

The COLUMBIA *Orchestra*

Your Community's Music

2010–2011 Member Handbook

The Columbia Orchestra
Howard County Center for the Arts
8510 High Ridge Road
Ellicott City, MD 21043

Phone: (410) 465-8777
Fax: (410) 465-8778
www.columbiaorchestra.org
execdir@columbiaorchestra.org

Created by
The Columbia Orchestra
“Orchestra Committee”, 1997
Penny Zahn, Joyce Thayer, Marlene Brown

Latest Revision: July 2010

TABLE OF CONTENTS

	<u>Page</u>
Contact Information.....	1
Responsibilities of Membership	
Performances.....	2
Rehearsals/Attendance	2
Music.....	3
Rehearsal Etiquette.....	3
Concert Etiquette.....	4
Member Responsibility	4
Concert Attire.....	4
Auditions.....	5
Bowings.....	5
Seating Procedures.....	5
Grievances	5
Finances and Contributions	5
Mission Statement.....	8
History of The Columbia Orchestra.....	8
About the Music Director	9
Board of Directors.....	10
Committees	
Executive.....	10
Finance	11
Ethics.....	11
Nominating.....	11
Development.....	11
Education.....	11
Personnel.....	11
Community Engagement and Marketing.....	11
American Composer Competition	12
Annual Event.....	12
Concert Schedule	13
Rehearsal Schedule	14

CONTACT INFORMATION

The Columbia Orchestra
Howard County Center for the Arts
8510 High Ridge Road
Ellicott City, MD 21043
Tel: (410) 465-8777
Fax: (410) 465-8778
www.columbiaorchestra.org
execdir@columbiaorchestra.org

BOARD OF DIRECTORS

Bruce Kuehne, President	(410) 997-7925	kuehnebe@verizon.net
Anne Ward, Vice President	(410) 409-0500	annesward@comcast.net
Naomi Chang-Zajic, Secretary	(410) 869-1444	naomi@columbiaorchestra.org
David Zajic, Treasurer	(410) 869-1444	dmzajic@columbiaorchestra.org
Glenn Caldwell	(443) 864-2415	gcaldwel@mcdaniel.edu
Karen Hopkinson	(410) 737-1637	karenhop@verizon.net

ARTISTIC STAFF

Jason Love, Music Director	(443) 831-8450	jlove@columbiaorchestra.org
Brenda Anna, Concertmaster	(301) 699-5079	baviolinist@earthlink.net

ADMINISTRATIVE STAFF

Tedd Griepentrog, Executive Director	(410) 507-1284	execdir@columbiaorchestra.org
Tamara Sciallo, Administrative Assistant	(410) 960-4976	admin@columbiaorchestra.org
Tamara Sciallo, Development Director	(410) 960-4976	admin@columbiaorchestra.org
Norma Hooks, Librarian	(410) 876-2171	norma4ids@verizon.net
Annette Szawan, Personnel Manager (Strings)	(410) 461-3933	aszawan@comcast.net
Anne Ward, Personnel Manager (Winds/Brass)	(410) 409-0500	annesward@comcast.net

OTHER

David Zajic, American Composer Competition	(410) 869-1444	dmzajic@columbiaorchestra.org
Holly Thomas, Board Member Emerita	(410) 715-1327	info4kct@comcast.net

RESPONSIBILITIES OF MEMBERSHIP

Welcome to the Columbia Orchestra! We hope that this handbook will answer any questions you may have about your participation as a member of the orchestra. If you have any questions, please contact one of the Personnel Managers. Current rehearsal information is posted in the Members' Section of the orchestra's website (www.columbiaorchestra.org) and sent to members by e-mail.

PERFORMANCES

Performance is vital to our mission. Every member is expected to perform at each concert in the season (unless there are not parts for your instrument in the repertoire for a concert). Consistent participation is key to our artistic integrity. **If you have an unavoidable conflict with a performance, please notify the Music Director and Personnel Managers at the beginning of the season.**

REHEARSALS/ATTENDANCE

Attendance

Attendance at all rehearsals is expected and necessary for high artistic standards. We understand that conflicts will arise; please notify your Section Leader and a Personnel Manager *before the start of a concert cycle* if you will need to miss a rehearsal.

