



# TORONTO COMMUNITY ORCHESTRA

September

# 2024

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This document is intended to be a guide for members and potential members as to the mission, goals, procedures and plans of the Toronto Community Orchestra.

Members  
Handbook

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## MISSION STATEMENT

The Toronto Community Orchestra (TCO) is an ensemble with an over 50-year history of performances and service to our city, and in particular to Seniors' Residences. We strive to perform music which will provide accessibility, challenge and growth for our individual musicians as well as for the orchestra as a whole, in addition to offering our audiences variety, interest and pleasure.

## OBJECTIVES

- To create and maintain a non-profit, volunteer community orchestra
- To offer qualified amateur instrumentalists from Toronto and surrounding communities an opportunity to perform orchestral music. The orchestra is for the most part non-auditioned, with some exceptions at the discretion of the Conductor, Section Principals and Executive committee. These exceptions *may* include section principal positions in the string sections and section principal positions in the wind sections.
- To offer freely accessible concerts to the community and to the residents of Long-Term Care Facilities in Toronto.

## REPERTOIRE

The Toronto Community Orchestra plays music from different styles, genres, and musical eras. To give an idea of the level of music we play, here are a few examples from our recent repertoire:

- Mozart, The Marriage of Figaro "Overture"
- Tchaikovsky, Capriccio Italien, Op.45
- Saint-Saëns, C, Danse Macabre
- Loewe, F, Selections from "My Fair Lady"
- Berlioz, H, Symphonie Fantastique No.2 and No.4
- Other works by Holst, Dvorak, Vaughan Williams, Schubert, Strauss etc.

We also endeavour to accommodate orchestra members with aspirations to play concertos. Anyone who may be interested in playing a concerto with the orchestra, will need to speak to the Artistic Director and the Repertoire committee at least one full term in advance of the desired performance time. (E.g., for a December performance the conversation must take place in the previous May at the latest.)

## ORCHESTRA EXECUTIVE

- |  |                  |
|--|------------------|
| ● Conductor/Artistic Director (ex-officio):                            | Nicolo Arrigo    |
| ● Co-Chair: Administration & Member Services                           | Tina Kresse      |
| ● Co-Chair: Business Services & Communications                         | Fong Di Caterina |
| ● Treasurer  | Susan Ross       |
| ● Music Coordinator/Librarian: Procurement, arrangement & distribution | Brendon Phillips |
| ● Web Designer & Developer:  | Tina Kresse      |
| ● Graphic Designer/Advertising:  | Sharon Scanlan   |
| ● LTC Homes Outreach Coordinator                                       | Paniz Ghazanfari |

# COMMUNICATIONS

The Co-Chair-Business Services & Communications maintains a contact list of all TCO members and distributes or provides access to the Conductor, the Executive, the Concertmaster and Section Leaders, in order to facilitate the dissemination of information. Email addresses of individual members are also accessible through Gig-o-matic, under the “Bands” section.

## FEES

The fees are by term (2 terms per season) and must be paid in full for each term by the first or second rehearsal of the term to the Treasurer. Fees may be paid in cash, by cheque, or e-transfer.

- Cheques are to be made payable to “Toronto Community Orchestra”
- E-transfers must include an additional \$1.25 to cover the bank fee and are to be sent to [torontoco.treasurer@gmail.com](mailto:torontoco.treasurer@gmail.com)

If full fee payment poses a hardship, please speak with the Treasurer to receive a 50% discount. Fees cover the rental of the rehearsal space at Danforth Tech CI, the sanctuary at East End United Regional Ministry, honoraria, music purchases and rentals, printing/photocopying, insurance, and general orchestra expenses.

## REHEARSALS

### *REHEARSAL SCHEDULE*

We rehearse on Tuesday evenings and also schedule our performances on Tuesday evenings. Occasionally, under special circumstances, we will schedule a performance for a different day and time, other than Tuesday evenings. These concerts will only take place if enough people are able to commit to the date in question. On occasion, our usual rehearsal space is required for another function and we try to schedule a rehearsal at an alternative location.

