

The Cambridge Symphony Orchestra
Musicians' Handbook
(Revised September 2005)

BOARD OF DIRECTORS

Rachel Spiller, Founder and President

Heather Stern, Treasurer

Ellen Newell, Personnel Manager

Kate Brodock

Abe Dewing

Gloria Greis

Ashley Sullivan

Carol Thomas

The Cambridge Symphony Orchestra was formed in 1975 by a group of adult amateur musicians dedicated to the idea of performing good music at free concerts in and around Cambridge. In 2004-2005, a nominal ticket price was instituted to defray some of the operating costs. In addition to its public concerts, the Cambridge Symphony Orchestra is strongly committed to performing outreach orchestral and chamber music for audiences who might not otherwise experience live classical music. In the past several years, concert venues have included assisted living facilities, community centers, and schools. The Cambridge Symphony Orchestra affords its musicians a fun, relaxed atmosphere in which they can improve their playing--there are no auditions and no permanent seating assignments. One of the highlights of our concert season is the May concert in which we often select our soloists from within the orchestra.

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A BRIEF HISTORY OF THE CAMBRIDGE SYMPHONY ORCHESTRA

As an outgrowth of frequent discussions over tea in 1975, Gertrude Spiller, Rachel Spiller, and Harriet Fierman decided to form an orchestra that would have no auditions or assigned seating and would bring good music to people who might not otherwise be able to attend concerts. On April 18, 1975, they rounded up their friends and started rehearsals with a handful of players, one of whom was discovered to have written in her calendar "little orchestra rehearsal," giving the group its first name. In 1978, the growing orchestra organized as a Massachusetts non-profit corporation and formulated bylaws.

By 1995, The Little Orchestra of Cambridge was no longer so little, with nearly 70 regular members, and the group's name was formally changed to the Cambridge Symphony Orchestra (CSO). Mark Latham became the orchestra's seventh conductor at the beginning of the 2001-2002 season. Interim Music Director for 2005-2006 is Mark Olson.

With nearly 80 members by the winter of 2002, the orchestra had outgrown its structure, and the Board of Directors set about revising the original Articles of Incorporation and Bylaws. The orchestra players voted to adopt the revised Articles and Bylaws in May 2002. Despite the changes to its corporation charter and bylaws, the CSO remains true to its original mission: to provide a relaxed atmosphere in which a group of adult amateur musicians can have fun performing both classical music and new works. We continue to perform concerts for the general public and for people who might not otherwise be able to hear a live orchestral performance through our series of outreach concerts in and around Cambridge and through our Chamber Music Series. With the Music Director as our only paid musician, the Cambridge Symphony remains committed to its amateur status.

In addition to our concerts in Cambridge, the CSO has performed throughout the Boston Metropolitan area, from Dorchester and Jamaica Plain to Woburn, Watertown, and Somerville. Our past music directors include Frank Abrahams, Joel Gelpe, Paul Hess,

Rachael Worby, Sophia Vilker, and Adam Grossman, who served as Music Director for 16 seasons. In past seasons, we have performed a wide variety of works ranging from Brahms and Beethoven to a fully staged production of Sullivan's *Cox and Box* and the premier of a narrated children's piece, *The Little Engine That Could*, by local composer Allen Feinstein.

ABOUT MARK LATHAM, MUSIC DIRECTOR



Mark Latham joined the Cambridge Symphony as Music Director in August 2001. Mark has been active as a violinist, teacher, composer, and conductor in North America, Europe, and Africa. In St. John's, Newfoundland, he was a violinist with the Atlantic String Quartet and concertmaster of the Sinfonia Chamber Orchestra.

From 1990 to 1994, Mark was the conductor and artistic director of the Avalon Chamber Ensemble. With the Black Auks, a contemporary improvisation group, he made several recordings and still appears with them when in Canada. As a composer and keen advocate of new music, Mark has given several world premieres both with the Atlantic String Quartet and as a solo violinist.

