

INTERNATIONAL MAHLER ORCHESTRA

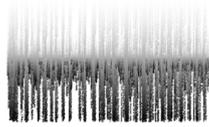
Page 1/20

---

# CONSTITUTION

---

*April 2014, 1st version*



INTERNATIONAL MAHLER ORCHESTRA

# CONSTITUTION

---

Page 2/20

## International Mahler Orchestra Constitution - Part I - fundamental ideas and principles

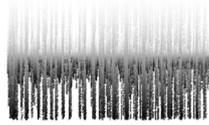
---

The International Mahler Orchestra aims to make music on the highest level, both in the realms of orchestral-music and chamber music, **first and foremost with the highest degree of integrity**. The IMO sets as a high-priority not only the objective perfection of the execution of musical pieces, which is of course essential, but also the human side of music making and the aspect of sincerity behind that process - we believe that a high degree of conviction and sincerity is not less important than a fine execution of a correct sequence of notes.

We aim to develop and refine a new form of orchestral playing which explores a nonhierarchical approach to music-making and instates a democratic process in the orchestral situation. **We believe that each musician is an individual, and each member of the orchestra has an own, unique voice**. We also believe that it is possible for every single musician to express their own voice and still be a part of a bigger message. The notion of an orchestra being a collective of individuals rather than an anonymous mass of people can help our message reach our public better, since the public is, just as much, a group of many single individuals rather than a mass of faces. For us music is about communicating something - and first and foremost, we play for our public and aim for our message to reach the individuals that form it. Our public should be as diverse as possible and our concerts should always remain accessible and affordable for everybody.

We bring together musicians of the highest level - young and promising as well as more experienced ones who are interested in sharing their experience with the younger generation – in order to explore together an alternative to the mainstream scene. Putting equal emphasis both on the musical aspect as well as on the human one, we believe that the combination of experience and tradition with freshness, enthusiasm and sheer quality is a winning synergy which can produce unmatched results. Every individual that is found suitable to participate in an IMO project or become a permanent member will have the right to do so regardless of age, gender, religion, nationality, sexual preference or political views (this excludes political views that are against human rights, i.e. fascism, xenophobia and other discriminatory approaches).

It is our aim to reconsider and freshen-up the classical concert format and to investigate new directions of programming and contexts that support our concept and primarily communicate something relevant to our audience. We aim to combine various kinds of formations within our season and within our single concerts - for example, chamber music, solo, orchestral music (with conductor) as well as chamber orchestra (without conductor). With this we wish to point out that it is music and its qualities that should be in the foreground, not forms and traditions. We also seek to perform in new venues which are open to a wider audience and explore the dialogue between music and the space it's performed in.



INTERNATIONAL MAHLER ORCHESTRA

# CONSTITUTION

---

Page 3/20

We would like to reach new audiences, especially people who have never or rarely been exposed to classical music and change the ever-growing false perception of our artistry. Having said that, it is extremely important to make sure that the content always remains the main focus of such ventures and quality always stays superior to the form, in order to avoid the danger of gimmicks overtaking the real artistic exchange. We see the integration of the visual-arts, theatre, literature, dance and opera as highly important and relevant, as we believe all arts and first and foremost the public can benefit tremendously from the synergy between those different manners of expression, all ultimately seeking to express and experience a similar message. We would like to explore new forms of involving the audience in our concerts, for example in the process of programme selection. All this should bring us closer to the goal of removing the ever-growing glass wall between musicians and audience and come closer to the people we are playing for. This is, in fact, the purpose of music – communication.

## **International Mahler Orchestra**

### **Constitution - Part II - a set of rules for the internal administrative structure**

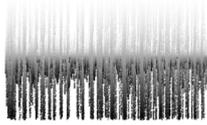
---

#### *General Spirit*

All members of the International Mahler Orchestra accept the democratic structure as the base on which all decisions will take place. All members agree that the most important element for a successful democratic process is transparent, productive and constructive communication and are committed to a respectful and healthy exchange with the benefit of the orchestra in first place rather than that of the individual.

A strong emphasis will be put on a collegial and respectful dynamic among members in order to enable a productive atmosphere in the working situation and based on the conviction that such human values are fundamental and absolutely essential for art to be created and for the assurance of a healthy human situation. Colleagues should always be treated respectfully and never be discriminated or socially mistreated. Any member who at any point has a suggestion, complaint or request is encouraged to communicate it to the general administrator or to any member of the committee and it will be dealt with according to the rules stated below. Lobbying and social pressure are to be refrained from altogether.