- Rehearsals: First Term: Sept – early Dec
- Rehearsals: Second Term: Jan – early May
- For 2024-2025, the rehearsals begin on September 10 with the end of session concert on December 10. The second session begins on January 7, 2025 with the end of session concert on May 13, 2025

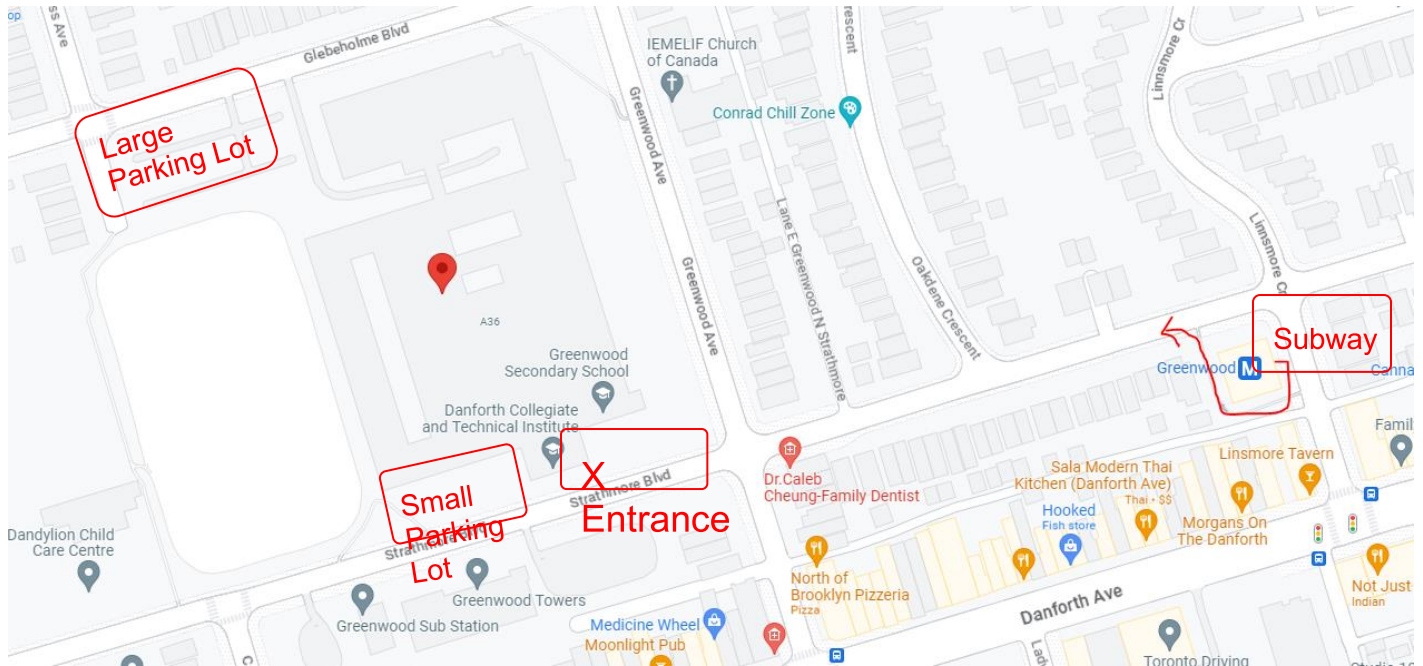
### *REHEARSAL INFORMATION*

**Rehearsal Location:** 800 Greenwood Ave, Toronto (at Greenwood and Danforth), Room B66 (Band room)

**Entrance:** Side doors on Strathmore Blvd.

**Closest subway station:** Greenwood (about 2 min walk) - walk through lane way due to construction on Linsmore, to get to Strathmore Blvd and walk westward

**Parking:** A small parking lot on the south side, a large parking lot on the north west side but it'll be a longish walk to the entrance (do not try to go through the school even if the doors are open as it's a maze), and street parking.



## Rehearsal Times:

We start promptly at 7:30 pm

- Orchestra members should try to arrive around 7:15, in order to help set up chairs, tune, and warm up
- One 10-minute break – at the Conductor’s discretion
- Rehearsal ends at 9:30 pm and members are asked to return the room to the order in which it was found.
- Members are required to register and note their attendance on [Gig-o-matic](#) as this greatly assists in the rehearsal planning
- **Rehearsal Order:** Each week, orchestra members will receive by email the rehearsal order from the Conductor/Co-Chair-Business Services. Music should be put into the correct order IN ADVANCE of the rehearsal to save time finding music during the rehearsal.

