and arranged at a time outside of Rehearsals. Meetings with the Music Director immediately before or after a Rehearsal are not ideal. Unless requested to meet with the Music Director privately, the Music Directors will generally invite a member of the Artistic Administration to be present.

BOX OFFICE POLICY

In general, Orchestra and Chorale Musicians are offered TWO complimentary tickets for each concert in which they are performing. When seating is very limited or if a Concert Series is nearly sold out, complimentary tickets may not be available.

Chorale Musicians are also offered TWO complimentary tickets to Concert Series in which the Chorale is not performing, if the Musician is performing a majority of concerts for the entire season.

All complimentary tickets must be reserved by the deadline set by the Artistic Administration, which is usually 12AM on the Monday prior to the Concert. Chorale Musicians must reserve complimentary tickets through the Chorale portal on the Helena Symphony website.

HELENA SYMPHONY ORCHESTRA INFORMATION

MASTER AGREEMENT & REPRESENTATION

Recognition. The Musicians in the Orchestra work under a Master Agreement, which sets the standards and directives that promote reasonable and equitable working conditions, ensures effective organization, and assists in producing artistic excellence in addition to the mission and vision of the Symphony.

Representation. The Players Council is the representative for the Musicians with respect to all the policies, procedures, and fee schedule outlined in the Master Agreement. Members of the Players Council certify, by signing the Agreement, that they represent all Musicians who sign a Musician Contract with the Symphony.

Musician Handbook. This Musician Handbook and all of its contents are considered part of the Master Agreement. Some of the information in the Master Agreement is repeated in the Handbook for emphasis and reminders.

PLAYERS COUNCIL

The Players Council is the body of representatives elected by the Tenure and Non-Tenure Musicians of the Helena Symphony Orchestra to serve the interests and needs of the Musicians in the Orchestra, and to act as the liaison between the Musicians and the Music Director as needed.

Elections. The election process of the Players Council is determined by the Musicians. Only Tenure and Non-Tenure Musicians currently in the Helena Symphony Orchestra may serve on the Players Council. The Players Council consists of one representative from each of the following sections: violins, lower strings (violas, cello, basses), woodwinds, brass, percussion/harp/keyboard, as well as two at-large representatives.

Section representatives shall be elected for a two year term on odd- numbered calendar years by their respective sections, and the at-large representatives shall be elected for a two year term on even numbered calendar years by all Musicians working under the Master Agreement.

Meetings. Any Musician may attend meetings of the Players Council irrespective of any other position held with the Symphony. Players Council is responsible for its own organization and procedures. The Players Council shall inform the Musicians and the Staff of the Symphony (via the Director of Artistic Planning) of meetings; however, it may meet in closed session when discussing sensitive matters such as personnel issues. The Music Director, Director of Artistic Planning, Artistic Staff, or Artistic Administration may be invited to meetings as needed.

ORCHESTRA AUDITIONS

Vacant Positions. The existence of a vacancy shall be determined by the Music Director. If a position in the Orchestra is or becomes vacant, the Music Director may appoint any Musician to fill the vacancy on a temporary basis until the end of the Season or until formal auditions for that position may be completed, whichever comes first. Any Musician (or any person not currently a Musician) may audition at any time for any vacant position that is held by an Acting Musician / Principal.

Open Auditions. Open general auditions will be held as needed by the Symphony. The Artistic Administration shall oversee the auditions and be responsible for implementing the procedures including scheduling all auditions and notifying all parties involved.

Orchestra Audition Committee. There shall be an Audition Committee consisting of the Music

Director, any Assistant or Associate Conductor(s), the Principal(s) of that instrument section(s), and others deemed appropriate by the Music Director. The audition will not be held if the Music Director is not present.

Audition Procedures.

1. Auditions are closed to the general public; however, members of the Players Council may witness auditions. All auditions must be scheduled through the Artistic Administration. Prior to the audition, the candidate must complete the Audition Information Form as well as peruse the Rehearsal & Performance Schedule.
2. Auditions may be blind to maintain strict anonymity, except during the final round for Principal positions, at which the Audition Committee may observe and/or interview the finalists. When the audition is blind, in no way shall the identity of the candidates be communicated to the Audition Committee, including the Music Director and any Assistant Conductor(s).
3. Each member of the Audition Committee shall have one vote and the Music Director shall have as many votes as the total of the other members of the Committee. The Audition Committee shall attempt to reach a consensus. A consensus shall be reached by discussion or voting as needed.

