

47th Annual Conference • August 6 - 8 • Long Beach

Once Upon a Time: The Art of Storytelling (And the orchestra lived happily ever after!)

Stories are memorable. Stories travel further. Stories inspire action. From the time-honored method of communication to 21st-century strategic juggernaut, storytelling imparts ideas, shares emotions, and elicits responses that are immediate and memorable.

Join us in August at our Southern California seaside gathering and we'll tell you the stories you need to hear about what's new and trending, what's evergreen and how storytelling makes it so, and offer insights into those never-ending artistic, financial, human resources, managerial, and strategic issues that permeate our chosen careers.

How can you resist this refreshing invitation? Dip your toes into the cool, blue Pacific. Visualize unlimited horizons of potential. Learn from the pros and your peers. Enjoy superb performances and events. Discover your own success story!

Look What Attending the ACSO Conference Did For Me! *by Jane Shelly, education outreach coordinator, Santa Rosa Symphony*



There is an organization out there called the Association of California Symphony Orchestras – you must contact them NOW!" was the first response my mentor, conductor Diane Wittry (Allentown (PA) Symphony), gave me when I first told her I was thinking of relocating to Sonoma County. And she was right!

What follows is an unabashed rhapsody about the

role that ACSO played in helping me land my dream job. The first person I contacted was Kris Sinclair who encouraged me to join ACSO and to attend the Conference in July. That was last summer (2014) and the host for the Conference was the Santa Rosa Symphony. The people I met could not have been nicer to me. When I walked up to the registration table, the woman first looked puzzled when she saw I was from Wilton, Connecticut but when I explained I was thinking of relocating, she enthusiastically and

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PRESIDENT'S MESSAGE



Twenty years ago, I was the Volunteer Council Director of the San Francisco Symphony and had the chance to attend my first ACSO conference. I recall many of the conversations revolving around ways to get young people into our concert halls due to the advent of “new

technology.” In those days, emails in the workplace were nascent, Windows 95 was released by Microsoft, and it was a status symbol to have a car phone (which was about the size of a brick and wasn’t removable from your car). Worrisome, too, was the aging of our collective audiences with certain palpable gloom on the horizon given the state of arts education in the country, reduced funding for the arts, lack of music programs in classrooms, and so many competing entertainment choices.

Sound familiar?

Yes, we are still grappling with these same overarching challenges and it’s worth panning back a bit to recognize that we are still a formidable, resilient, and creative industry with the venerable organizations redefining the concert going experience through interactive and digital media, and new organizations popping up to connect with audiences in coffee houses, warehouses, and other “non-traditional” spaces as we all become more elastic and provocative with our

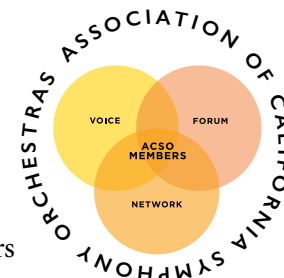
business models. Through ACSO’s vast and supportive network, innovative thoughts and ideas flow generously since we know that when we help one organization, we lift the possibilities of the entire field.

Those who work in the arts sector are among society’s greatest inventors. Finding ways to stretch our budgets to make stronger impact in our communities, trying to anticipate what will resonate with current and potential audiences takes perseverance when something doesn’t work the first time out, working without an owner’s manual or a safety net is not for the faint of heart. And yet, we always deliver our seasons as promised and on time. I’m not sure I can think of many other industries who can boast that achievement.

Twenty years from now, a new generation of artists and arts leaders will be at the helm engaging audiences of all ages in their voice and in their own way. I remain eternally optimistic that the future holds tremendously exciting possibilities and I look forward to having you join our ACSO conference August 6-8 in Long Beach as we continue to shake things up and pave the way towards a new frontier.

All best,

Debbie Chinn
president, ACSO Board of Directors



WHAT I LEARNED *continued from page 1*

sincerely looked me straight in the eye and said “you are going to love it here!”

Although I had been the executive director of a little orchestra in Connecticut, Diane had said that she felt my forte was in Education so I chose to attend the peer forum of the Education departments. I sat between Kay Anderson of the San Francisco Symphony and Ben Taylor of the Santa Rosa Symphony – talk about heady company! They could not have been nicer or more encouraging to me. I was hesitating about putting my resume up on the ACSO site since the minor detail of selling my house in CT had not been completed... but Kay told me to go for it.... The conference was fabulous. I learned a lot and met a lot of great people. For someone who is usually terrible at networking, I found it easy to talk to people in the environment which

ACSO and the Santa Rosa Symphony had worked to establish at the Conference.