## TDSB SPACE USE

We apply through the Permit Unit at the Toronto District School Board (TDSB) to use 800 Greenwood Ave (aka Danforth Tech Collegiate Institute) on most Tuesday evenings. Our permit is from 7:15pm until 10pm so that there is time for set-up, 2 hours of rehearsal and clean-up at the end. We must be off the premises by 10:00 pm. The space rental is booked for the entire season before September and fees are paid monthly to TDSB.

The school reserves the right to use the space on any given night. Occasionally there will be an event taking place at Danforth Tech which will preclude our rehearsing there. Every effort will be taken to find an alternate venue to rehearse, and members will be notified as early as possible by email.

The caretakers ensure that entrance to the building at the designated door is only open between 7:00 and 7:45 for the safety of all occupants inside the building.

We are required to abide by all of the [rules and regulations](#) set by TDSB for safe and responsible use of their facility. Reminder: No smoking on the school premises and do not prop any exterior doors open. We carry third party liability insurance, which is also a requirement to use the space.

## ***REHEARSAL EXPECTATIONS***

We all come to enjoy ourselves by making music, to grow in our music-making capabilities, and to enjoy the company of others who share those objectives. The Stage Manager will direct all set up and take down operations for rehearsals and concerts.

The following guidelines are designed to ensure that we can make this happen:

### **General**

- The Conductor, in consultation with the Concertmaster and Section Leaders, determines section placement and seating.
- Please assist placing the drums in position (if applicable) and in setting out the chairs prior to rehearsal.
- Rehearsal begins promptly at 7:30pm with a tuning pitch. Please arrive at rehearsal by 7:15 so that you can help with the orchestra set up and are ready with your stand and music in place prior to the tuning pitch. It is disruptive to make a habit of squeezing into one's seat after rehearsal has begun. However, late arrival is always preferable to non-arrival. In our busy lives, occasional tardiness is understandable.
- After tuning or at the start of the break, appropriate members of the Executive committee will make any necessary announcements. Orchestra members who have announcements they wish to make to the orchestra may do so at this time.
- Please confine socializing to the break and ensure that you are in your seat ready to tune when the Concertmaster indicates that tuning is to begin.
- If you are not required in a piece being rehearsed at the end of the rehearsal, please exit as quietly and with as little fuss as possible so as not to disrupt the ongoing rehearsal.
- All musicians, at the end of the rehearsal, must help to return the space to the order in which it was found. Your help at the conclusion of the rehearsal (especially if you are unable to help in set up) would be appreciated by returning any items to the storage area and moving the drums (if applicable) and the piano back to the position it was in when the rehearsal began.
- Orchestra members are expected to attend all rehearsals, practice between rehearsals, and to the best of their ability strive to learn the music and improve intonation in order to work towards the best possible level that the orchestra can produce.
- Sectionals are scheduled for each session.
- It is imperative that you check your email each Tuesday before leaving for rehearsal, to ensure that you have not missed any notifications regarding the rehearsal (i.e., Last minute cancellation, change of venue, etc.)

### **Rehearsal pointers**

- Add measure numbers to the beginning of every line on all music in advance of the first rehearsal.
- Double check that you have your music, instrument (in good working order), music stand, and whatever other items you may require, such as rosin, a spare reed or a mute. Bring a pencil.

- Write down bowings and musical directions as instructed. String Section Leaders will provide bowings to their section. Please put these bowings into your music as soon as possible after receiving them.
- **Please do not noodle around or practice while the Conductor is talking. Others cannot hear the Conductor if you are talking or practicing.**
- Position yourself so that you and your stand partner have enough arm and legroom and can see the music comfortably within the constraints of the space available. Make sure that you can see the Conductor, and adjust your stand height so that the Conductor is in your peripheral view.
- Tuning notes should not surpass a mezzo piano volume so the players around you can hear themselves as well as the tuning A. **Please do not talk during tuning.**
- If you need to communicate something to your stand partner, do so as quietly as possible. Make sure that anyone next to you who requires assistance in hearing instructions from the Conductor is helped.
- If you have questions about something in the score or how a passage should be played, raise your hand and ask the Conductor during rehearsal or approach your Section Leader during a break.
- If you are sharing a stand, the inside player (or player further from the edge of the stage) turns the pages. Players on the outside (closest to the edge of the stage) play the top line of a divisi section, while the inside player plays the bottom, unless otherwise directed by the Conductor or Section Leader.
- Stop when the Conductor stops.
- Please silence your phone or put it in airplane mode.