Audition Requirements. The Music Director, with input from the Audition Committee, will set the audition requirements, which will include prepared orchestral excerpts and a prepared solo without accompaniment. Candidates are judged on preparation, tone quality, overall musicianship, and proficiency on their instrument.

Probationary Period. After a successful audition, the Musician will have a probationary period for two concerts in which the Musician plays. During that time, the Musician or the Music Director, in consultation with the Principal of that section, can terminate the Musician's Contract for any reason.

ORCHESTRA PRINCIPALS

The Music Director appoints Principals for every section, and Associate or Assistant Principals may be appointed at the Music Director's discretion. These appointments are not based on Rank in the Orchestra or musical skill alone. Principals are appointed for their musicianship, leadership skills in and out of the Orchestra, and support for the artistic vision of the Symphony, and as such, may be asked to attend functions and events for the betterment of the Symphony.

Principal positions require a fair amount of responsibility, as Principals set the example and standard for the section. Principal Musicians make most decisions under the supervision of the Music Director regarding solos in the section, necessary doubling, and some assignment of parts.

Principals are expected to be fully prepared for all Rehearsals, be ready to play indicated solos, and have adhere to rehearsal and performance attendance as outlined in the Master Agreement. Principals should also be fully aware of and well-versed in the other parts in the section, including the demands, needs, and solos associated with those parts. As leaders, Principals should be familiar with the personalities, strengths, and weaknesses of their section in order to make informed decisions for the section.

In addition to artistic responsibilities, Principals are required to meet with the Music Director at least two times during the Season and shall participate in any auditions as requested.

ORCHESTRA MUSIC

Most music is borrowed from the Helena Symphony Library, the Montana Association of Symphony Orchestras (MASO) Library, libraries from other Montana orchestras, or the Fleisher Collection of Philadelphia. Additionally, some music is rented and/or purchased from publishers.

Music Distribution. In most cases, the Symphony will distribute music no later than three (3) weeks prior to the first Service of each Concert Series. If music is anticipated to arrive late, Musicians will be notified when it is expected to arrive. Every best effort will be made by the Librarian and Artistic Administration to ensure that music is distributed with completed bowings for strings, any necessary performance markings, etc.

Please mark all music in erasable pencil. Do not erase any of the numbers on the cover of the music. Please pick up your music at the specified time at the Symphony office, unless your music is mailed, and return your music as instructed by the Librarian.

Music Return. Musicians will return music after the final Service of the Concert Series under the instruction of the Librarian. Musicians are responsible for the replacement cost or any fees the Symphony incurs for any music not returned or not returned on time. A Musician's compensation (see Section C4 of the Master Agreement) will be held until all music from that Concert Series is properly returned.

INSTRUMENTATION KEY

The Helena Symphony uses the industry standard notation system, indicating the needed instrumentation of a work, including applicable doubling instruments. The exact number of strings is often not indicated.

The first 4 numbers always pertain to woodwinds in score order, meaning: flute, oboe, clarinet, bassoon.

The second 4 numbers always pertain to brass in score order, meaning: horn, trumpet, trombone, tuba.

The asterisk indicates that the doubling instrument is to be used. For example:

*3 *2 *3 *3 – 4 2 3 0 – hp – cel/pf – tmp + 2 – str (8/7/6/6/5) – SSATB chorus

TRANSLATION:

3 flutes, 1 doubling on piccolo, 2 oboes, 1 doubling on English horn, 3 clarinets, 1 doubling on bass clarinet or E-flat clarinet, 3 bassoons (1 of which plays contrabassoon)

4 horns, 2 trumpets, 3 trombones, 0 tubas

harp

celeste & piano- played by 1 person

timpani plus 2 percussionists

strings (8 first violins, 7 second violins, 6 violas, 6 celli, and 5 basses)

Soprano I, Soprano II, Alto, Tenor, Bass chorus

ORCHESTRA MUSICIAN RANK

Tenure. A Musician who:

1. Has successfully completed an audition (unless the Musician was already a member of the Helena Symphony Orchestra in any capacity prior to the current Master Agreement);
2. Performs no less than:
 - 83% of all Masterworks Concerts required for their instrument;
 - 66% of all Non-Series Concerts required for their instrument; AND
 - 60% of all Education Concerts required for their instrument;
3. Has been recommended for Tenure by a majority vote of the Players Council and approved by the Music Director. The Players Council reserves the right to recommend Tenure after the Musician has been admitted into the Orchestra, in which case, the Musician shall be considered a Non-Tenure Musician until recommended and approved for Tenure.