Mark is also the Music Director of the Nashua Chamber Orchestra. He is on the faculty of the Manchester Music School, is a member of the New Hampshire Symphony Orchestra, and conducts the Greater Manchester Youth Orchestra's Concert Orchestra. In the summers, he performs, teaches, and conducts at the Atlantic Canada Chamber Music Institute, CAMMAC in Quebec and Opera North in Lebanon, New Hampshire.

BY LAWS OF THE CAMBRIDGE SYMPHONY ORCHESTRA, INC

BYLAWS

of Cambridge Symphony Orchestra, Inc.
as amended and restated May 20, 2002, and
as further amended August 14, 2002 and August 7, 2003

Article I. Offices

The principal office of the corporation shall be located in Cambridge, Massachusetts. The corporation may also maintain offices at such other places as the Board of Directors may from time to time determine.

Article II. Purpose

The specific objectives and purposes of the corporation are:

- (a) to establish and maintain an orchestra known as the Cambridge Symphony Orchestra (hereinafter referred to as "CSO");
- (b) to provide playing and performance experience for interested amateur adult musicians;
- (c) to provide a service to the community by performing orchestral and/or chamber music for the public and for such audiences as community schools, housing for the elderly, and libraries;
- (d) to afford players a non-pressured atmosphere for improving their abilities by not permanently assigning parts within a section;
- (e) to provide an opportunity for local conductors to gain experience with an orchestra;
- (f) to provide a channel for the presentation and/or commissioning of new works by local composers;
- (g) to provide an opportunity for its orchestra players to act as soloists with the orchestra; and
- (h) to engage in activities necessary or incidental to the foregoing specific objectives and purposes.

Article III. Policies of Participation in the CSO

3.1 Orchestra Players.

Participation in the CSO is open to any adult musician who would like to participate in an orchestra with the objectives and purposes described in Article II above, provided there is a need for another player of their instrument and the musician meets any other requirements for participation established by the Board of Directors from time to time.

3.2 Orchestration.

The orchestration of a given musical work shall be adhered to as closely as possible, i.e. if it calls for winds in pairs, there will only be two of each instrument. In case not all participants of CSO are required for the correct instrumentation of a particular musical work or program, the more senior players, in terms of years of participation, will be given priority.

3.3 Recruiting of New Orchestra Players.

The CSO will actively recruit new players to fill vacancies in its instrumental sections. However, once instrumental sections are fully occupied, there will be no active recruiting for replacement of players in those sections. An orchestra player who continues to meet the requirements of Section 3.1 may continue to participate in the CSO until such time as s/he chooses to end that participation. Lack of attendance for a period of one year, if without the benefit of a leave of absence from the Board of Directors, shall result in loss of the privilege to resume participation unless there is a vacancy.

3.4 Removal of An Orchestra Player.

An orchestra player may be denied the privilege of further participation in the CSO if s/he no longer meets the requirements of Section 3.1 or if his/her activities in the group are hindering the organization from meeting its objectives as set forth in Article II above. Tardiness or lack of regular attendance at rehearsals may be grounds for denial of further participation.

3.5 Leaves of Absence.

Notwithstanding the foregoing, orchestra players may, in the discretion of the Board of Directors, be granted leaves of absence for the period of one year for medical or other grounds, and in such case, lack of attendance at rehearsals during such leaves shall not affect either their privilege to resume participation or their seniority within the instrumental section once they resume.

3.6 No Ringers.

Ringers (i.e. non-CSO players) shall not be hired to play orchestral parts in the CSO.

Article IV. Members

The corporation shall have no members. Any action or vote required or permitted by law to be taken by members of the corporation shall be taken by action or vote of the same percentage of the directors.

Article V. Board of Directors

5.1. Powers.

The affairs of the corporation shall be managed by the directors, who may exercise all the powers of the corporation, including the hiring, oversight and evaluation of a music director of the CSO.

5.2 Designation and Election; Number.

The corporation shall have a board of not fewer than seven or more than eleven directors, to consist of any Incorporator who participates in the CSO and the persons elected by the directors either at the annual meeting or from time to time to fill a vacancy on the Board.