- *Concert participation will be at the discretion of the Music Director for anyone missing the dress rehearsal or more than 2 regular rehearsals.*
- Wind/Brass/Percussion: We want our many substitutes to have the opportunity to fill in for a single rehearsal, so please give us time to notify them and arrange to have music for them. Except in the case of emergency or illness, it's important *to give the Personnel Manager and Librarian advance notice to contact subs for our rehearsals.*
- In the event you must miss a rehearsal, please contact another member of your section to discuss any musical instructions and other missed information for the following rehearsal. While you can't find out everything, any information gained is critical to the performance.
- If you cannot play a concert but would like to sit in during the rehearsals (especially strings), this is generally fine. You will probably need to sit in the back so others' stand partners remain consistent for the concert.
- *Please don't bail at the last minute!* While emergencies right before the concert are unfortunate but inevitable, please avoid missing concerts for anything other than very serious reasons. We really depend on each other in the orchestra!
- We ask that members not miss more than one concert per season except under extreme circumstances.

Personnel Managers

Annette Szawan (Strings)	(410) 461-3933	aszawan@comcast.net
Anne Ward (Winds/Brass)	Home (410) 480-0177 Cell (410) 409-0500	annesward@comcast.net

Inclement Weather

Rehearsal changes due to inclement weather will be posted on the orchestra answering machine (410-465-8777, extension 8) and sent via e-mail if time allows. *In any inclement weather situation, the orchestra's answering machine will reflect the final decision.* You may also call the Personnel Managers for information.

Locations

Weekly rehearsals are generally held each Monday from 7:30 p.m. until 10:00 p.m. at the Gathering Place (6120 Day Long Lane, Clarksville, MD 21029). Please refer to the complete schedule for any location changes. Dress rehearsals are typically held the Friday preceding the concert at the performance venue, unless announced otherwise. **Please consult the concert schedule at the back of this handbook and note all services in your calendar at the beginning of the season.** *Please bring a music stand to rehearsals at the Gathering Place since none are available on site.* It is not necessary to bring a stand to rehearsals/concerts at the Jim Rouse Theater, though folding stands may be required for occasional run-out services.

The Music Director generally provides a schedule for each concert as well as a breakdown of what pieces will be rehearsed at each rehearsal. This schedule is generally announced at rehearsal and posted to the Members' Section of the website. Please consult the website for changes.

MUSIC

The librarian will distribute music by assigned number at rehearsal. (Strings typically receive at least one original part per stand; some members may receive photocopies.) All music should be returned to the librarian at the concert unless otherwise directed. Please use only an erasable pencil to mark the music. Please bring your music to all rehearsals and performances and keep it in a music folder provided by the orchestra. If you do not have an orchestra folder, please see a Personnel Manager.

Each member is financially responsible for fees incurred for any lost or unreasonably damaged parts. Members will also be responsible for any late fees incurred by returning their music after the deadline.

Please direct all questions concerning music to the Orchestra Librarian:

Norma Hooks
2423 Lawndale Road
Finksburg, MD 21048
410-876-2171
norma4idrs@verizon.net

REHEARSAL ETIQUETTE

Please ...

- Display courtesy!
- Be seated 5 minutes prior to the beginning of rehearsal.
- Be attentive to the Music Director.
- Practice at home – rehearse at rehearsals.
- Display courtesy during late arrival/early departure.

- Following the rehearsal, return chairs to pre-rehearsal locates (and return percussion equipment to its storage location).
- Refrain from talking during rehearsals, but enjoy each other's company before and after rehearsals and during breaks! Talking during rehearsal and tuning is extremely counter-productive and must not take place.

CONCERT ETIQUETTE

Please ...

- Maintain a professional demeanor.
- Refrain from using fragrance products. Some of your colleagues are *very* sensitive to these.
- Use discretion in selection of formal concert attire (see below).
- Leave cases and personal belongings in offstage areas.
- Remain backstage before concerts and during intermission.
- Obtain concert programs as made available backstage.
- Enter/exit the stage by the stage doors only (rather than from the audience).
- Avoid the public lobby area before the concert and during intermission.
- Be in place on stage 10-15 minutes prior to performance (unless directed otherwise).
- Keep all personal items out of view of the audience if brought onto stage.
- Refrain from the purchase of refreshments during intermission.
- Tune to the oboe as directed by the Concertmaster.
- Stand/sit as directed by the Concertmaster/Music Director.
- Access lobby/backstage restrooms through stage doors.
- Wait backstage when not performing (unless directed otherwise).

MEMBER RESPONSIBILITY

As a member of the Columbia Orchestra, performers are expected to support the orchestra's mission and to present a positive image of the Columbia Orchestra to the public at all times. The orchestra has a zero-tolerance policy regarding drug and alcohol abuse and expects that all members will treat each other with respect and dignity. Concerns regarding the zero-tolerance policy or personnel matters requiring intervention shall be directed to the Music Director for resolution and disposition.

CONCERT ATTIRE

Attire for Men: Black tuxedo (or suit); white shirt; black bow tie; polished black shoes; long black socks.