After what seemed to be an eternity, my house finally sold and I was able to make tracks to Sonoma County....

Shortly after arriving and getting settled, I contacted Ben Taylor (on the strength of our having met at ACSO) about the possibility of volunteering in his Education Department while I embarked on a job search – little did I know that there were several job openings at the time. One of them fit perfectly for me and I applied – and am delighted to say I am now a member of the Education team at the Santa Rosa Symphony! I feel I have found the perfect place for me and I cannot say enough about the role that ACSO played in launching this chapter in my career! ■

UP AND DOWN THE SCALE

News will be published in ACSO News as well as our online Semiquavers. In the interest of providing the most up-to-date information in the quarterly ACSO News, items will be limited to the one month prior to publication.



Stuart Canning, has been appointed director of development for the San Francisco Symphony. Canning joins SFS from

United Way of the Bay Area where he served as chief development officer. Prior to his work at the United Way, Canning was associate director of development at SFS from 2007-10, associate dean for external relations at Stanford University, and has led development campaigns and international advancement strategies at The American University of Paris as well as at Brown University.

Gustavo Dudamel has extended his contract as music director with the Los Angeles Philharmonic through the 2021-22 season. He is also adding the title of artistic director. Dudamel, 34, came to Los Angeles from Venezuela in 2009 and is also music director of the Simón Bolívar Symphony Orchestra in Venezuela. In Los Angeles, he has overseen the creation of Yola, Youth Orchestra L.A., based on El Sistema.

The Los Angeles Philharmonic has announced the appointment of composer **Andrew Norman** as director of its Composer Fellowship Program, which offers high-school-aged composers two years of lessons, reading sessions, lectures, performance opportunities, and encounters with established composers. Norman will

guide each of the fellows during the composition process, which culminates with a premiere of the new work by the LA Phil at Walt Disney Concert Hall. The 2013-15 class of fellows, now completing the program, will have their works premiered on April 23 and April 24 of this year along with Dvorák's "New World" Symphony. The next class of students will begin their two-year fellowship in the fall of 2015.



Tamara Nuzzaci Park has been named the new executive director of the Ojai Music Festival beginning June 1, 2015. Park joins the

Ojai Music Festival with more than a decade of non-profit experience in the arts and cultural sectors, most recently serving as an independent consultant who collaborates with non-profit boards and executives to identify and achieve their strategic goals. Prior to that, Park served as the executive director of the Maryland Symphony Orchestra and personnel manager of the Philadelphia Orchestra.

Kay Dalton has been appointed associate vice president of development of Pacific Symphony.



Scott Faulkner stepped down as executive director of the Reno Chamber Orchestra. Faulkner, who has held his position since 2001,

will continue playing in the orchestra's bass section and as the principal bassist of the Reno Philharmonic. Current associate executive director, Chris Morrison, will serve as interim executive director to ensure stability and continuity during the time of transition.

The San Diego Symphony has created a new position of chief of staff and named **Katy McDonald** to the post. Formerly, she was San Diego Museum of Art's deputy director of external affairs.



25 year veteran chief operating officer **Gail Samuel** has been promoted to the position of executive director of the LA Philharmonic.



Chad Smith, vice president of artistic planning for the LA Philharmonic, has been promoted to the position of chief operating officer. ■

NEW ACSO LEADERSHIP



Lacey Huszcza is the interim managing director for the Los Angeles Chamber Orchestra and as the director of advancement since 2005 also supervises a fundraising department that is responsible for an annual income goal of more than \$3 million. Lacey co-founded Ask the Musicians, an online series that connects individuals with musicians through Twitter. She is a president of the board of directors and for MBA Women Los Angeles, a professional chapter of the National Association of Women MBAs.



Cristine Kelly, executive director of Music in the Mountains since 2011, brings almost ten years of nonprofit experience to the ACSO Board. Prior to her position at Music in the Mountains, Cristine held the position of executive director at the Sierra Mentoring Partnership and Ama Foundation as well as serving as a principal at Inspiring Solutions for six years, an independent consulting practice working with nonprofits to achieve greater organizational effectiveness.



John Mangum is president and artistic director of the Philharmonic Society of Orange County. Mangum previously worked as director of artistic planning at the San Francisco Symphony for three years, as vice president for artistic planning of the Saint Paul Chamber Orchestra, as artistic administrator of the New York Philharmonic, and held positions at the Los Angeles Philharmonic.