Non-Tenure. A Musician who:

1. Has successfully completed an audition (unless the Musician was already a member of the Helena Symphony Orchestra in any capacity prior to the current Master Agreement), and
2. Performs no less than:
 - 66% of all Masterworks Concerts required for their instrument;
 - 66% of all Non-Series Concerts required for their instrument; AND
 - 40% of all Education Concerts required for their instrument.

Substitute. A Musician who:

Has successfully completed an audition (unless the Musician was already a member of the Helena Symphony Orchestra in any capacity prior to the current Master Agreement), OR has been approved by the Music Director.

ORCHESTRA ATTENDANCE POLICIES

Attendance Policy for Tenure Musicians:

For Concert Series with five (5) or more Rehearsals, all Rehearsals are mandatory unless otherwise excused by the Music Director.

For Concert Series with less than five (5) Rehearsals, all Rehearsals are mandatory to play that Concert Series.

Attendance Policy for Non-Tenure Musicians:

A Musician must attend at least 60% of all Services, including the final (2) Rehearsals (when there is more than one (1) Rehearsal) and the Performance(s) unless otherwise excused by the Music Director.

Attendance Policy for Substitute Musicians:

A Musician must attend at least 50% of all Services, including the final (2) Rehearsals (when there is more than one (1) Rehearsal) and the Performance(s) unless otherwise excused by the Music Director.

Non-Required Services. If a Musician is not required at a Service or a Concert Series, he/she will be

deemed to have performed that Service(s), for the limited purposes of the Musician's rank.

Excused Absences. A Musician must request in writing to the Director of Artistic Planning to be excused from a Rehearsal by the Music Director. If an emergency occurs where the Musician cannot attend a Rehearsal that he/she was required to attend, the Musician must contact the Director of Artistic Planning via email or phone within twenty-four (24) hours of that Rehearsal. The Music Director will determine if the Musician may still play the Concert Series.

Unexcused Absences. Musicians who do not comply with this section may be subject to an Administrative Dismissal.

Exceptions. The Music Director may make exceptions to the Attendance Policy for extraordinary circumstances.

ORCHESTRA REHEARSAL & PERFORMANCE INFORMATION

The Helena Symphony Orchestra generally has two to five Rehearsals during the week of the Concert Series. Most Rehearsals are 2 ½ to 3 hours in length, including a 15 or 20 minute break.

Since there are a limited number of Rehearsals per Concert Series, it is essential and expected that each Musician adequately prepares their music before Rehearsals begin for each series. All music will be distributed no less than 3 weeks prior to the first Rehearsal per concert series. Technical problems, fingering, breath marks, bowing changes, etc., should be worked out prior to Rehearsals. Please consult your Principal for assistance. This allows for Rehearsals to focus on balance, tone, and interpretation.

Performance Duration. A Performance may not be longer than 3 hours in duration, including a minimum of 15 minutes for a break. Any Performance longer than 3 hours in duration requires written consent from the Players Council.

Rehearsal Durations. Program lengths are stated in the Rehearsal & Performance Schedule distributed no later than 1 July of each Season.

When there is more than 1 Rehearsal on the same day, Rehearsals shall not exceed 2 ½ hours in duration with a 15 minute break each.

All other Rehearsals shall not exceed 3 hours in duration with a 20 minute break, or 2 breaks that are 10 minutes each.

When a Rehearsal is on the same day as a Performance, the Rehearsal shall not exceed 2 ½ hours in duration (unless mutually agreed upon by the Music Director and the Players Council) with a 15 minute break.

Should a Rehearsal require cancellation with less than 60 days' advance notice, it must be agreed jointly by the Players Council and the Symphony. The Symphony is not required to pay the Musician for that canceled Rehearsal. Should a Rehearsal require cancellation within 48 hours, the Musicians scheduled to rehearse shall be paid for that Rehearsal.

Start Times & Breaks. Timings for Rehearsals begin at the scheduled time of the Rehearsal irrespective of when the first downbeat begins. Timings for Performances begin with the first downbeat. Breaks at any Service conclude when the Orchestra tunes; therefore, all Musicians must allow time to return to their section before the conclusion of the break. No break shall be required for Rehearsals of 75 minutes or less.

Call Time. Musicians shall be present and prepared to tune by the scheduled start time of a Service.

Tardiness. Tardiness is defined as arrival after the scheduled start time. If the Musician is not needed until a certain time during a Service, as determined by the conductor of that Concert Series, tardiness is defined as arrival after the assigned time for that Musician. Tardiness shall result in a penalty equal to a proration of the individual Musician's per-Service rate, computed on segments of 15 minutes.