All members agree to a nonhierarchical structure in which each opinion is of equal value and will be considered as such. This being said, specific tasks and responsibilities will be accorded, by a democratic vote, to members who are particularly suitable for those positions. The day-to-day running tasks of the orchestra will be carried out by a committee of 5 members (referred to as “Vorstand” in the official Vereinsatzung), elected once every two years by all members of the “Verein” (see



INTERNATIONAL MAHLER ORCHESTRA

# CONSTITUTION

---

Page 4/20

more information below), and specific tasks will be carried out by individuals who are deemed suitable by the collective. Decisions will be taken by the committee within the general spirit decided on by all orchestra-members, and all major decisions will be brought to a general vote. A general orchestra-members' meeting must be called for at least once a year and must be announced at least two weeks in advance, preferably a month in advance.

Yoel Gamzou holds a position of "founder" for life and through that chairman of the board for life (See the "Satzung"). These positions are independent of his position as principal conductor, and he also counts as orchestra member for all vote matters.

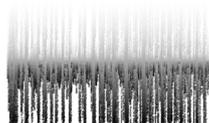
All active orchestra members of the International Mahler Orchestra accept the entire content of this constitution and candidates can only become orchestra members once they have signed and agreed to the content of this document. The content of this constitution can only be changed once a year at the yearly orchestra members' meeting (see below).

## *1) Membership and Admission:*

a) The admission of new members to the orchestra will follow in three stages:

1. **First Invitation** - For a musician to be eligible to participate in one project of the IMO as a "guest-participant", the candidate's suitability must be assessed by at least three members of the IMO: one member of the section to which the candidate is applying (in small projects the brass, woodwind and percussion sections would be considered as „sections“ and will not be split up into actual sections, i.e. Flutes, Oboes etc.), the founder and a randomly selected additional member. In case a candidate is applying for a position in a new section, i.e. there are no members playing their instrument in the orchestra at that point, the section member will be replaced by an additional random member. The candidate will be assessed based on two aspects which are equal in importance - his or her musical skills (with emphasis on a very high level of proficiency suitable to the current level of the orchestra and a perceptible personal identity within their music-making) and their discernible human suitability to the project (the reasons behind their wish to participate, their suitability to the human-texture of the orchestra and to the way the orchestra approaches music-making).

We emphasize that both these aspects are equally important and neither should be put above the other in the assessment process. The candidate will apply / be nominated in two stages - in stage one, he or she will either submit a recording on which he or she is playing two contrasting pieces with or without accompaniment, OR invite the above- mentioned „jury“ to a live-performance in which he or she would be playing something of substantial exposure (this is only possible in cases where



INTERNATIONAL MAHLER ORCHESTRA

# CONSTITUTION

---

Page 5/20

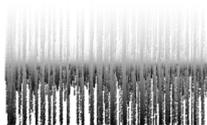
all three jurors can attend the above-mentioned performance) OR play for the jury in person. The second stage will consist of a live interview which will be carried through either in person or via Skype, in which the reasons behind the candidate's interest in the orchestra will be investigated and his or her suitability would be assessed. Both of these stages can be waived ONLY in cases where at least three members of the orchestra (if those do not include the founder, this must be done in agreement with him) have closely worked with the candidate on a previous occasion and are convinced (independently of one another) that this person is suitable to participate in an IMO project, both musically and humanly.

- 2. *Re-Invitation of a musician to participate in further projects*** - after participating in one project in a "guest" capacity, the orchestra will vote as to whether to invite the respective candidate for a second project. This vote will be carried on the last day of the project and will be anonymous. Only members who have participated in the above-mentioned project can vote. Only in cases where more than 50% of all members are present the vote will be eligible. The members will be given anonymous sheets of paper with a single box of "yes for a re-invitation" next to each candidate which they can choose to tick or not to tick. All members present have to submit their papers but they can choose to vote for as many or as few candidates as they deem fit.

*Please note: Members should tick the box for all cases where they deem the candidate worthy of a re-invitation, everything between "I don't know this person well enough but the information I have makes me deem them worthy of a further project where I could get to know them better" up to complete certainty of this candidate's suitability. The box should not be ticked if the member believes the information he or she has is not sufficient for the candidate to be re-invited or he or she has sufficient information to believe the candidate should definitely not be re-invited.*

A candidate needs to obtain an absolute majority (more than 50%) of all votes (each submitted paper counts as a vote, regardless of whether it represents a single person or comprises a part of a double vote and independently of whether the boxes are ticked or not), in order for him or her to be eligible to participate in a future project. In this voting process, members playing in the section of the candidate as well as the founder will be accorded a double vote in order to allow those members possessing greater insight into the candidate's suitability (based on playing in the same section over a few days or weeks or based on outside observation) greater influence on the final decision. Additionally, each section will get colour-coded papers so an internal section-vote can be established as well as a general vote. If the result within the group contrasts substantially the result of the rest of the orchestra, a discussion will be sought. At a later stage this whole process will take place online through a designated voting engine.