Attire for Ladies: Long black dress or pant outfit; long sleeves (NO bare shoulders/arms, midriffs, backs, or legs, please); black hose; black shoes. Dresses and skirts should be mid-calf or lower.

Please understand that concert attire should create a professional atmosphere, focus audience attention on *sound* rather than *sight*, and emphasize the group rather than the individual. Jewelry and

moving skin can be very distracting to the audience. Please contact the Personnel Manager(s) with any questions regarding concert attire.

AUDITIONS

Annual open auditions for prospective new members are held each August. Additional auditions will be scheduled throughout the season as needed. Each performer is asked to play two prepared pieces (or orchestra excerpts) of contrasting styles, and major and minor scales (bowed/articulated at the performer's discretion). Sight-reading may also be required. The Music Director will make all decisions concerning orchestra personnel. The decision of the Music Director is final. Auditions may be requested by contacting:

Phone: (410) 465-8777 (orchestra office) or call Anne Ward at (410) 480-0177
E-mail: annesward@comcast.net

BOWINGS

Some string parts will have bowings already marked. For music without bowings, bowed copies of each part for most works we perform will be posted to the Members' section of the website. Each member is responsible for copying these bowings into his/her own part. If you have difficulty downloading these bowed parts, please see the Music Librarian. As with any orchestra, it will be necessary to change bowings during rehearsal. If you miss a rehearsal, please contact another section member for bowing changes (and other musical developments) discussed in a missed rehearsal.

SEATING PROCEDURES

Principal positions are determined by audition. All other seating and placement is determined by and at the discretion of the Music Director in consultation with principals. String section seating is not determined by ability alone. Strong players are placed throughout the sections, and members rotate throughout the season. Questions regarding seating should be discussed with the Music Director.

GRIEVANCES

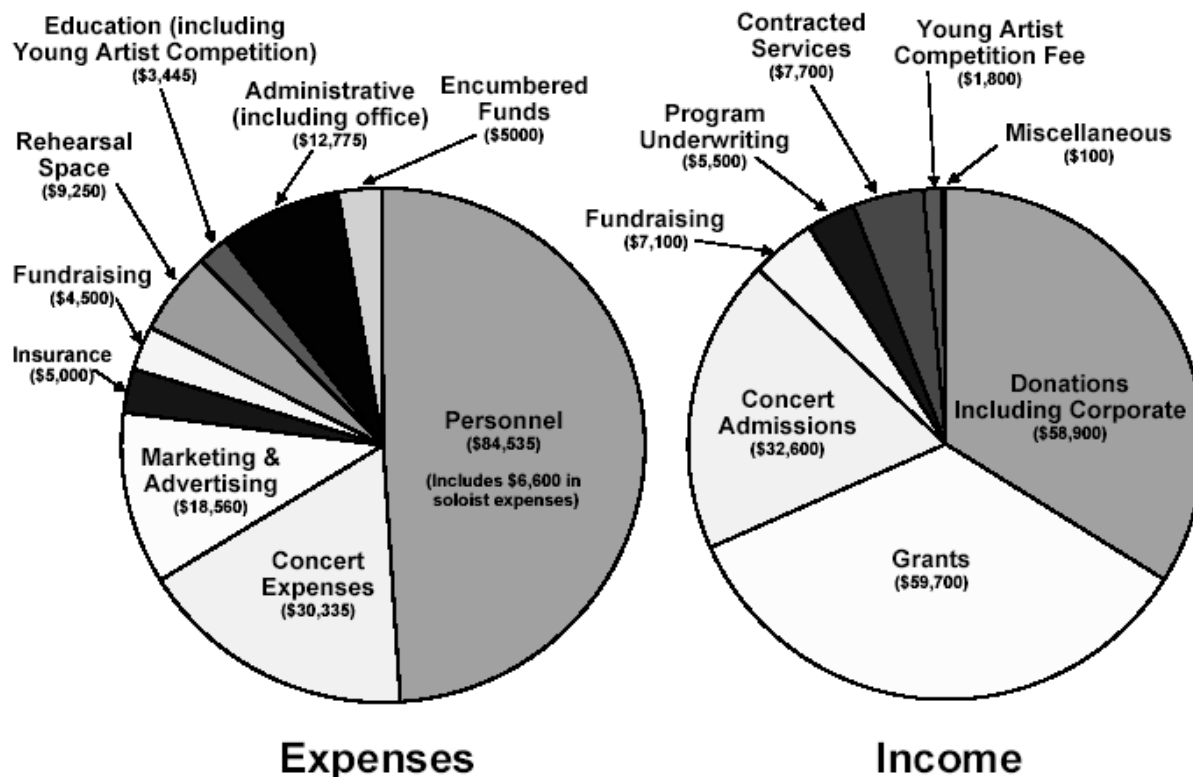
Please contact any member of the Board of Directors to discuss your concerns. An anonymous annual questionnaire gives all members the opportunity to state their opinions and make suggestions to the board and Music Director.