## ***ATTENDANCE & MUSIC***

### **Attendance**

Members are encouraged to make rehearsal attendance a priority.

Even if you are only a single member of a large section, your presence (or absence) makes a difference to your stand partner, your section, and to the balance of the orchestra. The Conductor communicates important things each rehearsal and therefore consistent attendance is crucial. Attendance at rehearsals leading up to a concert is especially important. If you must miss a rehearsal, please check with others in your section for any changes made during the rehearsal that you were unable to attend.

Attendance must be indicated using [Gig-o-matic](#) which is emailed by the Co-Chair-Business Services. This is essential as it helps to inform the Conductor what may be the best rehearsal schedule.

If you have an attendance issue (e.g., travel plans, a family situation, or a work commitment), please indicate this on Gig-o-matic as soon as possible, and talk this over with the Conductor. It may be necessary to arrange for a sub to come in.

The Conductor may request members to “sit out” a concert due to erratic attendance at rehearsals.

Orchestra members NOT able to play a scheduled concert should notify the Conductor, their Section Leader, and the Co-Chair-Business Services & Communications as soon as possible and work with them to find a sub if necessary.

If you find that life has become so busy that you are unable to attend rehearsals regularly, please talk to the Co-Chair-Administration & Member Services about taking a leave of absence from the orchestra for the term.

## **Music**

Music will be distributed to members well before the commencement of the term.

The music will either be sent for members to download from IMSLP or as a PDF file for each member to print or download.

Make sure that you have bar numbers/rehearsal numbers before rehearsals begin.

Bowings will be sent for string sections usually by email. See your Section Leader for further information.

Every effort is made when choosing repertoire to find music that includes all instruments within our orchestra, but this is not always possible. The Conductor will do his/her best to schedule rehearsals so that there is not a lot of waiting around time for those musicians not playing every piece, but again, this is not always possible. Your patience and understanding is appreciated.

## **CONCERTS**

### **Family, Friends & Community Concerts:**

East End United Regional Ministry, in the Sanctuary

310 Danforth Ave., M4K 1N6 (Corner of Jackman and Danforth Avenue)

### **Directions:**

By TTC: the nearest subway stop is Chester, about 1 1/2 blocks east of East End United Regional Ministry. Entrance to the Sanctuary is on Jackman Avenue.

Parking: There is free street parking after 6 pm on neighbouring streets and a pay lot across the street from the Church on Jackman Avenue.

### **Others:**

**Outreach Concerts:** We will have one outreach concert per term this season at [New Horizons Tower](#) retirement home, occurring the week before the dress rehearsals. Detailed information about the instrument room will be communicated to all members via email the week before each away concert.

We have occasionally partnered with other community organizations to perform for their concert series or in fundraisers that jointly benefit their organization and our orchestra. Unlike our regularly scheduled performances each season, these events may not take place on Tuesday evenings. Members will be asked to indicate whether they would be available to participate in these extra concerts, and if sufficient members are willing to commit, we will accept the invitation.

## ***CONCERT SCHEDULE***

- All Concerts take place on Tuesday evenings; first term concerts take place in early December, and second term concerts in early May.
- Please refer to the TCO Website (<https://torontocommunityorchestra.org/>) for exact dates, times, and locations for our upcoming concerts.



- Note: there is a dress rehearsal after the Outreach Concert each term and before the Final Family and Friends Concerts at East End United Regional Ministry.

## ***CONCERT DRESS***

Unless otherwise specified,

- For concerts at Seniors' Homes: ALL BLACK
  - For Family, Friends & Community concerts as well as any Fundraiser Concerts: ALL BLACK
- Optional: Men may wear black suit, white shirt, and black bow tie.