Overtime. Overtime is defined as exceeding the scheduled end time. Overtime shall result in additional pay outlined in the Master Agreement computed on segments of 15 minutes.

Announcements. Announcements are for Symphony related business only. Announcements may be given before the commencement of any Service, before any break, or immediately following any break. Verbal announcements should be limited. Announcements may be emailed and/or posted at Services.

Withdrawal from Concert Series. It is critical that every Musician abides by the commitment agreed to in their Musician Contract. If a Musician needs to change his/her commitment for any reason, the Musician must give a minimum of 30 days' notice prior to the first Service of that Concert Series in order for the Artistic Administration to procure an appropriate substitute.

If notice is given less than 30 days' prior to the first service of that Concert Series, the Musician may be subject to an Administrative Dismissal.

Musician Not Needed. If the conductor of a Concert Series decides that a Musician is not needed for a particular Rehearsal, the Artistic Administration must give a minimum of 30 days' notice prior to the first Service of that Concert Series. The Musician will be deemed to have performed that Service(s) for the limited purposes of the Musician's Rank.

Leave of Absence. Any Musician may request a Leave of Absence for up to 1 Season. The Leave of Absence needs to be submitted in writing at least 2 months prior to any Concert Series. The Symphony will notify the Musician in writing within 1 week whether the leave is granted or not approved. If the leave is granted, the Musician may return to the Orchestra the following Season without having to audition.

Personal Absences. Musicians with Tenure Rank are entitled to 2 services of paid absence per Season, with no more than one per Concert Series, excluding the final 2 rehearsals and performance(s) in accordance with the Attendance Policy. Paid Absences may only be used for a Concert Series with 5 or more Rehearsals.

ORCHESTRA DISCIPLINE POLICY

Administrative Dismissal. The Symphony makes every effort to ensure that the logistics and the necessary guidelines needed to operate the Symphony are clear. The expectations for Musicians are outlined in rehearsal announcements when needed, and the Musician Handbook provides detailed expectations of each Musician. If a Musician is in repeated violation of the guidelines and expectations outlined in this Agreement or the Musician Handbook, or instructions given by a Symphony staff member, the Musician will be reminded in writing of the expectations by a member of the Artistic Administration. If the Musician does not resolve the incident in the future, the Musician may be dismissed.

The Music Director may choose to meet with the Musician, the necessary Symphony staff, and appropriate members of the Players Council. If dismissal is still necessary, the Musician will be dismissed in writing by the Music Director with copies sent to the Players Council and Symphony staff.

Artistic Dismissal. Should the Music Director determine that the artistic quality or productiveness of a Musician in the Orchestra has declined sufficiently to question the Musician's ability to remain in the Orchestra the following steps shall be taken before a Musician can be dismissed for artistic reasons:

The Music Director shall notify the Players Council of the artistic deficiencies of the Musician.

The Players Council shall notify the Musician (or meet with the Musician), and then coordinate a meeting to discuss the artistic deficiencies with the Music Director, the Director of Artistic Planning, and members of the Players Council (at least one of which is chosen by the Musician).

1. All the parties present will agree to steps and timeline to improve the deficiency. The Musician then will be officially considered under review. The agreed steps and timeline will be summarized in writing by the Symphony and sent to all the parties present.
2. The Musician will be informed if the deficiency has improved and the probationary period is no longer needed. If the problem has not been resolved, as determined by the Music Director, then another audition will be required for the Musician to maintain rank.
3. Using the Audition Policy, the re-audition would occur as soon as possible. Should the Musician successfully complete the audition, the Musician would resume his/her position in the Orchestra. The Musician would be informed in writing of his/her retention or dismissal from the Orchestra.

Suspension. A Musician may be suspended by the Music Director for a period of up to 2 Concert Series if the Musician is in repeated violation of the guidelines and expectations outlined in this Agreement, Musician Handbook, or instructions given by a Symphony staff member. The Music Director may choose to meet with the Musician, the necessary Symphony staff, and appropriate members of the Players Council. The Musician will be notified in writing of the Suspension terms as needed.

HELENA SYMPHONY CHORALE INFORMATION

SINGERS COUNCIL

The Singers Council includes 1 representative from the bass section, 1 from the tenor section, 2 from the alto section, and 2 from the soprano section OR 1 representative for every 9 Musicians in the section. The Singers Council generally meets prior to the first Rehearsal after each Concert Series.