FINANCES AND CONTRIBUTIONS

The Columbia Orchestra is a registered charity—a nonprofit, tax-exempt 501(c)(3) organization. To fulfill our Mission (below) we rely on contributions, ticket sales, private grants, and government funding. As the pie chart shows, ticket sales cover only a fraction of the orchestra's costs, requiring the orchestra to rely heavily on support from individuals, businesses, and government grants.

While the orchestra has never required dues from participants, many members of the orchestra contribute financially to the orchestra, and we are frequently asked how much each member should donate. The cost to run the orchestra is over \$2,000 per member, so this year we are suggesting a donation of \$250 per member. While many members give more than \$250 – thank you! – and some may not be able to give the entire suggested amount, this is the average per-person donation we have budgeted for this season. Thank you for your generosity!

Columbia Orchestra FY11 Budget (**\$173,400**)



Discussion of FY11 Expenses

The single largest category of expense for the Columbia Orchestra (nearly half of the entire budget) is personnel cost. Of this category, more than 75 percent goes to the salaries of the Music Director, Executive Director, and Development Director. The remaining pays for the administrative assistant, concert mistress, soloists, and occasional extra players (e.g., harpist). The Development Director was a new position last season, with primary responsibility for identifying funding sources for the orchestra.

Concert expenses represent the second-largest cost to the orchestra (about 17 percent of the budget). This category includes concert hall rental, music rental and purchase, printing of tickets and programs, music license fees, recording services, and other miscellaneous expenses associated with the actual concert production. The largest single expense is hall rental (\$14,650). While concert admissions (i.e., ticket income) are adequate to cover this general category of expenses, it does not pay for associated personnel costs discussed above.

To promote concert attendance, the orchestra must turn to advertising and other marketing. The expenses associated with these activities represent the third largest cost for the orchestra (10 percent of the budget). Most of these expenses are associated with advertising on WBJC and the design, printing, and postage of publicity materials (e.g., postcards) sent to our mailing list prior to each concert. Fortunately, our other avenue for concert publicity (e-mails) is free except for a small fee for website hosting.

About seven percent of the budget is devoted to non-personnel administrative costs, with more than 40 percent of this category being office space rental. Another large expense is rehearsal space, which is five percent of the total budget.

Other expenses for the orchestra include fundraising costs (it unfortunately costs money to raise money), educational programs (including the Young Artist Competition and pre-concert Prelude speaker), and insurance (both property insurance and liability insurance).

Finally, as was the case with most arts organizations, the orchestra experienced financial challenges last season, which required it to reach deeply into its cash reserves. To rebuild those reserves during the 2010-2011 season, the budget calls for encumbering \$5000 in net income.

Discussion of FY11 Income

As noted above, admissions cover the actual costs of producing the concerts themselves but not the other significant costs associated with personnel, insurance, rehearsal and administrative space, etc. that are incurred by the orchestra in its operation. Hence, to cover those costs, the orchestra must turn to other sources of income.

Grants are one primary source. The orchestra currently receives money from three government granting organizations: the Columbia Foundation, the Howard County Arts Council, and the Maryland State Arts Council. These three grants are expected to provide over \$45,000 in funds during FY11. The Rouse Foundation provides an additional \$10,000, and the Development Director has set a goal of identifying an additional \$4,500 in foundation grants in FY11, allowing overall grant income to cover a third of the orchestra's expenses. Other orchestra income (about 13 percent total) is obtained from program underwriting (i.e., advertisement sales), contracted music services, the fee for the Young Artist Competition, fundraising activities (which have recently included a raffle), and other minor miscellaneous sources.

However, the aforementioned income sources still leave over a third of the orchestra's operating costs uncovered. Hence, the orchestra must turn to donations. There are four primary sources of donations to draw from: corporations, individuals not directly affiliated with the orchestra, members of the orchestra board-of-directors, and other orchestra members. This season the orchestra will nurture relationships initiated last season with local businesses (including PNC Bank, the Howard County General Hospital, Baltimore-Washington Financial Advisors, and others) as well as pursue new opportunities in an attempt to raise \$20,000 in corporate donations. The orchestra also has a goal of receiving individual, non-orchestra-member donations totaling \$12,000. Nevertheless, even with this income, a portion of the orchestra's expenses still need to be covered by donations from individuals affiliated with the orchestra.