## ***CONCERT ATTENDANCE***

Attendance at all Tuesday Night Concerts is mandatory. Orchestra members NOT able to play a scheduled concert should notify the Conductor and their section leader as soon as possible and work with them to find a sub if necessary.

## **EAST END UNITED REGIONAL MINISTRY**

We have a rental lease with the East End Ministry for use of the Sanctuary for the two dress rehearsals and the two concerts we hold in the Sanctuary. We have the Sanctuary from 7pm until 10pm so that there is time for set-up, rehearsal/concert time, and clean-up at the end. We must be off the premises by 10:00 pm. The space rental is paid in advance of each term of use.

The custodians ensure that the stage area is set up for our dress rehearsals and concerts by 7pm.

We are required to abide by all of the rules that East End United Regional Ministry requires for safe and responsible use of their facility. We carry third party liability insurance, which is also a requirement to use the space.

## **ANNUAL GENERAL MEETING**

This meeting is usually held between 7:00 and 8:00 in the Spring. We discuss items of concern to the orchestra and results of the annual feedback survey. The intent of the Annual General Meeting is to hear from as many TCO members as possible, and take what they have to say into account in the planning for our next season. If anyone is interested in serving on the orchestra's Executive Committee, they should speak with one of the Co-Chairs.

## ***ANNUAL FEEDBACK SURVEY***

In January/early February of each year, members are asked for feedback on a range of issues including the repertoire and level, number of concerts, fees, and other issues pertaining to the functioning of the orchestra. Issues requiring

immediate attention can be identified at this time and measures taken to resolve them before the season is over. Results of the survey are tabulated and presented at the Annual General Meeting.

## **WEBSITE**

Information regarding rehearsal and concert schedules can be found on the orchestra website:

<https://torontocommunityorchestra.org/>

## **CONTACTS**

The Executive Committee Co-Chairs can be reached at [torontocommunityorchestra@gmail.com](mailto:torontocommunityorchestra@gmail.com)

## **APPENDIX: Orchestra Position Descriptions**

### **Artistic Director/Conductor**

The Artistic Director (AD) works with the orchestra's executive committee to provide the artistic vision of The Toronto Community Orchestra and is responsible for the leadership and direction of every aspect of the performances by the orchestra. The Artistic Director works with all members of the administrative team in the organization of the orchestra.

### **Artistic Management**

- Provides overall artistic leadership and direction to the orchestra, and soloists, as required.
- Chooses repertoire appropriate for the orchestra and concert venues, in consultation and collaboration with the repertoire team, the section principals, orchestra members (via annual survey results) and concert venues, if applicable.  
We have a modest electronic music library mainly of seasonal music and music not available in the public domain. We usually avail ourselves of music from the online IMSLP (Petrucci) Public Domain Website. Sometimes we are able to borrow or rent music from other orchestra libraries. We have a modest budget for purchasing music when that is the only option available.
- The year is divided into two terms, with different repertoire programmed for each. The repertoire should amount to a maximum of one hour and 15 minutes of music for our Family and Friends concerts, (the length of our concerts in the Long Term Care Homes is usually 45 minutes to a maximum of one hour). The AD may choose to include soloists, or vocal groups where appropriate, as part of our Family and Friends concerts.
- In consultation with the Concertmaster, the Membership Recruitment Coordinator, and with section heads as appropriate, reviews and participates in the selection of potential orchestra members in key positions, for example the Concertmaster, section heads and key brass and wind players. The Membership Recruitment Coordinator is responsible for corresponding with and responding to potential members by either putting them on the waiting list or letting them

know of their acceptance and coordinating the communication between the AD and potential key players.