Only in cases of chamber music projects which involve less than 50% of all



INTERNATIONAL MAHLER ORCHESTRA

# CONSTITUTION

---

Page 6/20

orchestra members and which include a guest, a vote can take place and be valid when less than 50% of the members vote, as it is the only possibility to determine whether the guest should be re-invited or not. In a case where members are present in the project but haven't directly worked with the guest, only those who have worked with the guest are allowed to vote. In chamber music projects there are no double-votes, all members have an equal vote. Only in the case of the series "Kammermusik im Literaturhaus", the two co-directors of the series are allowed to vote regardless of whether they worked with the guest or not, given they have attended the concert where they performed.

*Please note: in case the re-invitation can only ensue as soon as the instrument of the respective candidate is required (which might mean, for some instruments, that some time could pass between their first project and their second), the candidate would be put on the list and have priority for the next project available for his or her instrument.*

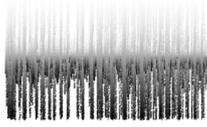
This process will take place after each project the candidate has played in until they have participated in at least 5 projects, including at least one orchestra project and preferably also a chamber-music situation (everything should be done to include the participant in at least one such situation, either in a chamber-music project or in a chamber-music piece in an orchestral project, latest towards the end of the trial period – although it is not obligatory).

3. **Permanent Membership** - after participating in at least 5 projects in "guest" capacity (see last paragraph) the orchestra will ask the candidate whether they would like to apply for permanent membership, mentioning that this would incur an internal vote. If they would like to apply, the orchestra will vote at the end of the fifth project on whether to accept the candidate as permanent member. In this case, all members of the orchestra must vote (not only the ones present in the fifth project) and a majority of at least two thirds must be reached for permanent membership to be granted. In the very rare and unlikely case that a member didn't get the chance to work with the candidate, he or she must abstain from voting (in that case the two thirds majority will be calculated considering those who voted, that is, without the abstainees). The results will be communicated to all members and to the candidate simultaneously. The candidate will be informed in a discreet manner.

*Please note: membership grants the participant the right to vote on all matters and priority in the invitation process to the projects, as well as all other matters mentioned in this document referring to "members".*

b) The removal of orchestra members can happen under following circumstances:

1. If a member turns down three consecutive projects to which they are invited for a reason other than illness or force-majeure, his or her membership will be removed.



INTERNATIONAL MAHLER ORCHESTRA

# CONSTITUTION

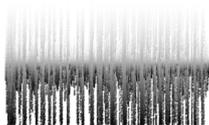
---

Page 7/20

*Please note: this rule is only valid if the invitation was communicated with a notice of at least two months before the beginning of the project. Furthermore, it is important to mention that the removal of membership after three consecutive declines is not seen as a punishment, but rather as a necessary measure to assure that all active members are indeed such that are able to participate in projects regularly. If a member is very motivated but their other activities constantly unable them to participate (that is, they had other previous engagements three times in a row) it is clear that they are not able to take a substantial part in the IMO's activities and therefore should not have the rights of a members, i.e. the right to vote etc.*

The member can still be re-invited as guest if a majority for such a decision is met. A future reenactment of membership is also possible, under the following conditions: if a majority is met to re-invite the former member as a guest, he or she can be invited without having to go through the first step of the admission process again. He or she will then face the same voting process (see re-invitation) after their first and second projects in the post-removal phase. At the end of their third project, the orchestra (all members) could consider whether the member has shown more commitment than previously and vote on the reenactment of membership in the same manner as the one described above (see permanent membership).

2. A member can request to freeze his or her membership for the period of half a year or a year (this is only possible max. once every five years), if a temporary professional or personal situation does not enable him or her to participate as regularly as previously and he or she intends to resume regular participation at the end of that year. During this period he or she can act as “consulting member” in the meetings and participate as guest in the projects but does not have the full membership's rights (first and foremost the right to vote and the right of participation priority in the projects). Those will be reenacted at the end of that period and from that point onwards the member will have to adhere to the above mentioned rules as before.
3. Every member has the right to submit at any given point a written anonymous or non- anonymous Resolution of Removal of a member, for musical, professional or human reasons. This Resolution can be submitted at any given point, but will only be discussed once a year at the annual orchestra members' meeting (therefore the submission deadline for discussion in that year's meeting is three days after the official invitation to that meeting). The member submitting this resolution has to defend their arguments in writing or in person. The member concerned must be informed and can choose whether to attend the discussion concerning his or her membership but is not obliged to. An anonymous vote will ensue. A majority of two thirds must be met among all members for such a removal to take place. If a removal is decided, the member must be informed and must be given the chance to defend their argument and appeal the decision if they wish to. If they choose to accept the decision of membership removal, they will cease to be members. If they appeal (with arguments in writing or in person), a new vote will take place. Please