This season board members are expecting to collectively contribute \$10,000 to the orchestra, leaving \$16,000 to be contributed by the remaining members of the orchestra. With around 70 active members of the orchestra (not counting board members), a donation of approximately \$250 per

person would allow this goal to be met. However, the board recognizes that each member's financial situation is different. Hence, it is more important that each member contribute something (even as little as \$25 or \$50) to demonstrate to the orchestra's granting organizations that orchestra members share a commitment to the organization.

MISSION STATEMENT

The Mission of the Columbia Orchestra is to foster lifelong appreciation of, enthusiasm for, and participation in classical music. This is accomplished by:

- Providing the community with high-quality musical performances by a locally-based symphony orchestra
- Providing area students, teachers, and education institutions with a classical music resource
- Providing local classical musicians with an opportunity to explore and perform great orchestral literature and chamber music.

HISTORY OF THE ORCHESTRA

Music Directors of the Columbia Orchestra

Yong Ku Ahn, 1978–1988

Carl Dietrich, 1988–1990

Catherine Ferguson, 1990–1999

Jason Love, 1999–present

In the fall of 1977, a handful of local string players began playing classical music as the Columbia Chamber Orchestra. Yong Ku Ahn became the group's first Music Director and conductor in 1978.

Upon Ahn's retirement in 1988, Carl Dietrich took over leadership of the orchestra. During his tenure, the membership was expanded to include winds and percussion, standard symphonic literature was programmed, and the orchestra dropped "chamber" from its name.

Catherine Ferguson served as the Columbia Orchestra's third Music Director from 1990 until 1999, expanding the repertoire, restructuring the annual Young Artist Competition, establishing a regular season at Howard Community College's Smith Theatre, and leading the Columbia Orchestra's first appearance at the Columbia Festival of the Arts.

Current Music Director Jason Love took the podium in 1999, quickly winning the hearts of orchestra members and audience alike with his humor, generosity, and consummate musicianship. Under his baton, The Baltimore Sun named the Columbia Orchestra "Howard County's premier ensemble for instrumental music."

In August 2000, the orchestra hired Tedd Griepentrog as its first Executive Director. During the 2001-2002 season, all Masterworks programs were moved to the Jim Rouse Theatre to accommodate the expanded size of the orchestra and its growing audience. The Young People's Concert added a Musical Instrument Petting Zoo for children of all ages to see, hear, touch, and play orchestral instruments. In June 2002, the orchestra made its Kennedy Center debut in collaboration

with the Tony Powell/Music & Movement dance ensemble. During its silver anniversary season, the Columbia Orchestra performed for the Maryland Music Educators Conference at the Baltimore Convention Center and announced its first biannual American Composer Competition.

In 2005, the organization established an administrative office at the Howard County Center for the Arts and released its first commercial recording, *Flying Home: A Tribute to John Denver*, performing with members and songwriters of the original John Denver Band. In June 2007, the orchestra joined renowned fiddler and concert artist Mark O'Connor in a concert performed as part of the Columbia Festival of the Arts.

Celebrating its 30th Anniversary season, in 2008 the orchestra undertook a community arts project entitled "Embracing the Millions," which enlisted members of the community area performing artists in exploring the questions raised by the world's most famous symphony, Beethoven's monumental Symphony No. 9. The project culminated in the orchestra's performance of the symphony with local choral groups in April 2008.

Now in its fourth decade, the orchestra continues its annual Young Artist Competition and its biannual American Composer Competition. It has established a free chamber music series featuring members of the orchestra. Popular pre-concert discussions, conducted by Howard Community College's William Scanlan Murphy and now sponsored by Baltimore-Washington Financial Advisors, routinely draw up to 20% of the evening's concert audience. And the orchestra continues to perform not only the masterworks of the classical repertoire but also works by today's new generation of composers, including Tan Dun, Osvaldo Golioff, Joan Tower, and Jonathan Leshnoff.

In its last ten seasons, the orchestra has nearly quadrupled its operating budget, expanded its total annual audience to more than 8,000, and been hailed as "a pillar of the local arts community" by *The Washington Post*. In February 2007, *Howard Magazine* designated the Columbia Orchestra as #13 in its list of "The 51 Things We Love About Living in Howard County." As it enters its 33rd season, the Columbia Orchestra has positioned itself for a record year of artistic and organizational accomplishments as it strives to remain "your community's music."