- Conducts all weekly rehearsals and concerts (Tuesdays from 7:30-9:30pm) for an approximately nine-month season from Sept to mid-May (see contract for current year dates). This includes:
  - at least two concerts at Long Term Care Homes (in accordance with public health restrictions, the opportunity for the orchestra to be able to perform in such institutions and the orchestra's volunteer capacity to organize such concerts),
  - one December Family and Friends concert and one May Family and Friends concert,
  - any special event concerts as directed by the orchestra's administrative team.
- Provides rehearsal order before the weekend prior to the next rehearsal, unless it is during a planned absence, for which the rehearsal order is determined in coordination with or by the substitute conductor.
- Leads the appropriate section of the orchestra (according to the AD's expertise) for sectionals as scheduled each year.
- Collaborates with any sectional coaches or substitute conductors to ensure the efficiency and smooth running of these rehearsals.
- communicates with sectional coach(es) and/or the CM after sectionals to ensure that the training received and practised (e.g. bowings, phrasing, dynamics etc) in sectionals are continued with consistency during full rehearsals.

### **Executive Relations**

- Participates as an ex-officio member of the administrative team, except when regarding their own human resource matters.
- Participates in an annual review after the annual survey with the Co-chairs.

### **Human Resources**

- Attendance or performance concerns regarding any orchestra member or any other human resources issues must be relayed to the Co-Chair Administration and Member Services or the Co-Chair, Business Services. immediately upon the AD having a concern or being informed of a reason for concern.
- Planned absences for any rehearsals or concerts must be communicated to the Co-Chairs as soon as possible so substitution can be planned accordingly.
- If the Artistic Director decides not to return for the next season, this decision must be communicated to the Co-Chair for Administration and Member Services as soon as possible and at the latest by February 15th of the current season in order that a search for a new Artistic Director can be completed successfully and in a timely manner.
- The orchestra will pay the Artistic Director an annual honorarium paid in two installments, at the completion of each term. This honorarium is flexible and is ultimately determined by the orchestra's income and expenses in any given year.

### **Public Relations**

- Serves on some occasions as a spokesperson for the orchestra.
- Represents the orchestra in any programs, which are produced jointly with other organizations.

- Helps to recruit extra musicians for concerts if needed (small honorariums are usually available to pay U of T students for example to help out with concerts) for parts that are deemed to be essential but for which we do not have a member instrumentalist. The honorariums must fall within the budget for this, and any special circumstances should be discussed with the Co-Chair Business Services and the Treasurer.

## **Concertmaster**

- Provide input to the Orchestra's administrative team as requested and to offer a perspective on the orchestra's development.
- Provide leadership for the orchestra while playing, through expressive and emotive body language, and cuing entries and transitional sections.
- In consultation with the conductor, the strings sectional coach and other string principals, decide on bowings and articulations, along with overall interpretation and style.
- Share bowings and articulations with principals of all string sections prior to the commencement of the rehearsals.
- Keep principals up to date on any bowing or articulation changes.
- Play solo violin parts or designate another member to play a specific solo part.
- Assist the strings sectional coach in leading String sectionals as requested.
- Be approachable so members can come to you for help.
- Be available to participate on the repertoire team and to provide input to the artistic director and the repertoire team in the choice of repertoire, its suitability for the violin section, and to assess the degree of difficulty for the TCO strings and whether or not the music would be a suitable challenge or too challenging, and whether any overly difficult areas might be simplified for the less advanced players.
- Assist the Artistic Director during rehearsals with issues relating to string technique, such as fingering, bowing, intonation, style, etc. For example, may stand and demonstrate during the rehearsal to aid in obtaining the result for which the conductor is asking.
- Identify troublesome areas and help the strings with suggestions of fingering, bowing techniques, etc. Respond to individuals who may identify troublesome areas. Offer and demonstrate simplified versions if necessary for less advanced players.

## **String Section Principals**

- Provide leadership for the section while playing, through expressive and emotive body language, cuing entries and transitions.
- After checking the bowings of the Concertmaster (who will decide in consultation with the principals and will share bowings with Principals of all string sections), will provide bowings and articulations to their sections.
- Keep their section regularly up to date with bowing and other changes.
- Help the section during rehearsals with issues relating to technique, such as fingering, bowing, intonation, style, etc. If the conductor is asking something musical of a section, they may stand and demonstrate to aid the conductor.
- Lead 'Small Group' sectionals if requested.
- Identify troublesome areas and help with suggestions of fingering, bowing, etc.