5.3 Division of Board into Classes; Staggered 3-Year Terms.

The elected members of the Board shall be divided into three classes, each class consisting of one-third of the

elected directors, as near as may be. Subject to the 2003 transitional provisions of Section 5.3.1, and except in the case of an election to fill a vacancy occurring during a term (in which event the election will be for the un-expired portion of the original term), each class of elected directors shall hold office for three years and until their successors are duly elected and qualified, or until their prior disqualification by death, resignation or removal. At each annual election, the successors to the class of directors whose terms will expire that year shall be elected to a three-year term, so that the term of office of one class of directors shall expire in each year.

5.3.1 2003 Transition Provisions for a Classified Board with Staggered Terms.

To implement the creation of a classified Board with staggered terms, at the 2003 annual elections, the Chairperson of the Nominating Committee shall divide the slate of nominees for election as directors, as equally as the total number of nominees will permit, into three classes, assigning each nominee to Class 1, Class 2 or Class 3. Nominees in Class 1 shall be subject to election (at the 2003 annual elections) to a one-year term of office, nominees in Class 2 to a two-year term of office and nominees in Class 3 to a three-year term of office

5.4 Committees.

The directors may elect or appoint one or more permanent or ad hoc committees and may delegate to any such committee or committees any or all of their powers, insofar as permitted by law, provided that any committee to which the powers of the directors are delegated shall consist solely of directors. Committees which are advisory to the Board of Directors may include persons who are not directors, provided that the chairman of the committee shall be a Board member who is required to report to the full Board of Directors. All Committee members shall be appointed for a renewable one-year term and shall remain in office at the pleasure of the Board of Directors.

5.4.1 Nominating Committee

A Nominating Committee of not fewer than three nor more than five persons shall be appointed by the Board. The Nominating Committee shall be chaired by a Board member and, in addition to such Board member, shall include at least two orchestra players who are not members of the Board. At no time shall Board members constitute a majority of the committee. The Nominating Committee shall identify individuals who have the time, interest, skills and temperament to serve as Board members, and shall forward to the full Board their recommendations of suitable candidates for the annual election of directors or to fill any vacancy which exists on the Board from time to time.

5.5 Annual Meeting.

The annual meeting of directors shall be held in July on such date and at such hour and place as the Board of Directors or an officer designated by the Board shall determine. In the event that no date for the annual meeting is established or such meeting has not been held on the date so determined, a special meeting in lieu of the annual meeting may be held with all of the force and effect of an annual meeting.

5.6 Regular and Special Meetings.

Regular meetings of the Board of Directors shall take place at such times as the Board shall determine, but no fewer than five times in any fiscal year. Special meetings of the directors may be held at any time and place when called by the President or a majority of the directors.

5.7 Notice of Meetings.

Forty-eight hours' notice by mail, telephone, e-mail or word of mouth shall be given for an annual or special meeting unless shorter notice is adequate under the circumstances. No notice need be given for a regular meeting.

5.8 Quorum and Adjournments.

At any meeting of the Board of Directors, a majority of the directors then in office shall constitute a quorum. A majority

of the directors present at the time and place of any meeting, though less than a quorum, may adjourn the meeting from time to time without further notice, until a quorum is present.

5.9 Action by Vote.

When a quorum is present at any meeting, each director present shall have one vote, and a majority of the directors present and voting shall decide any question, including election of officers and directors, unless otherwise provided by law, the articles of organization or the bylaws.

5.10 Action by Writing.

Any action required or permitted to be taken at any meeting of the Board of Directors may be taken without meeting if all the directors consent to the action in writing and the written consents are filed with the records of the meetings of the Board. Such consents shall be treated for all purposes as a vote at a meeting.

5.11 Presence Through Communications Equipment.

Unless otherwise provided by law or the articles of organization, Board members may participate in a meeting of the Board of Directors by means of a conference telephone or similar communications equipment by means of which all persons participating in the meeting can hear each other at the same time, and participation by such means shall constitute presence in person at a meeting.

5.12 Vote of Interested Directors.

A director who is a member, stockholder, trustee, director, officer or employee of any firm, corporation or association with which the corporation contemplates contracting or transacting business shall disclose his or her relationship or interest to the other directors acting upon or in reference to such contract or transaction. No director so interested shall participate in the discussion or vote on such contract or transaction, but s/he may be counted for purpose of determining a quorum. A record of such disclosures of conflict of interest and recusals shall be included in the corporate records. The affirmative vote of a

majority of the disinterested directors shall be required before the corporation may enter into such contract or transaction.