ABOUT THE MUSIC DIRECTOR

Praised for his "intelligent and innovative programming," Jason Love has brought his inspiring demeanor and enormous energy to several of Maryland's great cultural institutions. Under his leadership, *The Baltimore Sun* has called the Columbia Orchestra "Howard County's premier ensemble for instrumental music," noting that "Love has the musicians playing not only with verve and passion, but with an awareness to enter into the emotional core of the works they perform."

Love's eleven-year tenure as Artistic Director and Conductor of the Greater Baltimore Youth Orchestra Association was marked by continuous growth in the success and prestige of this organization. He commissioned new works, forged partnerships with other arts organizations, extended the orchestra's community outreach programs and conducted highly successful tours of Austria, Japan, and Russia.

As a conductor and cellist, Mr. Love served for five years as Music Director for the New Horizons Chamber Ensemble, a contemporary music group based in Baltimore, MD. Under his leadership, the NHCE gave dozens of local and world premieres and became a unique resource for contemporary music in the area. Mr. Love is also active as a cellist, performing frequently in

Maryland and across the United States. He recently gave the North Carolina premiere of Tan Dun's multi-media cello concerto, *The Map*.

A highly respected educator, Mr. Love also served as Conductor of the Chesapeake Youth Repertory Orchestra in Annapolis, MD for four years. In his eleven years on the faculty of the Governor's School of North Carolina, he taught Twentieth-Century music to academically gifted high school students and lectured extensively on music and culture in our time. Not content to limit his educational endeavors to young people, he has lectured at many institutions, including the Johns Hopkins University, the Baltimore Symphony, and the Peabody Elderhostel program. He is a frequent panelist on the popular radio program, "Face the Music," on WBJC-FM in Baltimore, MD.

Recent and upcoming guest appearances find him conducting a variety of ensembles such as the Baltimore Symphony, Washington Sinfonietta (DC), Bismarck Symphony, and RUCKUS, a contemporary music ensemble at the University of Maryland, Baltimore County where he also teaches conducting. Aside from classical music he performs with singer-songwriter Angela Taylor and can be heard on singer-songwriter Sahffi's upcoming album, *Turning Tides*.

Born in Burlington, North Carolina, Love studied violoncello with Ronald Thomas and conducting with Frederik Prausnitz at the Peabody Conservatory. He is Past President of the Peabody Alumni Association.

BOARD OF DIRECTORS

The Columbia Orchestra is a non-profit corporation under section 501(c)(3) of the Internal Revenue Code. The Board of Directors is responsible for raising and expending the funds necessary for the operation of the orchestra as well as developing policies, planning new programs, hiring staff, and evaluating staff performance. Copies of the by-laws and financial statements are available to any orchestra member on request.

Board or committee membership is not limited to orchestra members, and volunteering for one of the following committees can make a wonderful impact in the cultural life of our community!

COMMITTEES

Board members chair the following committees. Please contact the Executive Director or a member of the board if you are interested in joining a committee.

Executive

The purpose of the Executive Committee is to formulate and review the business, duties, and responsibilities of the board and committees. Its members are the officers of the Board of Directors (President, Vice President, Secretary, and Treasurer), with staff members (Executive Director, Music Director, and Development Director) also participating in meetings.

Finance

The purpose of the Finance Committee is to develop and review the organization's annual budget, identify fiduciary concerns, and make corrections, amendments and revisions as necessary. (All fiscal decisions are subject to board approval.)

Ethics

The purpose of the Ethics Committee is to investigate and advise the board on matters that may constitute violation of the Board of Directors Code of Ethics. If necessary, the committee may order the cessation of a particular activity, recommend to the Board that a Director be removed, or take other action that it deems appropriate.

Nominating

The purpose of the Nominating Committee is to recruit and cultivate prospective new board members. Such individuals may be initially contacted to serve on board committees as a manner of introducing them to board activities in a limited fashion that does not require a multi-year commitment.

Development

The purpose of the Development Committee is to solicit financial support for the orchestra. Its focus will be on identifying new grant opportunities and providing assistance to the executive Director in completion of grant applications. The committee will coordinate the funding solicitation activities of other board members. It will also conduct the annual fundraising campaign.

Education

The purpose of the Education Committee is to recommend, develop, coordinate, promote, and document educational activities for individuals of all ages. These activities include but are not limited to youth concerts in local schools, setting up educational web programs, and maintaining the pre-concert Prelude series. The annual Young Artist Competition is also organized and conducted under the leadership of the Education Committee.

Personnel

The purpose of the Personnel Committee is to coordinate auditions, arrange for substitutes and extra players, resolve orchestra member grievances, remove members for reason, update the orchestra member handbook, and provide a formal liaison between the orchestra members and the board.