- Respond to individuals who may identify troublesome areas.
- Offer technical tips and advice through demonstration.
- Give advice on bowing, touch, articulation, etc. so as to achieve the particular style of playing asked for by conductor.
- Outline and demonstrate simplified versions if necessary for some members.
- Play designated solos.
- Be approachable so that members can come to the principal for help, in person or by email.
- Notify the Membership Coordinator when there are vacancies to be filled.

## **Wind Section Principals**

- Provide leadership for the section while playing, through expressive and emotive body language.
- Help the section with tips on articulation and tonguing techniques
- Help the section with tips on how to achieve good intonation
- Help the section with tips on breathing techniques and air support
- Help the section with parts needing transposition
- Play designated solos as required
- Lead 'Small Group' sectionals, helping other players with any difficulties they may be having.
- One Wind principal should participate in the Repertoire team each season
- Notify the Membership Coordinator when there are vacancies to be filled.

## **Stage Manager**

- Ensure the rehearsal space is returned to its intended layout at the end of each rehearsal.
- On the days of the dress rehearsal and concert, arrive early to ensure that the audio/speaker system and at least one working microphone are provided, that the concert stage, podium, and music stand for the conductor are set up appropriately. Additional mics may be necessary for piano or soloists.
- Ensure that any of the orchestra's timpani, percussion instruments, and keyboard are ready at the concert or rehearsal venues at the direction of the Artistic Director.
- Organize TCO Timpani Moving Crew to move the timpani to the concert venue for dress rehearsal and return to Danforth Tech after the concert
- Communicate with the concert venue in advance to arrange a moving date if outside of dress rehearsal and concert evenings.
- Work with the Music Coordinator and Percussionist to ensure the TCO owned instruments are appropriately tracked/stored.
- Other tasks which pertain to the staging as required.

## **Repertoire Team**

### **Members**

Leader: Artistic Director

Concertmaster

String Section Principals

Music Coordinator

If possible, at least one member of the orchestra with background in the repertoire for community orchestras or participation in or having led similar orchestral groups.

One member of the Executive Committee, in addition to the Music Coordinator

## Tasks

1. Any member should bring suggestions of music to the group that would be suitable for a community orchestra.
2. The suggestions from the orchestra members (from the survey) must be taken into consideration but do not dictate the choice of repertoire as members whilst suggesting specific repertoire are likely not able to assess the capacity of the orchestra to perform it.
3. The repertoire must be music which has been written for orchestra.
4. Repertoire must include choices from the classical repertoire, which is accessible to the orchestra, as well as some music which would appeal to different age groups and interests e.g., a piece which might feature movie music or a medley from a musical. Variety is important to the orchestra (based on the survey) with the caveat that it must be of the orchestral compositional variety.
5. The team should be aware of the mission of the orchestra which must provide some challenge to the better players whom the orchestra needs as leaders as well as providing ways in which the principal players can simplify the most difficult parts for the less able players.
6. In planning the repertoire for the two concerts, it is desirable that the repertoire does not include music composed by the same composer in each concert. There are many composers, so it is not appropriate that the same composer is featured in both concerts within one season.
7. The group should also assess:
  - The inclusion or not of a solo performer and if it would be a way to showcase some of our own excellent musicians. The membership indicated in the 2024 survey real support for soloists.
  - The choice of seasonal music (old favorites as well as newer pieces) for the Dec. concert
  - Whether it might be advantageous to include a separate piece for each of the strings and wind sections in a given concert. The 2024 membership survey indicated good support for one piece for each of the strings and the wind/brass sections.
  - Other considerations
8. Whether or not the group would like a theme for the concerts or not, or for only one of the concerts. The 2024 membership survey indicated support for having a theme for each concert.
9. Make a decision as to what repertoire will not be performed at the LTC homes as the homes like 45 minutes to an hour length concerts, and our own concerts are longer i.e., maximum of one hour and 15 minutes
10. Whilst the final decision must rest with the AD, it is desirable that the repertoire decisions be reached by consensus in a community orchestra.
11. The decision for the Fall part of the season must be made by the June 30th preceding the commencement of rehearsals in the Fall and the decision on the repertoire for the Spring concert must be made by October 30 . This will enable the Music Coordinator/Librarian or other volunteers to procure music If required and to distribute it without it being too onerous for anyone.
12. Other considerations may also be taken up by the group.