INTERNATIONAL MAHLER ORCHESTRA

# CONSTITUTION

---

Page 8/20

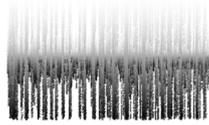
note: this process should be avoided when possible through the process detailed under “Democratic Process > Complaints and Resolutions”, paragraph 2.5. Only when all mediation attempts have failed such a procedure should be considered.

4. A cancellation (after an acceptance) of a project should be refrained from under all circumstances except for health reasons or force-majeure. A member or any guest- participant who cancels a project must compensate the orchestra for their travel-costs or for any other costs that have already been incurred, and assist the orchestra in finding a suitable replacement. If a member cancels their participation after accepting a project on two occasions (either consecutively or not consecutively, within a total period of two years) - and does so less than three months before the beginning of the project, for reasons which are not health related or because of a force-majeure - their membership will be annulled. Furthermore, a cancellation less than two weeks before the beginning of a project for other reasons than stated above will also result in immediate loss of membership and can also result in a ban from further invitations altogether.
5. A member can give up their membership at any given point. They must communicate this via email to all members. This is entirely independent of confirmation of participations which remain intact at any given point.

Special Note: in the very undesirable case of a short-term cancellation or a short-term still vacant position, the engagement of a musician based on other criteria would be considered. This must be discussed with the founder, the task holder in charge of admissions and with one member of the affected section. This exception is only relevant for engagements done out of real necessity (cancellations or still-not-occupied vacancies) within 7 days prior to the beginning of a project.

c) Further notes:

1. In projects requiring fewer participants from a specific section than the amount of members of that section, or in special circumstances, the founder will decide which members to invite for that specific project. This does not reflect on their membership status. For chamber-music projects, especially the series “Kammermusik im Literaturhaus”, which is an affiliated IMO-Project, the two co-directors of the chamber- music series will decide who to invite for those specific projects based both on equal opportunities and the suitability of the players for the task at hand, according to their judgement.
2. It is expected of members to place their participation in IMO projects as a very high priority in their schedules and personal commitment. Although this is not measurable, if an impression emerges that a specific member does not fulfill this expectation, the subject can be raised and discussed – first of all with the member directly and if necessary in a members’ meeting.



INTERNATIONAL MAHLER ORCHESTRA

# CONSTITUTION

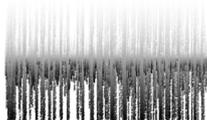
---

Page 9/20

3. It is expected of all members to assure an exemplary level of preparation and performance quality for every project attended. All members are strongly encouraged to also consult the documentations of the performances of the orchestra (audio and video) and deduce the necessary consequences, if relevant. Every member is expected to maintain their playing on the highest possible level in order to assure the level of their playing matches the general quality of the orchestra.

## *2) The Democratic Process*

1. The orchestra commits to taking as many fundamental decisions as possible in a democratic manner. Subjects such as membership, re-invitation, programme, guest-conductors, guest-soloists, as well as any other major decisions the committee cannot take based on the spirit agreed upon in this document, will be brought to a general vote of all orchestra members. Only re-invitation votes will be carried out solely among the members present in a specific project.
2. A vote can take place either in person (anonymous envelopes) or via email. Those votes will always be anonymous and only viewed by a task holder charged with this task, in this case the general administrator (see below). If a member wishes for his or her vote to remain completely anonymous, he or she can send it via post.
3. All decisions will be taken with a normal “absolute” majority of over 50% except the accordance or removal of membership and constitution changes which must reach a majority of two thirds of all members. All results of votes must be communicated to all members in order to assure transparency. Re-invitation results will only be communicated to the candidates upon request, membership vote-results and removal resolutions will always be communicated to the candidates.
4. Any resolution brought to a vote will be communicated to all voting-members, either in person or / and via email. If the vote cannot happen in person, a deadline will be set for the vote results to be returned to the general administrator in charge. Emphasis should be made on setting realistic deadlines, of course depending on the urgency of the matter, that would enable all members to vote, regardless of their various degrees of computer-accessibility. Such a deadline would be for example 7-14 days for normal matters. In more urgent cases a deadline of 72 hours could be set. Only in very extreme cases, a deadline of 24 hours could be set. In this case the voting members will be contacted via phone / SMS and informed of the pending vote. This is the shortest deadline possible for the vote to be valid. Once all votes are returned to the general administrator, they will be counted (votes which arrive too late will not be counted). The result will only be valid in case more than 50% of all members have voted.