Nicola Reilly, director of development and marketing for the Carmel Bach Festival, previously held positions with the Seattle Chamber Music Society, the Medieval Women's Choir and the Bill and Melinda Gates Foundation. Nicola is a classically trained violinist and has performed and toured with various rock bands including Mastodon and Sky Cries Mary. ■

WELCOME NEW MEMBERS

INDIVIDUALS

Nancy Laturno Bojanic
Mainly Mozart Festival

Brian Dix
Los Angeles

Ed Feingold
San Luis Obispo Symphony

Samantha Fordyce
Vallejo Symphony

Norman Gamboa
Louisiana State University

Mary Hester
Long Beach Symphony Ovation

John Mangum
Philharmonic Society of Orange County

Irv Miller
Long Beach Symphony

Ronald Ramin
Marin County

Dana Ramos
Long Beach Symphony

Nicola Reilly
Carmel Bach Festival

Frederick Umar
University of Nevada, Las Vegas

Dorothy Wise
Santa Cruz Symphony

Sara Woodfield
Santa Rosa Symphony

ORGANIZATIONS

Mill Valley Philharmonic
Mill Valley

Stanford Symphony Orchestra
Palo Alto

WELCOME BACK

Philharmonic Society of Orange County
Redlands Symphony

Virtual Board Meetings: Face-to-Face Not Always the Case

Your nonprofit's board of directors makes crucial financial, legal and strategic decisions on a regular basis. But this decision making doesn't always need to be performed up-close and personal in the same room, at the same table. Many not-for-profits hold virtual board meetings via phone and online tools. This approach has plenty of appeal, although it may not suit every board and every board meeting.

Participation may improve

As anyone involved in nonprofit management knows, it can be difficult to secure full board meeting attendance. Board members tend to be busy people and may travel frequently, making in-person attendance by every member at every meeting unlikely.

Going virtual might allow members to attend meetings they otherwise couldn't, giving them the chance to interact and make valuable contributions. Also, required quorums usually become easier to meet.

Virtual attendance also can make board participation more attractive to *potential* members. Knowing they won't be expected to show up in person at every meeting may make busy candidates more likely to commit their time. Plus, virtual meetings can help prevent board member burnout by making the time they spend more focused and meaningful. The advantages to the organization of committed, active board members are obvious.

Obstacles may arise

Of course, virtual meetings aren't without obstacles. In teleconferences, participants won't be able to read each other's facial expressions and body language. Even in videoconferences, participants may be unable to observe these cues as easily as they could in person. This can potentially lead to misunderstandings or conflicts.

The chair can find it difficult to shepherd discussion and debate, especially with larger boards, where there may be a greater chance of multiple people trying to talk at once. Conversely, more reticent board members may completely clam up during a virtual meeting. Of course it's critical that each participant be able to both hear and be heard clearly throughout the meeting.

Confidentiality also is a concern. You must be able to trust that the board members are alone in their remote locations, with no outsiders privy to the discussions.

Preparation is key

Virtual board meetings require extensive preparation, particularly for the inaugural meeting. And being an effective presenter at a virtual meeting requires on-point training. So don't spring a virtual meeting on board members without first conducting and sharing research, discussing the implications of such a change at an in-person meeting, and getting the board, well, on board.

Recognize, too, that certain issues are better suited to virtual discussion than others. Virtual meetings generally work best for straightforward discussions with no controversy — for example, updates from program or development staff or the formal approval of a policy or budget discussed in detail at an earlier meeting. They also may prove useful for relatively brief meetings needed to obtain board approval for an urgent action.

Virtual meetings are more difficult for complicated issues (though the use of visual aids such as PowerPoint® presentations can help). And recognize that voting on any issue will need to be verbal and not anonymous, with each board member identifying himself or herself along with an aye or nay.

As with any leadership event, it's up to your nonprofit's staff to organize the virtual meeting, ensuring that everyone has the necessary equipment and is properly prepared. Among other things, staff should send board members any supporting materials well in advance of the meeting and consider making them available online during the event, whether via e-mail or a secure Web portal.

Perhaps the most critical step is for everyone to become familiar with the relevant technology. Test the system ahead of time to ensure it works as needed and establish backup plans in the event of technological failures.

Keep it real

Check state laws and your bylaws

Don't switch to virtual meetings without doing your homework. Check applicable state laws for nonprofit board meeting requirements. Your state might, for instance, allow teleconferencing but not videoconferencing. And amend your bylaws to permit virtual meetings before holding such a meeting.

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NEW MEMBER PROFILE



*Edmund Feingold
executive director
San Luis Obispo Symphony*

Why did you join ACSO and why do you think what ACSO does is important?

I joined ACSO to ensure that I had a professional network to help me understand the orchestra industry specifically in the state of California.