In case the corporation enters into a contract or transacts business with any firm, corporation or association of which one or more of its directors is a member, stockholder, trustee, director, officer or employee, such contract or transaction shall not be invalidated or in any way affected by the fact that such director(s) may have interests therein which are or might be adverse to the interests of the corporation. No director(s) having disclosed such adverse interest shall be liable to the corporation or to any creditor of the corporation or to any other person for any loss incurred by it under or by reason of any such contract or transaction, nor shall any such director(s) be accountable for any gains or profits to be realized thereon.

5.13 Resignation and Removal.

Any director may resign at any time by giving written notice to another director, the President or the Secretary of the corporation. Unless otherwise specified in such written notice, such resignation shall take effect upon receipt thereof by such Board member or officer, and the acceptance of such resignation shall not be necessary to make it effective. Any director may be removed for cause by action of the Board of Directors.

5.14 Annual Forum of Orchestra Players

The Board of Directors shall hold a forum annually, in conjunction with a regular rehearsal of the CSO, for the purpose of facilitating dialogue between and among the orchestra players and the Board of Directors on issues of mutual concern.

Article VI. Officers

6.1 Number, Qualification, Election and Term.

The officers of the corporation shall consist of a President, a Treasurer and a Secretary, and such other officers as the directors may elect. An officer is required to be a director of the corporation. The officers of the corporation shall be elected

annually by the Board of Directors at the annual meeting. Officer shall hold office until the next annual meeting and until their successors shall have been elected and qualified, or until their prior death, resignation or removal.

6.2 Resignation and Removal.

Any officer may resign at any time by giving written notice of such resignation to the President or the Secretary of the corporation or to a director. Unless otherwise specified in such written notice, such resignation shall take effect upon receipt thereof by the director or by such officer, and the acceptance of such resignation shall not be necessary to make it effective. Any officer may be removed, either with or without cause, and a successor elected by the directors at any time.

6.3 Vacancies.

A vacancy in any office may, at any time, be filled for the unexpired portion of the term by the Board of Directors.

6.4 President.

Unless otherwise determined by the Board of Directors, the president shall be the chief executive officer of the corporation and, subject to the control of the Board, shall have general charge and supervision of the affairs of the corporation. The president shall preside at all meetings of the Board of Directors, except as the directors otherwise determine. The president shall have such other duties and powers as the Board shall determine.

6.5 Treasurer.

The treasurer shall be the chief financial officer of the corporation. He or she shall maintain and present the budget and be in charge of its financial affairs, funds, securities and valuable papers and shall keep full and accurate records thereof. S/he shall have such other duties and powers as designated by the Board of Directors or the president.

6.6 Secretary.

The secretary shall fulfill the duties of clerk set forth by law, shall record and maintain records of all proceedings of the Board of Directors in a book or books kept for that purpose and shall have custody of the seal of the corporation. If the secretary is absent from any meeting of the Board of Directors, a temporary secretary chosen at the meeting shall exercise the duties of the secretary at the meeting,

Article VII Sponsors, Benefactors, Contributors, Advisors, Friends of the Corporation.

The Board of Directors may designate persons or groups of persons or businesses as sponsors, benefactors, contributors, advisors or friends of the corporation or such other title as they deem appropriate. Such designees shall serve in an honorary capacity and, except as the Board shall otherwise designate, shall in such capacity have no right to notice of or to vote at any meeting, shall not be considered for purposes of establishing a quorum and shall have no other rights or responsibilities.

Article VIII Seal and Fiscal Year.

8.1 Corporate Seal.

The seal of the corporation shall be circular in form with the name of the corporation around the periphery and the year and state of incorporation within or such other form as the directors may determine.

8.2 Fiscal Year.

The fiscal year of the corporation shall end on June 30 in each year, or such other date as the directors may determine.

Article IV Amendment.

These bylaws may be amended, in whole or in part, by vote of two thirds of the directors then in office at any meeting of the Board of Directors.