Community Engagement and Marketing

The purpose of the Community Engagement and Marketing Committee is to recommend, develop, coordinate, and promote opportunities to improve the orchestra's ability to reach new audience members. The goal is to enlarge the number of people who benefit from the orchestra's programs and services, with a special focus on reaching ethnic and under-served audiences with the orchestra's programs.

American Composer Competition

The purpose of the American Composer Competition Committee is to conduct the orchestra's biannual competition, select a winning composition, and coordinate with the composer on logistics associated with the orchestra's performance of the piece.

Annual Event

During years when the orchestra conducts a large annual fundraising event that requires significant coordination, the Annual Event Committee will define, plan for, and coordinate the conduct of the event.

Because the 2012-2013 season is the orchestra's 35th Anniversary Season, a committee is also expected to be established during this season to begin planning for special activities during that milestone season.

CONCERT SCHEDULE

2010-2011 Season

Classical Concert 1 – Land and Sea

October 16, 2010

7:30 PM, Jim Rouse Theatre

Jonathan Bailey Holland ----- *Motor City Dance Mix*

Wolfgang Amadeus Mozart ----- *Clarinet Concerto*

Jason Shafer, clarinet

Claude Debussy ----- *La Mer*

Classical Concert 2 – Earth and Sky

Saturday, December 4, 2010

7:30 PM, Jim Rouse Theatre

Joan Tower ----- *Fanfare for the Uncommon Woman*

Chen Gang & He Zhanhao ----- *Butterfly Lovers Violin Concerto*

Qing Li, violin

Gustav Holst ----- *The Planets*

Young People's Concert – Peter and the Wolf

Saturday, January 8, 2011

12:30 PM & 3:00 PM, Jim Rouse Theatre

A program of fun music (with Kinetics Dance Theatre) designed to get kids excited about music and the orchestra, plus a musical instrument petting zoo where children can try out the instruments from the concert!

Symphonic Pops

Saturday, February 12, 2011

7:30 PM, Jim Rouse Theatre

The greatest hits from Hollywood to Broadway, including
a “Salute to Sammy,” featuring Sam Gilmer

Classical Concert 3 – Young and Eclectic

Saturday, March 26, 2011

7:30 PM, Jim Rouse Theatre

Dmitri Shostakovich ----- *Festive Overture*

Arturo Márquez ----- *Danzon No. 2*

Maurice Ravel ----- *Pavane for a Dead Princess*

Johannes Brahms ----- *Variations on a Theme by Haydn*

Featuring the winners of the 2011 Young Artist Competition

Classical Concert 4 – Creation and Destruction

Saturday, May 22, 2010

7:30 PM, Jim Rouse Theatre

Krzysztof Penderecki ----- *Threnody for the Victims of Hiroshima*

John Adams ----- *“Batter My Heart” from Doctor Atomic*

Franz Joseph Haydn ----- *Music from The Creation*

Masterworks Chorale of Carroll County, Margaret Boudreaux, director

COLUMBIA ORCHESTRA

2010-2011 REHEARSAL AND CONCERT SCHEDULE

(as of July 25, 2010)