Other professional service organizations, while having an important national focus, do not deal with the unique needs of orchestras in our state. The ability to ask a question and have my peers address it via email quickly is worth the membership alone. I have also found the conferences and meetings to be extraordinary in both content and quality.

Most recently in San Luis Obispo, we hosted ACSO's Youth Symphony ConFab, a weekend meeting of Youth Orchestra managers. The free exchange of ideas, concerns and collaborative opportunities are not available anywhere else. ACSO is THE ONLY network both focused on the unique challenges of our industry and committed to supporting our regional needs. I am proud to be a member.

How long have you been in your current position and what is the most meaningful part of your job?

I joined the staff of the San Luis Obispo Symphony as executive director in July 2014. While it is not my first time in the role of executive director, it is my first as the leader of both a community orchestra and a youth symphony. We are in an unusual position in San Luis Obispo of being able to both provide symphonic music education and performance opportunities to almost every stage of life. I was astonished to see the reach of this orchestra in the communities we serve and have now found faith in the strength of the "community orchestra" as a model that can breathe life back into our industry.

What is your hope for the future of symphonic music?

When I was Executive Director of the Illinois Philharmonic Orchestra, the Chicago Symphony had just hired Ricardo Muti and had convened the leaders of all the regional orchestras to help the Symphony hone its new message and direction. It was interesting to have one of the largest orchestras in the world ask regional and community orchestra leaders what we thought was

important, and I respected that they were willing to ask. Their goal was to promote what was then an abstract concept proposed by Yo-Yo Ma, I believe, the "citizen musician." At the time, it was so new that even the Chicago Symphony had not decided what to do with the idea. I have since found out that the concept is actually as old as our US orchestra industry itself.

In San Luis Obispo, our musicians are the embodiment of what the Chicago Symphony sought to define. They are members of a Community Orchestra. Some are full-time musicians, but most work as our dentist, our auto mechanic, our real estate agent. Our musicians are embedded in our community; they teach here and they help foster a stronger symphonic culture simply by being a few doors away and willing to advocate from within. Adding to that our youth symphony, I have seen what an institution can do by having contact with community members throughout their lives. We build families of support, not just individual support of our craft. We have community orchestra members who began here 30 and 40 years ago in the youth symphony and have created a life that includes symphonic music every week, in rehearsal and concert. They are truly citizen musicians creating not just a strong community orchestra, but a strong orchestra community.

Hopefully there will always be a wealth of professional orchestras, institutions that can dedicate their focus to presenting the best the world has to offer, but I hope that my colleagues will remember that most of these orchestras started as community music groups; Our future may depend more on building our local musical resources, and by that I mean people not just concert halls and programs. By giving them experiences that keep them local, working for the needs of the musician and their network of friends and patrons, we can reestablish the base of support that created so many orchestras in the first place.

What piece of advice would you like to share with your colleagues?

This is not new advice, just good and time-tested. Don't WADI ("We've Always Done it that way") even the most basic decisions. While tradition is important, if you can't point to why that tradition is upheld, consider starting fresh by testing a new idea. Who knows, it may become the tradition of the future, but this time for reasons we own and believe. ■

ACSO 2014-15 CALENDAR

MAY 2015

- May 1 ACSO Annual Conference early bird registration opens
- May 11 ACSO Board Meeting, 10 A.M. – 2:30 P.M., Carmel
- May 13 Ask an Expert Webinar: From Recruitment to Retention: A Strategic Approach to Creating a Robust Board
- May 15 Deadline to submit articles for ACSO News, Summer Issue

JUNE 2015

- June 3-5 League of American Orchestras Annual Conference, Cleveland, Ohio
- June 30 ACSO Annual Conference early bird registration deadline
Most Valuable Player nominations deadline
ACSO Annual Conference program advertisements deadline

JULY 2015

- July ACSO Annual Conference hotel deadline for discounted rooms
- July 7-19 "Essentials," USC

AUGUST 2015

- August 5 ACSO Board Meeting, 3 – 4:30 P.M., Long Beach
- August 6-8 47th Annual Conference in Long Beach
- August 14 Deadline to submit articles for ACSO News, Fall Issue

NOVEMBER 2015

- November 4 Cal Nonprofits Annual Policy Convention

1st of each month	California Concerts Schedule emailed and posted on the website
Twice a month	Semiquavers sent by Constant Contact
As needed	Job Announcements posted in Career Center on website

WHO IS YOUR MOST VALUABLE PLAYER?

Applications are now being accepted for ACSO's 20th Annual Most Valuable Player Awards. The awards are designed to give recognition to a few of the hundreds of dedicated, hard working and committed volunteers that orchestras depend on every day.