CHORALE SECTION LEADERS

The Chorus Master may choose to appoint Section Leaders as needed. The Section Leaders are not chosen for musical reasons alone, but rather they are chosen as leaders. The Section Leaders along with the Chorale Manager(s) are available for assistance regarding markings, upcoming sectionals, and to help take attendance.

CHORALE AUDITIONS

Auditions for the Chorale are held throughout the year as needed. Singers who have choral experience, music reading ability, and the commitment to a symphonic chorus are encouraged to audition.

The Chorusmaster, Music Director, or Assistant Conductor administers the audition. Singers need not prepare for the audition. The audition generally consists of vocal exercises and sight-reading.

All auditions must be scheduled through the Chorale Manager(s). Prior to the audition, the candidate must complete the Audition Information Form as well as review the Rehearsal & Performance Schedule.

CHORALE MUSIC

While the Helena Symphony Chorale maintains a choral music library, much of the music needs to be purchased if the Helena Symphony Library or Montana Association of Symphony Orchestras Library does not have the work.

Like most symphonic choruses in the country, Chorale Musicians pay for any music that cannot be rented or borrowed. The Chorale Manager(s) will handle all music orders and purchases.

CHORALE REHEARSAL & PERFORMANCE INFORMATION

Rehearsals. The Helena Symphony Chorale generally rehearses most Sunday evenings from September to April or May with time off for the holidays in December and early January, and other holiday weekends. General Rehearsals with the Chorus Master are no more than 3 hours in length with a 15-minute break.

Conductor's Piano Rehearsals with the Chorale. As the Chorale almost always performs with the Orchestra, the conductor of that Concert Series will have 1 or 2 piano Rehearsals with the Chorale. The Conductor's Piano Rehearsals are typically the final piano Rehearsals and are no more than 3 hours in length with a 15 minute break. These Rehearsals are scheduled specifically for the conductor to give final interpretations, style, and cues, and attendance is mandatory.

Chorale Rehearsals with the Orchestra. When the Orchestra and Chorale perform together they will generally have 2 or 3 rehearsals together. These rehearsals are the final amalgamation of the total forces involved for the Concert Series and attendance is mandatory unless excused by the Music Director.

Call Time. The Chorale may have scheduled call times prior to Rehearsals and Performances. These are extremely important and are used for warm-ups, to identify problems in the music, changes in conductor's interpretations, or any other items that will affect the Performance. The call times may be scheduled 30-60 minutes prior to the scheduled Rehearsal.

Warm Ups. The Chorale begins warming up at the scheduled start time or call time. Chorale Musicians should be seated or in place and ready to warm up, or the Chorale Musician is considered tardy. Please allow time for inclement weather, adequate travel time, and other personal errands. Early arrival is strongly encouraged.

CHORALE ATTENDANCE POLICY

Attendance. Membership in the Helena Symphony Chorale requires a significant commitment to the organization, to the other Musicians in the Chorale, and to the community and audience that the Symphony serves.

In general, there are 4 to 7 Rehearsals before the Chorale works with the Orchestra. Since there are very few Rehearsals, Chorale Musicians are expected to attend all Rehearsals and Performances; however, it is recognized that there may be occasional conflicts. The Masterworks Concert Series should be the priority of every Chorale Musician.

If a Chorale Musician misses more than 1 Rehearsal per Concert Series, the Music Director will determine if it is appropriate for the Chorale Musician to perform that Concert Series. The Music Director may consult the Singers Council for input as well.

Notification of Absence. Any Chorale Musician who must unavoidably miss a Rehearsal must notify the Chorale Manager(s) through the Chorale portal on the Helena Symphony website, or in writing (preferably via email).

It is critical that every Chorale Musician abides by the commitment given on the commitment form. If there is a change to the commitment, a minimum of 30 days' notice prior to the first Rehearsal of that Concert Series must be given to the Chorale Manager(s).

If an emergency arises or you become ill the day of a Rehearsal or Performance, inform the Chorale Manager(s) by phone. If you are unable to notify the Chorale Manager(s) before the Rehearsal or Performance, you must do so within 24 hours after the Rehearsal or Performance.

Leave of Absence. Any Chorale Musician may request a leave of absence for up to 1 Season. The leave of absence must be submitted in writing at least 2 months prior to any Concert Series. The Symphony will notify the Musician in writing within one week whether or not the leave is granted. If the leave is granted, the Musician may return to the Chorale the following Season without an audition.