INTERNATIONAL MAHLER ORCHESTRA

# CONSTITUTION

---

Page 10/20

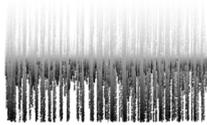
5. The “Verein” members will elect once every two years (or before, in a case of resignation) a committee of 5 people (the founder and four other either active orchestra- members or other Verein-Members, referred to in the Satzung as “Vorstand”) who will be in charge of the day-to-day running of the orchestra. It will be elected by all Verein members but the vote can only take place if more than half of the orchestra-members are also present. It is advisable not to change more than one committee member at a time and not more often than once a year. It is advisable that at least two of the committee members (additionally to the founder) are orchestra-members.

The committee will deal with all running-matters and take decisions based on the fundamental spirit of the orchestra. It is up to their judgement to decide which matters should be brought to a general vote, again, based on the criteria mentioned above. Their decisions will only be valid if a majority of at least 3 people is reached but a consensus should be sought as much as possible. A committee meeting must take place at least four times a year (but can and should preferably happen more often) and can only take place if at least three of the members attend. In that case a consensus must be reached for a decision to pass and the remaining members must be informed about the results of the meetings. A situation where four committee members attend and do not reach a majority must be rediscussed in full formation. A brief protocol must be carried out in every such meeting. A committee meeting can only take place if the founder is present. Furthermore, members’ meetings can also only take place in presence of the founder. Only in the case of death or medically confirmed permanent/long-term unconsciousness of the founder, the committee is allowed to call for an exceptional members’ meeting without his presence.

6. Committee members who are not orchestra members have the voting rights of an orchestra member for the duration of their term as committee member.

7. The founder holds a right of veto on all decisions taken by the committee or by the orchestra, only to be used in extreme circumstances that endanger the spirit and/or interests of the orchestra and after a thorough discussion with the committee and with the members involved. In this discussion he will have to explain the reasons behind his veto. If no consensus has been reached and the founder insists on his veto, he has to explain his reasons in writing to all members. This right is granted to reflect his unequalled contribution to the existence and development of the orchestra and is meant to assure the orchestra always retains its original spirit and goals. In all normal vote- matters though, the founder has an equal vote to every other member.

8. The orchestra committee will elect members to fulfill certain tasks (“task holders”) based on the suggestion and/or nomination either on behalf of the founder or of any other committee or orchestra member. Such tasks include, among others, the general administrator (in charge of the general administration of the orchestra and hiring the musicians), a coordinator of admissions, a coordinator of social networks, a coordinator of the library, the co-directors of the chamber-music series (although it should be strongly considered that since this is an affiliated project



INTERNATIONAL MAHLER ORCHESTRA

# CONSTITUTION

---

Page 11/20

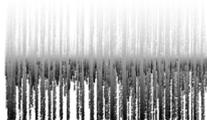
other criteria are relevant in the election of these task holders and the committee should take those in consideration and generally seek utmost continuity for those task holders), etc. If the candidate accepts the task, this nomination will be communicated to all members. Any member can contest this appointment. In such a case, the decision will be brought to a vote. Otherwise it will be considered confirmed. A task holder's position can be contested at any given point by an anonymous or non-anonymous Resolution of Removal, exactly as in the process of membership. A task holder can request to give up his or her position with a notice of one month at any given point.

9. Members are strongly encouraged to voice all concerns, requests or complaints at any given time. They can do this anonymously or non-anonymously, in person or in writing, by approaching any member of the committee. If a member sees great deficiencies in another member's conduct they must raise the attention of the committee, either anonymously or non-anonymously. The committee will seek a discussion with the member concerned. The discussion will be used for clarification and if necessary as a form of initial warning that concerns have been raised. If the aforementioned concerns do not change and / or if they are raised by further members, and if all means of communication have been exhausted, the member can resort to Paragraph 1.b.3 and submit a Resolution of Removal.

*Please note: it is strongly recommended to try and apply all tools of communication and clarification and seek a constructive solution before a Resolution of Removal is even considered!*

10. The content of this constitution can only be changed once a year at the annual orchestra members' meeting. Any member can submit a proposal of change at any given point before that meeting, latest three days after the official invitation to the annual meeting. The proposition of change must be submitted in writing and in advance and all orchestra members must be notified about the proposed changes before the annual orchestra members' meeting. A discussion must be sought on all proposed changes at the end of which a vote will take place. The change will only take place if at least two thirds of all orchestra members agree, independently of how many additional members are present. The other "Vereinsmitglieder" will be represented by the Committee, whose members all have the right to vote (see above).