CAMBRIDGE SYMPHONY ORCHESTRA POLICIES

Attendance

In order to give our best performances, we must make concerted effort to attend all rehearsals. Obviously we all have scheduling conflicts in our lives, and it may be necessary to miss a rehearsal. In the event that you cannot attend a rehearsal or do not intend to play one of the concerts, please notify Ellen Newell (617-969-4780 or ellencso@comcast.net), our personnel manager as soon as possible. Wind players are encouraged to recommend a substitute.

Musicians who miss three or more rehearsals and/or the dress rehearsal for a given concert may not perform in that concert except by special permission of the Music Director.

Seating Rotation and Seniority

An important part of the mission of the CSO is to maintain an orchestra without permanent seating assignments. The Music Director may, at his or her discretion, ask a particular musician to play a particular part on a given piece and may designate principal string players for a concert. String players interested in playing the principal parts are encouraged to speak to the Music Director. If you volunteer to be a principal string player, you must be able to attend all rehearsals for that concert and be capable of playing all solo parts.

Seating rotation takes place within each string section. Ordinarily, the last stand from the previous concert moves up to the second position and everyone else moves back one stand. This means that no one is stuck in the front (or the back) of the section indefinitely. If you have special requirements (i.e. you cannot see well if you are in the back or want to sit with someone in particular), please inform the Music Director. Violinists may rotate between the first and second violin sections, though the conductor may need to balance the sections by limiting such rotation or asking for volunteers to move to the other section. Seating

assignments will be published following the first rehearsal for each concert.

Wind players may also want to rotate from piece to piece, as decided by the players in each section. If a particular piece calls for reduced instrumentation and there is an excess of players in a particular section, the players with the most concerts to their credit (at their discretion) play in the piece. For example, if Mendelssohn's Symphony No. 4 ("Italian") is on the program and calls for only two horns, the two horn players who have played the most concerts with the CSO may choose to play (or not play) in the piece.

Photocopying of Parts

Windwind, brass, and percussion players should promptly photocopy their parts and exchange photocopies with another player in their section so music will be available for a substitute in case of absence of a player.

Participation Fee

The Board of Directors may ask the members of the CSO to pay a participation fee to cover a portion of the orchestra's operating costs. For the 2005-2006 season, the participation fee is \$100 for the full season, due by the fourth regular rehearsal in September. Checks should be made payable to the Cambridge Symphony Orchestra.

We are committed to making the CSO affordable to everyone. No one will ever be turned away because he or she has not paid the participation fee. If you cannot afford to pay the participation fee, there are other ways you can contribute to the orchestra. Just talk to any Board member about your concerns—she or he will be happy to help.

Leaves of Absence

The Board of Directors may, at its discretion, grant musicians a year's leave of absence. A leave of absence must be formally requested in writing. Leaves of absence may be renewed only once. If, at the end of the year the musician has not formally

announced his or her intention resume performances with the CSO or renewed the leave, the personnel manager will permanently fill the vacant chair and the musician will lose claim to seniority. This policy is especially important for woodwinds, brass, and percussion because of the limited number of parts and their importance to the orchestra as a whole.

Concert Dress

For all of our public concerts (including the Children's Concerts) the CSO observes the following dress code:

Men: Black suit, white dress shirt, black socks, black shoes, and a long dark tie.

Women: Black dress, or a black top with black trousers or skirt, and black shoes.

For the **Outreach Concerts** both men and women may wear black bottoms and white tops.

Wearing of Strong Fragrances

We play in close quarters, and some musicians are sensitive to the perfumes, colognes, and strongly scented cosmetics of other musicians. Therefore, we request that players refrain from use or wearing of perfumes, colognes, and strongly-scented shampoos and cosmetic products just prior to and during rehearsals and concerts.

SUMMER SIGHT READING SESSIONS

After the final concert, there are no formal CSO rehearsals, but that does not mean that the music stops! As long as we can secure a permit in June and July, we meet at the CRLS Media Cafeteria to sight-read a myriad of music. Every week, we have a new guest conductor to guide us through the music. Sight-reading with the CSO is fun and a great way to improve your musicianship. We try to get through as much music as we can beg or borrow, letting the notes fall where they may.