The Most Valuable Player Award is not a competition but an opportunity for your volunteers to be recognized in a public forum. The top administrator of each ACSO member organization may submit one completed form, which constitutes the sole basis of the award being given. ACSO will inscribe the winner's name on a special certificate and send you a press release you can customize and give to your local newspaper. Don't leave your special volunteer out this year!

The awards will be presented at ACSO's 47th Annual Conference, August 6 - 8, 2015, in Long Beach. Make sure your volunteers attend and get the recognition they deserve! Fill out the form below and fax or mail it with a photo of your MVP to the ACSO office. The form is also available to download from www.acso.org. For more information, call (916) 484-6744 or email office@acso.org.

Organization Name: _____

Date of Application: _____

Organization Manager: _____

Organization Telephone: _____

PLEASE TYPE

(Attach a photo of nominee and supplementary sheets as needed)

Name and Address of Volunteer, Volunteer Committee, or Volunteer Organization: _____

Description of Project, Service or Achievement: _____

Reason for Your Selection: _____

Signature and Title: _____

RETURN BY JULY 3, 2015

To ACSO, 2755 Cottage Way, Ste. 3, Sacramento, CA 95825 or
FAX to: (916) 484-0503



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Loyalty and Longevity: A Moment With a Favored Member

by Sue Dewar, past ACSO president; Pebble Beach



I was a young Monterey County Symphony Guild member when I got involved with ACSO's early beginnings during the late 1960s. The League of American Orchestras held Conductor Workshops led by Dr. Richard Lert (music director of the Pasadena Symphony and co-

founder of Music Academy of the West) at Asilomar in Pacific Grove (Monterey County). At the time, League executive director Helen Thompson's California residence was in nearby Pebble Beach. ACSO was formed during one of those workshops in 1969.

At the urging of members of the Board of the Monterey County Symphony, I attended my first ACSO Conference in Fresno in 1972. Ad Gillman, president of the League, was our keynote speaker.

The Conference format, as it is still, was inclusive of all aspects of orchestra endeavors: board governance, management, conductors, musicians, youth orchestras, guilds, artists management, and advocacy. There was an annual Young Artists Showcase to feature new talent. One

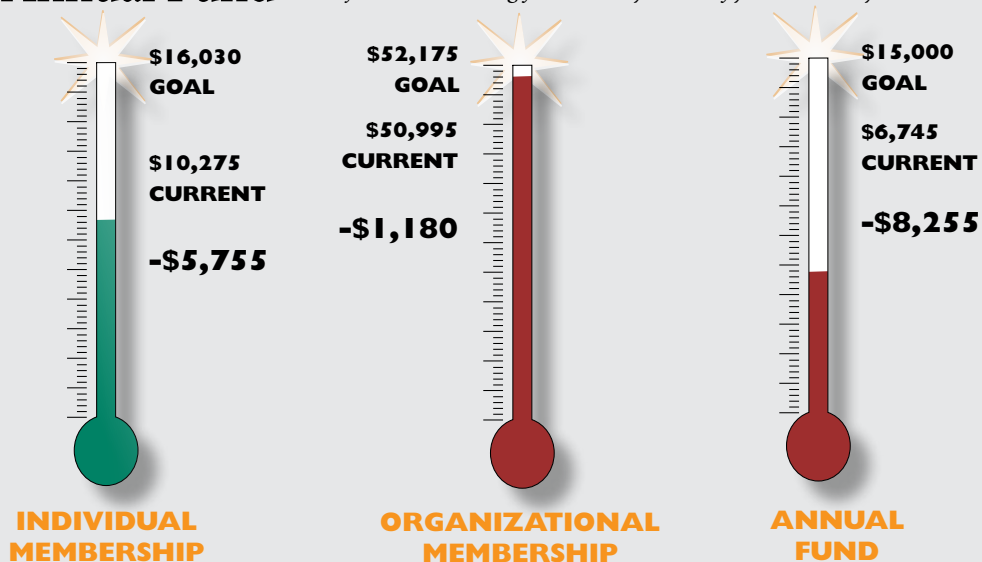
year conductor Denis de Coteau convened a workshop at Foothill College composed of outstanding youth orchestras from around the state massed into one huge band. It was amazing; I was high for a week and vowed that no matter what, I would always support ACSO's efforts!

Over the years ACSO has counted among its members California orchestras and organizations of all sizes and budgets, but the two major orchestras – the San Francisco Symphony and the Los Angeles Philharmonic's executive directors – were of utmost importance. Peter Pastreich and Ernest Fleischman made considerable contributions to ACSO financially and as members of our Board.