11. No change to the constitution or to the "Vereinsatzung" can take place without the agreement of the founder. In case of death or permanent unconsciousness, see paragraph 2.5.



INTERNATIONAL MAHLER ORCHESTRA

# CONSTITUTION

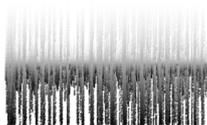
---

Page 12/20

## 3) *Artistic Planning*

### a) Repertoire:

1. The orchestra will put great emphasis on involving all members in the selection of repertoire, in the construction of programmes and in the initiation of new concepts.
2. The committee can seek propositions from members at any given point, i.e. in the beginning of a planning phase of a project or at any other point, as required. It is obliged to do so at least once a year before the planning of a season starts. On that occasion, each member will be requested to submit suggestions based on the rough estimate of the planned formations for the upcoming season. There will be a deadline of 10 days, after which the general administrator will collect all the suggestions (every member can suggest as many or as few pieces as they wish) and put the feasible ones together in a list which will then be sent to the members. Suggestions submitted after that deadline will not be considered. The members will then be asked to pick up to 12 pieces of all categories (solo, chamber music, orchestra with conductor and orchestra without conductor) and give them a ranking - ranging between 1 to 12 (12 being the highest, 1 the lowest), where each ranking can only be given once. In cases where fewer than 12 pieces are picked, the member can still choose freely which ranking to give any given piece, as long as no ranking is given more than once. A deadline of 10 days will be set, at the end of which the general administrator will make a list of the highest-ranked pieces. The committee will do its utmost to include as many of these pieces as possible in the projects of that season, based on suitability and compatibility with the occasion. Members are welcome to submit suggestions of whole programmes based either on concrete concert-occasions or on own ideas. At the end of the season, the committee must seek new proposals from the members even if not all pieces of the previous round have been performed as those will have become outdated – the proposals must be sought each year in order to reflect the current ideas of the members, the pieces the members deem most suitable for the orchestra in that stage and so on. A piece that has been previously suggested yet hasn't been played during a previous year / years can naturally be proposed again.
3. If any member or the commission believes that the result of the vote is harmful to the orchestra or does not comply with the orchestra's agenda, spirit or interests (based on the clause below regarding repertoire variety or for any other reasons) he or she must submit their reasoning to the committee. If the committee agrees (by vote) that this is indeed the case, the vote must be carried out again and the reasonings should be communicated to all members in order to avoid the same result being reached a second time.
4. Members can make suggestions of pieces and programmes throughout the season, also without an explicit request from the committee. The committee is expected to review and consider these propositions and attempt to integrate them if possible and suitable but they are not automatically superior to the pieces chosen by the annual vote.



INTERNATIONAL MAHLER ORCHESTRA

# CONSTITUTION

---

Page 13/20

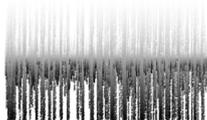
5. Only in the case of the chamber-music series “Kammermusik im Literaturhaus” it is not the committee which chooses the programmes but the two co-directors of the series. They are also committed to compiling the programmes based at least to a large degree on yearly and other suggestions and requests of the members.
6. The orchestra will aim to perform at least once a year a premiere of a new piece written especially for the occasion and can also choose to appoint a composer-in-residence for a period of 1-2 years. This can be proposed in a members’ meeting.
7. The members are strongly encouraged to include as varied a repertoire as possible in their suggestions, putting great emphasis on lesser known repertoire and on reestablishing an exchange with the audience.

## b) Soloists:

1. The orchestra puts great emphasis on offering its members the possibility to perform as soloists and will therefore aim to feature its own members as soloists in most occasions. Within the same vote mentioned above, members will be requested to suggest members of the orchestra they deem suitable to appear as soloists. These suggestions, once discussed with the candidates themselves, will then be voted on simultaneously to the repertoire.
2. The orchestra aims to regularly invite a guest-soloist of the highest musical calibre as soloist. Any member of the orchestra can make a suggestion and, if feasible and in the interest of the orchestra (to be decided by the committee), this suggestion will be voted on by all members. In case the candidate is not very well known, the proposing member should supply information (video or audio recording and / or dates of live-performances) on the candidate to enable the members to establish an informed opinion. If and when such a collaboration takes place, the present members will vote on whether to re-invite the guest-soloist. More than 50% of the members have to be present for the vote to be valid and an absolute majority has to be reached. The orchestra may also appoint an ‘artist-in-residence’, a soloist who would appear with the orchestra on a regular basis for a period of 1-2 years. This will be discussed, similarly to the composer-in-residence, at the annual members’ meeting.

