



OKANAGAN SYMPHONY ORCHESTRA

Okanagan Symphony Society

Recent History and Future Plans

1. Artistic Quality

1.1 Excellence in Music Performance

The artistic goals of the Okanagan Symphony Orchestra are:

- To present an interesting range of repertoire to delight our existing audiences and attract new audiences of music lovers (& novices) of all ages, striving to provide a transforming experience to each OSO listener
- To expand our already significant role in the introduction of children and young people to the joy of live orchestral performances, as well as “un-introduced” of greater years
- To introduce and re-familiarize our audiences to the works of Canadian composers; and to feature Canadian guest artists whenever possible, especially artists from Western Canada. We have a wonderful pool from which to draw.
- To provide our core and extra musicians with artistic challenges & fulfillment, that will engage their interest and challenge them to continue to grow as performers and interpreters, thus participating in building a growing cadre of excellent professional orchestra musicians as a resource for the entire valley & beyond.
- To continuously find ways of collaborating with other Valley organizations in the production of choral, operatic and dance works, and to aid “cultural tourism”.
- To present to audiences in the Okanagan performances of other excellent Canadian orchestras and ensembles when these are available to us.
- To improve each year in the quality, range and ingenuity of our performances.
- To fulfill the role of a cornerstone institution in the artistic, educational and cultural life of the rapidly- expanding Okanagan Valley.

The Okanagan Symphony celebrated its fiftieth anniversary season in 2009/2010. It was a very successful season with special events and artistic highs including several sold out shows and tremendous community presence.

Over the course of the season, the OSO presented three World Premieres. Our opening concert in October featured the first performance of Penticton based composer, Ernst Schneider's Romantic Piano Concerto performed by Kelowna pianist Arnold Draper. This work was extremely well received by the audience.

For our annual education concerts, we partnered with Glenmore Elementary School and their Governor General award winning music teacher Rhonda Draper. Ms. Draper had developed an interactive show called "How Canada Came to be" which teaches Canadian history through Canadian folk song. The OSO approached Ms. Draper about presenting this show and with her enthusiastic cooperation we commissioned Canadian composer/arranger Claude La Palme to write new orchestral arrangements for the show. Rosemary Thomson worked with 250 Glenmore students throughout the year. They joined the OSO for these concerts in April 2010 which were performed throughout the valley. In Kelowna, we had capacity audience for the school presentation and a special evening concert for the community. A total of 4000 audience members saw this program and many of them were new to the symphony. This was a wonderful community raising and educational experience for everyone. Many of the students said it was a life changing experience. Plans are underway to repeat this show in 2012/13 for the next generation of grade four to six students as well as to our senior population in conjunction with our local museums. Discussions are also ongoing with the City of Kelowna to include the show as part of the Canada Day celebrations. The show is garnering national attention with several orchestras interested in presenting it, including a performance with the Red Deer Symphony and a possible performance in 2012 by the Hamilton Philharmonic which will feature both Ms. Draper and Ms. Thomson.

In 2008 the OSO commissioned internationally renowned composer Imant Raminsh, resident of Cold Stream and the OSO Principal 2nd Violinist, to write a new work in celebration of our 50th anniversary. To make this commission financially feasible and to provide further performance opportunities the OSO approached several other groups as co-commissioners, including The Richard Eaton Singers (Edmonton), The Winnipeg Philharmonic Chorus, The Orpheus Choir of Toronto with Chorus Niagara and The St. Laurence Choir of Montreal. This collaboration helped to get the interest of the Canada Council for the Arts who provided a substantial grant which, along with monies from the aforementioned groups allowed the OSO to undertake this project on budget. Mr. Raminsh wrote the music to text reflecting the Okanagan Valley by his wife, Becky Stubbe. The work was performed by a chorus of 120 singers from throughout the valley who rehearsed for months with Ms. Thomson, four renowned vocal soloists including the venerable Judith Forst and the OSO. It was presented with Beethoven's Symphony No. 9 to close the 50th anniversary season. This concert was sold out in all three cities and was an artistic and fiscal triumph.

In addition to the premieres, the OSO performed a program that featured and celebrated the talented youth of our valley which we entitled "Our Future". As we celebrated the past 50 years we also wanted to look ahead to the next 50. This program featured the Youth Symphony of the Okanagan, the Night Owl Orchestra, Candessa Vocal Ensemble and violinists Alicia and Colleen Venables of Armstrong BC. All of these young artists spent hours preparing with Ms. Thomson and the OSO and the concerts were a tremendous success with many new audience members attending.