For many years, ACSO was run exclusively by a volunteer Board. When I was ACSO president in 1979 I used to say I ran ACSO out of my purse. I've watched ACSO grow to a fully professional organization – in a state as large and complex as California, ACSO as it exists today should not only be supported but also celebrated. I am proud to have been a member and donor for more than 35 years. ■

Membership/ Annual Fund

You are invited to join the ACSO family of California's finest and most committed classical music enthusiasts. Use the membership form on the back page or visit our website at <http://www.acso.org/members-donors/online-form/> to join or to make a gift. And many thanks if you are already a member or donor.



Fiscal Year: October 1, 2014 – September 30, 2015

CONFERENCE IS COMING PLAN AHEAD!

REGISTRATION FEES

	Early Registration Received by June 30	Regular Registration Received between July 1- July 24	On-site Registration Required after July 25
ACSO Member [3 day rate]	○ \$220	○ \$250	○ \$340
Non-member [3 day rate]	○ \$315	○ \$340	○ \$410
Single Day (member or non-member)	○ \$115	○ \$145	○ \$200
Group Registration (4 or more)	○ \$160 per delegate	Not available	Not available
Group Registration (8 or more)	○ \$150 per delegate	Not available	Not available
Resource Room (non-business member)	○ \$425	○ \$425	Not available

SIGNIFICANT SAVINGS ACSO MEMBER RATE

Member organizations may send one delegate at the Member Rate unless using the Group Rate. Additional delegates who are not Individual or Business Members register at the non-member rate.

GROUP REGISTRATION

Available for groups of 4 or more, or 8 or more, from the same member organization attending all three days. Each group member should complete a separate registration form. All registrations, with payment, must be received at the same time and arrive by June 30.

REGISTRATION OPENS MAY 1



47TH ANNUAL CONFERENCE
AUGUST 6-8, 2015
THE WESTIN LONG BEACH

HOSTED BY
LONG BEACH SYMPHONY



Finale

Henry T. Segerstrom, Orange County real estate and arts philanthropist, passed away on February 20th at the age of 91. Mr. Segerstrom, was an immense figure in Orange County real estate and arts culture. As a developer, he and his family owned the chic retail shopping center, South Coast Plaza, which

is located across the street from the Segerstrom Center for the Arts. It was originally called the Orange County Performing Arts Center, developed out of farmland that the Segerstrom family donated in 1979. The name was formally changed in 2011 in recognition of the family's support over the years. Despite his success as a businessman and philanthropist, Segerstrom would often introduce himself as a farmer.

MUSIC NOTES

A documentary directed and produced by Evan Rosenberg of the **Orange County Youth Orchestra's** Beethoven's Ninth Symphony, performed before a sold-out house at the Renee and Henry Segerstrom Concert Hall last May, is chronicled in a PBS documentary titled, "Journey to Joy." The documentary follows the musicians for a year as they prepare to perform the challenging Ninth. The culmination of this daunting task included 90 young musicians from eighth grade to the first year of college from OCYSO. This documentary will air on PBS SoCal.

The **Sacramento Philharmonic & Opera** returned to the stage April 10 after a year of silence. In collaboration with Carnegie Hall's Weill Music Institute (WMI), the SacPhil will participate in WMI's Link Up program with two concerts as part of an abbreviated Spring 2015 Resurrection Concert Season. These concerts for greater Sacramento youth will be the Philharmonic's first since April 5, 2014. The full 2015-16 subscription season – which begins this June – is planned to be unveiled the week of April 27.

As part of its search for a new music director after Jahja Ling prepares to step down at the end of the 2016-17 season, the **San Diego Symphony** will feature eight guest conductors in its programming during the 2015-16 season. Guest conductors include Karina Canellakis, David Danzmayr, Edo de Waart, Mirga Grazinyte-Tyla, Rory Macdonald, Cristan Macelaru, Carlos Miguel Prieto, and Joshua Weilerstein.

San Diego Youth Symphony and Conservatory received one of the first ever STEAMConnect Da Vinci Awards at STEAMConnect's 2nd Annual Ascend Conference Reception on March 4, 2015. The STEAM Award recognizes SDYS for making music education accessible and affordable. Specially designed music and arts programs add to the creativity, critical thinking, collaboration, and communication skills required for success in 21st century Science, Technology, Engineering and Math (STEM) fields.

The **Santa Cruz Symphony** recognized recipients of the Mueller Scholarship at its March 21st concert. The Mueller Scholarship is awarded to young orchestral musicians in Santa Cruz County with demonstrated potential. This year's winners include Hunter Bauman, Luka Cheney, Victor Davidson, Uirassu De Almeida, Laura Gaskell, Carlo Giuffre, Gabrielle Hadinger, Yu Eun Hong, Katrina Perez and Marc Picard.