## c) Guest conductors:

1. The orchestra commits to working with its founder as principal conductor on most occasions. Nonetheless it aims to occasionally invite a guest-conductor in order to offer the audience as well as the members the chance to be exposed to a different approach of music-making. If the orchestra plays more often in the future,



INTERNATIONAL MAHLER ORCHESTRA

# CONSTITUTION

---

Page 14/20

the frequency of such collaborations may increase. Any member of the orchestra can suggest a guest-conductor. If deemed feasible by the committee which must assure that such an invitation is in the interest of the orchestra and in agreement with the founder, the invitation will be brought to a general vote. If the candidate is not very well known, the proposing member should supply sufficient information for the members to make an informed decision (see above). If absolute majority is reached, the committee will determine a suitable occasion for such a collaboration considering all circumstances. After the collaboration is complete, all present members will vote (again, more than 50% have to be present for the vote to be valid and an absolute majority has to be reached) whether to re-invite the guest-conductor for a further future collaboration.

#### *4) Rehearsal and Performance Ethics*

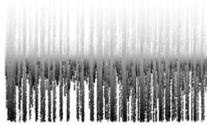
##### a) Preparation and rehearsal attendance:

1. All members commit to exquisite preparation before the beginning of the project. The orchestra believes that the level of music-making we are aspiring to is only possible when every member of the orchestra familiarizes themselves to a very advanced degree with both their part and the full score prior to the beginning of rehearsals. Any deviation from this practice would substantially decrease the quality of the result and endanger the possibility of working the way we would like to and is therefore to be avoided.
2. All participants of a project must attend all rehearsals. This is essential for reaching and keeping the level of music-making the orchestra aspires to. Any exceptions must be considered and confirmed or rejected on a case-to-case basis by a general vote.

##### b) Rehearsal structure and the democratic rehearsal layout:

1. In the case of orchestral pieces with conductor, the conductor will lead the rehearsals normally but will make sure that every member, regardless of position, can contribute their perception and ideas to the final result. During the rehearsal, other members can only make practical or very brief suggestions. All musical decisions will be discussed either at a

separately allocated “Democratic Discussion” or at a part of the rehearsal the conductor will choose to accord such a discussion. The conductor can choose any module according to his or her judgement, the structure of the project and the piece at hand.



INTERNATIONAL MAHLER ORCHESTRA

# CONSTITUTION

---

Page 15/20

2. In the case of orchestral pieces without conductor, the concertmaster of the respective piece will be leading the rehearsal. As above, other members can only make practical or very brief suggestions during the rehearsal. All musical decisions will be discussed either at a separately allocated “Democratic Discussion” or at a part of the rehearsal the concertmaster will choose to accord such a discussion. Again, he or she should choose the module he or she deems most fit for the situation. In special cases, and if the concertmaster agrees, another “leader” for the rehearsal can be chosen.

3. It is the duty of the concertmaster or rehearsal leader (in pieces without conductor) and the conductor (in pieces with conductor) to make sure every member’s opinion is heard and discussed starting from the third rehearsal (the first two rehearsals are there for the conductor / concertmaster to present their concept to the members). “Democratic Discussions” or other moments where opinions can be expressed should happen at least once a day. A consensus must be reached on all musical decisions (when no consensus is possible, a vote must take place) and the conductor / concertmaster must integrate the reached result in their interpretation of the piece at hand.

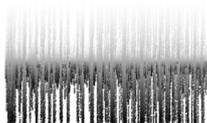
Please note: since it is clear that both the conductor (in the case of pieces with conductor) and the concertmaster or leader of the rehearsal (in cases of orchestra without conductor) must be able to stand behind the interpretation they perform in order to present a good concert, they have the right to veto (a conductor in the first case, the concertmaster / rehearsal leader in the second case) a musical idea they cannot identify with. In order to avoid this, it is expected of all participants to seek a consensus which integrates the conductor / concertmaster’s vision with the majority’s opinion.

4. It is important to make sure that all suggestions of an alternative musical approach are given the chance to be tried out in a rehearsal situation and not only discussed in theory.

Please Note: in case a situation arises where a guest-musician endangers a project, either for musical (level of preparation, quality of playing, etc.) or human (uncollegial behaviour, etc.) reasons, an emergency members’ meeting can and should be called for during the project to discuss the necessary course of action. Any member can approach the conductor or a committee member to request this.