Sun, Aug 15	Auditions	1:00 – 5:00 PM	Christ Episcopal
Mon, Aug 16	Auditions	7:00 – 10 PM	Christ Episcopal
Mon, Aug 23	Rehearsal 1	7:30 – 10 PM	Gathering Place
Mon, Aug 30	Rehearsal 2	7:30 – 10 PM	Gathering Place
Mon, Sept 6	No Rehearsal (Labor Day)		
Mon, Sept 13	Rehearsal 3 Sectionals	7:30 – 10 PM	Gathering Place
Mon, Sept 20	Rehearsal 4	7:30 – 10 PM	Gathering Place
Mon, Sept 27	Rehearsal 5	7:30 – 10 PM	Gathering Place
Mon, Oct 4	Rehearsal 6	7:30 – 10 PM	Gathering Place
Mon, Oct 11	Rehearsal 7	7:30 – 10 PM	Gathering Place
Fri, Oct 15	Dress Rehearsal	7:30 – 10:15 PM	Jim Rouse Theatre
Sat, Oct 16	CLASSICAL CONCERT #1	7:30 PM	Jim Rouse Theatre
Mon, Oct 18	Rehearsal 1	7:30 – 10 PM	Gathering Place
Mon, Oct 25	Rehearsal 2	7:30 – 10 PM	Gathering Place
Wed, Oct 27	PERFORMANCE	7:00 PM	Columbia Foundation
Mon, Nov 1	Rehearsal 3 Sectionals	7:30 – 10 PM	Gathering Place
Mon, Nov 8	Rehearsal 4	7:30 – 10 PM	Gathering Place
Mon, Nov 15	Rehearsal 5	7:30 – 10 PM	Gathering Place
Sat, Nov 20	Chamber Concert	7:30 PM	Christ Episcopal
Mon, Nov 22	Rehearsal 6	7:30 – 10 PM	Gathering Place
Mon, Nov 29	Rehearsal 7	7:30 – 10 PM	Gathering Place
Fri, Dec 3	Dress Rehearsal	7:30 – 10:15 PM	Jim Rouse Theatre
Sat, Dec 4	CLASSICAL CONCERT #2	7:30 PM	Jim Rouse Theatre
Mon, Dec 6	Rehearsal 1	7:30 – 10 PM	Gathering Place
Mon, Dec 13	Rehearsal 2	7:30 – 10 PM	Gathering Place
Mon, Dec 20	No Rehearsal (Winter Break)		
Mon, Dec 27	No Rehearsal (Winter Break)		
Mon, Jan 3	Rehearsal 3	7:30 – 10 PM	Gathering Place
Fri, Jan 7	Dress Rehearsal	7:30 – 10:15 PM	Jim Rouse Theatre
Sat, Jan 8	YOUNG PEOPLE'S	12:30 & 3:00 PM	Jim Rouse Theatre
Mon, Jan 10	Rehearsal 1	7:30 – 10 PM	Gathering Place
Mon, Jan 17	Rehearsal 2 (MLK Day)	7:30 – 10 PM	Gathering Place
Mon, Jan 24	Rehearsal 3	7:30 – 10 PM	Gathering Place
Mon, Jan 31	Rehearsal 4	7:30 – 10 PM	Gathering Place
Mon, Feb 7	Rehearsal 5	7:30 – 10 PM	Gathering Place
Fri, Feb 11	Dress Rehearsal	7:30 – 10 PM	Jim Rouse Theatre
Sat, Feb 12	POPS CONCERT	7:30 PM	Jim Rouse Theatre

COLUMBIA ORCHESTRA
Rehearsal and Concert Schedule 2010–2011
(as of July 25, 2010)

Mon, Feb 14	Rehearsal 1	7:30 – 10 PM	Gathering Place
Mon, Feb 21	Rehearsal 2	7:30 – 10 PM	Gathering Place
Mon, Feb 28	Rehearsal 3 Sectionals	7:30 – 10 PM	Gathering Place
Mon, Mar 7	Rehearsal 4	7:30 – 10 PM	Gathering Place
Mon Mar 14	Rehearsal 5	7:30 – 10 PM	Gathering Place
Thu, Mar 17	Extra Rehearsal 6	7:30 – 10 PM	Gathering Place
Mon Mar 21	Rehearsal 7	7:30 – 10 PM	Gathering Place
Fri, Mar 25	Dress Rehearsal	7:30 – 10:15 PM	Jim Rouse Theatre
Sat, Mar 26	CLASSICAL CONCERT #3	7:30 PM	Jim Rouse Theatre

Mon, Mar 28	No Rehearsal		
Sat, Apr 2	Chamber Concert	7:30 PM	Christ Episcopal
Mon, Apr 4	Rehearsal 1	7:30 – 10 PM	Gathering Place
Mon, Apr 11	Rehearsal 2	7:30 – 10 PM	Gathering Place
Mon, Apr 18	No Rehearsal (Spring Break)		
Mon, Apr 25	Rehearsal 3 Sectionals	7:30 – 10 PM	Gathering Place
Mon, May 2	Rehearsal 4	7:30 – 10 PM	Gathering Place
Mon, May 9	Rehearsal 5 (split reh)	7:30 – 10 PM	Gathering Place
Sat, May 14	Woodwind, Brass & Percussion	12:30-4:30 PM	McDaniel Big Baker
Sun, May 15	Woodwind, Brass & Percussion	7:00 PM CONCERT	McDaniel Big Baker
Mon, May 16	Rehearsal 6	7:30 – 10 PM	Gathering Place
Sat, May 21	Chamber Concert	7:30 PM	Christ Episcopal
Mon, May 23	Rehearsal 7	7:30 – 10 PM	Gathering Place
Mon, May 30	No Rehearsal (Memorial Day)		
Thu, Jun 2	Extra Rehearsal 8 w/Chorus	7:30 – 10:15 PM	Jim Rouse Theatre
Fri, Jun 3	Dress Rehearsal w/Chorus	7:30 – 10:15 PM	Jim Rouse Theatre
Sat, Jun 4	CLASSICAL CONCERT #4	7:30 PM	Jim Rouse Theatre