The **Santa Cruz Symphony** and Musicians Union Local 6 reached an agreement to raise wages in January 2015. The three-year Collective Bargaining Agreement (CBA) raises the base wage by more than 8%. The Santa Cruz Symphony is now in the compensation range of their regional peer orchestras.

After twenty summers of programming, **Southwest Chamber Music** has decided to retire its summer festival. This change will allow the organization to devote energy and resources to the LA International New Music Festival.

The **Vallejo Symphony** named three finalists in its conductor search: Christian Baldini is the music director of the UC Davis Symphony Orchestra and is music director of the Camellia Symphony Orchestra in Sacramento; Thomas Heuser is the music director of the Idaho Falls Symphony since 2011; Marc Taddei is music director of Orchestra Wellington, New Zealand. ■

ACSO OUT AND ABOUT



Kelly Ruggirello, executive director of the Long Beach Symphony, receiving the Go Long Beach Award from Dr. Robert Garcia, Mayor of Long Beach on April 10.

ASSOCIATION OF CALIFORNIA SYMPHONY ORCHESTRAS

STATEMENTS OF FINANCIAL POSITIONS

SEPTEMBER 30, 2014 AND 2013

	2014		2013	
	<u>Unrestricted</u>	<u>Temporarily Restricted</u>	<u>Total</u>	<u>Total</u>
REVENUES AND SUPPORT:				
Dues:				
Individual dues	\$ 14,930	\$ -	\$ 14,930	\$ 16,220
Orchestra dues	46,785	-	46,785	46,385
Business dues	4,350	-	4,350	4,254
Other dues	825	-	825	750
Public support:				
National Endowment for the Arts	25,000	-	25,000	30,000
Other foundation grants	35,250	25,000	60,250	109,687
Board gifts	16,183	-	16,183	12,856
Annual fund drive	19,430	-	19,430	23,140
Conference:				
Sponsorships	21,185	-	21,185	11,050
Registration fees	37,385	-	37,385	34,343
Meals and events	26,430	-	26,430	19,295
Other conference revenue	8,007	-	8,007	4,876
Workshop	150	-	150	375
Directory income	1,950	-	1,950	750
Net assets released from restrictions	<u>25,000</u>	<u>(25,000)</u>	-	-
	<u>282,860</u>	-	<u>282,860</u>	<u>313,981</u>
OTHER INCOME/(LOSS):				
Interest and dividends	11,721	-	11,721	8,227
Realized gain/(loss) on investments	5,044	-	5,044	(101)
Unrealized gain on investments	4,536	-	4,536	1,849
Misc income	<u>1,470</u>	-	<u>1,470</u>	<u>817</u>
Total income	<u>305,631</u>	-	<u>305,631</u>	<u>324,773</u>
EXPENSES:				
Program services	152,428	-	152,428	161,151
Management and general	88,107	-	88,107	71,029
Fundraising	<u>27,290</u>	-	<u>27,290</u>	<u>27,461</u>
Total expenses	<u>267,825</u>	-	<u>267,825</u>	<u>259,641</u>
CHANGE IN NET ASSETS	<u>37,806</u>	-	<u>37,806</u>	<u>65,132</u>
NET ASSETS, BEGINNING OF YEAR	<u>452,472</u>	<u>25,000</u>	<u>477,472</u>	<u>412,340</u>
NET ASSETS, END OF YEAR	<u>\$490,278</u>	<u>\$ 25,000</u>	<u>\$ 515,278</u>	<u>\$ 477,472</u>

ASSETS

CURRENT ASSETS:

Cash and cash equivalents - unrestricted	\$217,661
Cash - restricted	25,000
Investments	268,832
Grant receivable	-
Lease deposit	<u>2,026</u>
Total current assets	513,519

FIXED AND INTANGIBLE ASSETS:

Equipment, net of accumulated depreciation of \$15,969, (2014) and \$15,455 (2013)	2,633
Intangible asset, net of accumulated amortization of \$12,196 (2014) and \$6,969 (2013)	13,939
Total fixed and intangible assets	<u>16,572</u>
TOTAL ASSETS	<u>\$530,091</u>

LIABILITIES AND NET ASSETS

CURRENT LIABILITIES:

Payroll liabilities	\$3,820
Accrued vacation	3,998
Deferred revenue	<u>6,995</u>
Total current liabilities	<u>14,813</u>
Total liabilities	14,831

NET ASSETS:

Unrestricted	490,278
Temporarily restricted	<u>25,000</u>
Total net assets	<u>515,278</u>

TOTAL LIABILITIES AND NET ASSETS \$530,091

2755 Cottage Way, Suite 3 | Sacramento, CA 95825

2014-2015 Membership Form

One-year membership beginning October 1, 2014.