## c) Rotation / seating:

1. We all agree that it is important to abolish hierarchy in the orchestral setting as much as possible. We would like to instate the habit of rotation in both the wind as well as the string sections. Although personal preferences and individual compatibilities will be heard and strongly considered, it is generally desirable that the members of the orchestra regularly rotate. Having said that, the members’ exper-



INTERNATIONAL MAHLER ORCHESTRA

# CONSTITUTION

---

Page 16/20

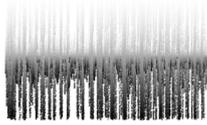
tise, personality, particular skills and musical attributes will be strongly taken in consideration when devising the seating-arrangements. This might result in some inequalities in the seating plan, although great emphasis will be put into finding a good balance between the aspect of equal-opportunities and the aspect of producing the best possible result.

2. Rotation should usually not happen more often than once per concert-part in order to assure the highest quality of performance and consistency. Although the aspect of equal- opportunities and nonhierarchical justice is of utmost importance, the quality of the performance and the musical considerations must always be retained as first priority when dealing with the subject of rotation.
3. The founder will devise a seating plan (strings) based on the above-mentioned spirit and send it to the members before the beginning of the project, latest 10 days before the first rehearsal (obviously in the case of the violins and the winds, the allocation of 1st / 2nd violins

as well as wind-parts will be done earlier than that). Every member has the right to protest and express their disagreement with the seating plan. The founder must take this protest in consideration but reserves the final decision on the matter. If the protesting member feels an injustice has been done, he can bring this to a discussion / vote in a members' meeting which will result in a decision to be considered in future situations.

## 5) *Finances:*

1. All members agree that financial gain is not the primary motivation for people to wish to become members of the IMO and that we see the development of the IMO as a first priority and are therefore willing to play for a symbolic fee until the orchestra reaches final financial stability. The orchestra commits to a minimum of either offering the members food during the project or a modest reimbursement for food costs, suitable to the cost of living in the location of the project. Naturally the orchestra aspires to pay its members as much as possible and it is reserved for the committee to decide how much money can be allocated for those fees according to the financial structure of each project.
2. Every member of the orchestra, including conductor and soloist(s) must be paid equally.
3. Guest-Conductors and Guest-Soloists can be paid a different fee, to be discussed and agreed upon by all members.



INTERNATIONAL MAHLER ORCHESTRA

# CONSTITUTION

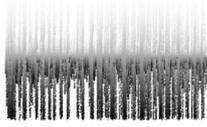
---

Page 17/20

4. The orchestra plans and hopes to reach a financial state in which members can either fully or at least partially (to a substantial degree) rely on their activities at the IMO as primary source of income and therefore not be obliged to take other jobs. As soon as such a financial state is attained the orchestra will put the fair remuneration of its members as a first priority.

## *6) Discretion:*

It is generally expected that members do not disclose internal information to non-members and keep the content of discussions within the group. Especially at a later stage, where hopefully generous financial remuneration does become realistic, it is extremely important that such details remain internal in order to avoid the wrong kind of interest in membership. All internal matters must remain entirely between IMO members and not discussed with external persons (including guest-musicians). This includes vote-results, resolutions, discussions, etc.



INTERNATIONAL MAHLER ORCHESTRA

# CONSTITUTION

---

Page 18/20

IN AGREEMENT, THE UNDERSIGNED MEMBERS:

(please include your name in capital letters, instrument, date and signature)

---

|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|

---

|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|

---

|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|

---

|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|

---

|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|

---

|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|

---

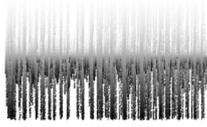
|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|

---

|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|

---

|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|



INTERNATIONAL MAHLER ORCHESTRA

# CONSTITUTION

---

Page 19/20

**IN AGREEMENT, THE UNDERSIGNED MEMBERS:**

(please include your name in capital letters, instrument, date and signature)

---

|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|

---

|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|

---

|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|

---

|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|

---

|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|

---

|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|

---

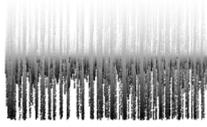
|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|

---

|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|

---

|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|



INTERNATIONAL MAHLER ORCHESTRA

# CONSTITUTION

---

Page 20/20

**IN AGREEMENT, THE UNDERSIGNED MEMBERS:**

(please include your name in capital letters, instrument, date and signature)

---

|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|

---

|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|

---

|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|

---

|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|

---

|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|

---

|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|

---

|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|

---

|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|

---

|      |            |      |           |
|------|------------|------|-----------|
| Name | Instrument | Date | Signature |
|------|------------|------|-----------|