CHAMBER MUSIC

CSO musicians are invited to form their own chamber groups to perform at smaller venues throughout the local area, such as assisted living facilities and libraries. These concerts generally take place in the late winter/early spring.

A Chamber Concert Coordinator (sometimes two) is responsible for securing venues, scheduling concerts, creating/printing programs, publicity, and communicating with group leaders.

- 1) How to Form a Chamber Group
 - a) Musicians are responsible for forming their own groups. Please contact Coordinator(s) if you need help finding additional players.
 - b) Groups must consist of three or more players. Each player must be a musician in the orchestra and play three full-orchestra concerts in the current season. Chamber concert programs are typically performed twice, Saturday afternoon and Sunday afternoon of the same weekend. All players in a group must be able to perform both evenings.
 - c) Many CSO members play more than one instrument, and players are **not** required to play the same instrument in chamber groups that they play in full CSO concerts.
 - d) Each group will designate a leader who will be the group's liaison with the Coordinator. Please choose a leader who has the time and ability to communicate effectively with both the group and the coordinator.
 - e) All groups must be approved by the Music Director.
 - f) As soon as a group is set, the leader should submit a completed "Chamber Group Info Form" to the Coordinator. It is a basic form that will be handed out at rehearsals and may also be available for downloading on the CSO's website. The Coordinator will notify you promptly of the status of your application.
- 2) Music and Rehearsals
 - (a) It is the responsibility of the group to decide what musical work(s) it is playing and to secure parts for all members. It is

recommended that each group perform 10 to 30 minutes of music. The group must also set its own rehearsal schedule and secure its own rehearsal space.

(b) The CSO Chamber Music experience is intended to enhance players' musicianship for full orchestra concerts. Participation in a chamber music group should not detract from a player's attendance at orchestra rehearsals and concerts. Groups should schedule rehearsals around regular orchestra commitments.

- 3) Coaching
 - a) The CSO will pay for three hours of coaching for each chamber group at the rate of \$35 per hour.
 - b) The Music Director will assign a coach to each group. Please contact the Coordinator if you would like to request a specific coach.
 - c) It is the responsibility of the group to arrange rehearsal times with their designated coach.
 - d) Group leaders will be given a billing form which must be completed in order for the coaches to be paid. Please return these forms promptly to the Coordinator, as it is important to the CSO that we maintain good relationships with local coaches.
- 4) Concerts
 - a) Unless otherwise specified, concert dress is business casual.
 - b) Please plan to arrive at least 20 minutes prior to concerts.
 - c) Bring your own stands. Please communicate any special needs to the Coordinator at least one month prior to your performance dates.
 - d) Depending on the venue, attendance of your family and friends may be limited. Concert Coordinator(s) will communicate guest attendance restrictions for each concert to group leaders.
 - e) If for some reason your group is unable to perform, **PLEASE** notify the Coordinator as soon as possible.

POST-CONCERT RECEPTIONS

Our post-concert receptions are a great chance to meet the audience after a fun concert. Everyone is urged to bring cookies or a cake or a soft drink to share after the concert. Over the years, we have discovered that amateur musicians make great cooks and bakers.

INCLEMENT WEATHER

Unfortunately, snow is not a rarity in New England winters. If the Cambridge Public Schools are officially closed, we cannot rehearse at the CRLS media cafeteria. This usually means that rehearsal will be cancelled, although occasionally, we have been able to find another site if the weather has improved by rehearsal time.

Cancellation announcements will be made by e-mail. Please be sure that the personnel manager has your daytime e-mail address and your daytime phone number (just in case). If you do not have an e-mail address, make sure the personnel manager has a phone number where you can be reached. You can also call the CSO at (617) 576-1819 and listen to the outgoing message on the voicemail system for news of rehearsal or concert cancellations.

PUBLICITY COMMITTEE

To help advertise our concerts and our outreach efforts, the CSO has formed a publicity committee. The committee is open to all CSO musicians and friends of the CSO, especially those with media contacts. Talk to any board member if you are interested in joining the committee.