INDIVIDUAL CONTRIBUTING MEMBERSHIP

Initial \$70 applied to membership; additional is applied to tax deductible Annual Fund.

Member	\$70
Student	\$40
Member con Brio	\$100 - \$149
Member con Spirito	\$150 - \$249
Member con Bravura	\$250 - \$499
Member con Amore	\$500 - \$999
Member Molto Bellissimo	\$1,000 and above

ORGANIZATION MEMBERSHIP

Orchestra (\$7.0 million plus)	\$2,400
Orchestra (\$3.5 million - \$6.9 million)	\$1,300
Orchestra (\$1.0 million - \$3.49 million)	\$900
Orchestra (\$500,000 - \$999,999)	\$650
Orchestra (\$300,000 - \$499,999)	\$445
Orchestra (\$150,000 - \$299,999)	\$250
Orchestra (\$149,999 & under)	\$185
College & University Organizations	\$165
Youth Organizations	\$165
Leagues & Guilds	\$165
Businesses	\$275
Festivals, Chamber Orchestras, Choruses & Presenters	determined by budget

CURRENT YEAR BUDGET \$ _____

New member Renewal

Name and Title _____

Organization Affiliation _____

Music Director's Name _____

Executive Director's Name _____

Address _____

City _____ State _____ Zip _____

Phone (____) _____ FAX (____) _____

E-mail _____ Website _____

Payment by: Check in full VISA MasterCard AMEX Discover

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The articles that appear in ACSO News with a by-line represent the opinions of the author and not necessarily the Association of California Symphony Orchestras.



EXECUTIVE DIRECTOR REPORTS

YOU ARE NOT ALONE



Dear Friends,
No, this is neither a teaser for a new alien invasion movie, nor the clichéd message of a sappy

relationship advice columnist. This is the ACSO mandate - a guarantee that no one within the California orchestral community will lack the support and resources to successfully meet challenges, solve problems, and accomplish goals.

Our world is unique. As I always say, working in an arts organization is not for the faint of heart. It is tough, taxing, and even tricky! But it can be so much easier when we share our concerns. Problem solving and strategizing based on knowledge gleaned from others' experiences empowers us in myriad ways.

For several years we have been running an article in ACSO News entitled New Member Profile (see page 7 and Cristine Kelly's remarks). The piece of advice all of these guest-writer arts managers and board members want to share with you is that "you are not alone" and "all you have to do is ask for help."

Over the past 46 years ACSO has continually encouraged its members to share, talk to one another, ask

for advice, and give advice. Here's what Pacific Symphony President John Forsythe said in his welcoming remarks at the 2013 ACSO Annual Conference. "I must confess my own habit...of engaging with colleagues outside the state on a more regular basis than I do with the vast network we enjoy right here. I have pledged to myself to change that in the coming year, and I encourage you to do so if you have not taken this step already. Conference is the very best time to strengthen relationships and initiate new ones, which can bolster and fortify your work in the coming year. We help one another interpret the overwhelming cascade of data and opinions about our future and the need to change."

In other words, let ACSO be your resource and call us! Along the lines of sharing and staying in touch, we are excited to present Peer-to-Peer All Year, which was inaugurated at the Annual Conference. Like-minded folks will now be getting together in-person during the year, bringing a bit of Conference camaraderie to our everyday lives. And that's not all — we are discovering other new ways to network, too. Stay tuned for more details!

As summer comes to an end we are all looking forward with

keen anticipation to the promise of a new concert season. But at ACSO we're also savoring the joys of our recent accomplishments. The aforementioned John Forsythe asked me if we were still basking in the glow of our Annual Conference, which his organization hosted in July. The answer is "Yes!" Each year I marvel at our great mix of veterans and rookies, the depth of information shared, and the thoroughly delightful opportunities to renew friendships, make new connections, and socialize in California's finest artistic venues. It was particularly thrilling to see so many first-time attendees this year in Costa Mesa — 60% of our delegates! These are our emerging arts leaders, already anxious to hit the ground running and turn "today's new universe" into a thriving and harmonious reality.

The months ahead will be filled with memorable galas, concerts, anniversary celebrations, hall renovations, new commissions, and new leadership. I wish each and every one of you well as you launch your 2013-14 seasons, and I look forward to enjoying as many of your fine programs as I can fit into my schedule!

ACSO OUT AND ABOUT

*Joe Truskot, Kris Sinclair,
Debbie Chinn dining in Carmel*



Gail Eichenthal