PARKING

As most everyone who has driven around Cambridge realizes, finding a parking spot anywhere near Harvard Square is next to impossible, especially when you need to be at rehearsal at 7:30

on Monday night. Car pooling and taking public transportation can help ease the frustration of parking near the CRLS. We request that those of us fortunate enough to have Cambridge parking permits try to find on-street permit-only parking to free up the few, highly sought-after, non-permit spots. No matter where you park, be sure not to park in the Cambridge Public Library parking lot or in the Broadway Marketplace parking lot—both options are likely to afford you a pricey parking ticket or a trip to the yard where Phil's Towing impounds the cars it drags off the city's streets.

Fortunately, Harvard University has agreed to let us park in their garage on Felton St., just off Cambridge St. adjacent to the CRLS. The CSO pays a flat rate to rent the garage on Monday evenings, depending on how many people park there. While it may cost you as much as \$70 to park there for the season, it's much less expensive than the myriad parking tickets you are sure to collect if you park illegally.

Please let the parking coordinator know if you intend to park in the garage. You should pay for parking by check made payable to the Cambridge Symphony Orchestra. Be sure to note on your check that you are paying for parking.

BUDGETARY INFORMATION

For many years, the Cambridge Symphony has operated on a shoestring budget. In June, 2005 the Board of Directors approved a budget of \$26,895 for the upcoming season—a tiny sum for an 80 person orchestra which performs eight concerts a year. The budget reflects the orchestra's renewed commitment to seeking out corporate and individual support.

Where does the money go? The CSO's single largest annual expenditure is the Music Director's salary. Other significant expenditures include rental for our rehearsal and concert spaces, sectional coaching fees, printing costs, postage, ASCAP and BMI licensing fees, instrument transportation, and office supplies.

We are able to operate effectively with so little funding because of in-kind contributions and volunteer help from within the orchestra and the community at large. The CSO does not hire ringers or outside soloists—the only paid musician is the Music Director. Board members and other players in the orchestra (and their families) donate their time and talents for publicity, graphics, stage managing, grant writing, and other work needed to help the orchestra run smoothly.

DONATIONS

Many orchestra players and their family members make donations to the CSO according to their means.

There are two funds to which donations may be made. Contributions are tax deductible and should be given or sent to Rachel Spiller, President, Cambridge Symphony Orchestra, 3 Union Terrace, Cambridge, MA 02141. Checks should be made payable to the Cambridge Symphony Orchestra.

The General Fund: Contributions to the general fund offset the yearly operating costs of the orchestra including music purchase and rental, the Music Director's salary, sectional coaching fees, publicity, printing, and postage.

The Spiller Memorial Fund: Gertrude Spiller was one of the three founders of The Little Orchestra of Cambridge in 1975, and she served for many years as an oboist and President of the orchestra. She passed away on the eve of the Orchestra's 15th anniversary. The Cambridge Symphony has established a fund in her memory, earmarked for special projects that embody her spirit and demonstrate the purposes for which she started this orchestra including bringing free concerts to schools and hospitals and commissioning new works by local composers. If you wish to contribute to the Spiller Fund, please be sure to indicate the Spiller Fund on your check.

Corporate Contributions

Does your employer match employee's donations to non-profit organization? Can you help us? Could you write a letter of support for us to send along with our grant proposals? Please talk to any board member or any member of the Development Committee about any corporate contributions.

OTHER WAYS YOU CAN CONTRIBUTE

There are so many ways you can help the orchestra! Because of our modest budget, anything you, your family, or your friends can contribute will have a tremendous effect, whether you help with money, time, talents, or contacts.

Services

The orchestra is always in need of volunteer help and in-kind contributions, even during the summer months. Do you have contacts who can help us with our printing? Perhaps you have a friend with a flair for graphic art and publication design who could help us design our brochure and concert fliers? Do you own a large van we could use to transport the percussion equipment from the CRLS to a concert site? Does someone in your family have experience with grant writing? And of course we need help ushering at our concerts and setting up (and tearing down) the stage. Family and friends who support our goals should call the CSO ((617) 576-1819) or talk to any board member.