In March 2010, we presented our birthday concert by replicating the very first program that the OSO performed in 1960. Conductor Emeritus Leonard Camplin returned to conduct the

orchestra as well as Rolf Birtsch, son of the founding conductor, the late Willem Birtsch. The concert was sold out and featured displays and memorabilia as well as receptions in all three cities. Many original members and audience members were there to celebrate the orchestra. In addition to the birthday concert, the OSO archives were on display throughout the season at the local museums in each of our three communities. Opening celebrations were held in each city with OSO musicians and many of their students performing.

The OSO continued to expand our variety of offerings by presenting a pops program of The Music of Andrew Lloyd Webber with guest vocalist Michael Hope. This was a tremendous success and sold out in both venues (Kelowna and Vernon). It also featured local soprano Melina Moore. We continued this tradition by presenting "Gettin Dizzy" in our 2010/11 season featuring trumpeter Mike Herriott. We added a Penticton concert which was a tremendous success and plans are now underway to expand this series by adding another Pops concert in 2011/2012.

Struggles in 2009/10 included the drastic funding cuts from the Provincial Government. These cuts resulted directly in the decision to postpone a performance of Holst's The Planets which is a very expensive work to perform as it requires so many extra musicians. Other challenges included the closing of the Cleland Theatre in Penticton for extensive renovations just four days before our Birthday concert.

Provincial funding cuts in the 2009/2010 season came to \$147,000. However, sales for the OSO's concerts were very strong, the Midsummer Magic Gala yielded \$85,000, and an extraordinary gift from an OSO Board Member allowed the year to end with a \$70,000 operating loss which brought the accumulated deficit to \$2,392.00

Although the OSO began the 2010/2011 season with a credit line debt of \$24,000, this was repaid in October, 2010 and cash flow has been healthy ever since, due to several factors:

1. The BC Arts Council returned the OSS grant to 2/3 of 2008 levels with an additional grant of \$15,250, paid in November, 2010.
2. The Central Okanagan Foundation, after contributing \$0 to the OSS in the previous two fiscal years, contributed \$7,900 in November, 2010
3. From a position of no concert sponsorships sold for the current season on August 26, the OSS has managed to sell all available concert sponsorships with the exception of the new family concerts, which were added to the season only in October. These sponsorships added at total of \$50,000 in revenue.
4. The OSO has been able to save a significant amount in orchestra costs due to the existence of several vacancies in the core orchestra, which allows us to temporarily replace the vacant positions using extra musicians at a lower rate.
5. Ticket sales have been quite robust, with the exception of the November Pops program. November offered a lesson that has been learned: *include the Pops on subscription. Create a large audience with many new participants, rather than start from scratch creating a new audience altogether.*

Rosemary Thomson, now in her fourth season as Music Director, has developed a true rapport with audiences in all three cities served by the OSS. Concert attendance and ticket sales continue to achieve high levels, although the generally late buying pattern of Okanagan Valley concertgoers persists. This the OSS plans to address with a high intensity season launch for 2011/2012 a good six weeks earlier than usual, offering early bird subscription discounts and rewards in the initial mailing, following up by more mailings to select groups such as non-renewed subscribers and previous single-ticket buyers after a merge/purge immediately following the early bird renewal date. This will be followed by another merge-purge a few weeks later and a final subscription mailing prior to the end of the current season. Our goal is to sell 70% of available tickets on subscription before the late August on-sale date for single tickets.

Ms. Thomson has demonstrated a real knack for balancing the need to supply familiar classical pieces for the audience with the opportunity to introduce and highlight Canadian composers and performers during her tenure as Music Director.

As an example, in November of 2011 the Okanagan Symphony and Ballet Kelowna will collaborate in presenting as the major work in the OSS official opening concert of the season *Falcon's Trumpet* by R. Murray Schafer, one of Canada's most famous composers. The soloist for the work will be the superb Canadian trumpeter Jens Lindemann, who will also appear in *Quiet City*, of Aaron Copland, on the same program. Mr. Schafer will be in attendance during the entire week of rehearsals and concerts, serving as lecturer, panel discussion moderator, master class presenter, and leading educational workshops with school children in a natural environment. The program is rounded out by *Gli Ucelli* of Respighi and the *Cantus Arcticus* by Rautavaara – an extremely clever balancing act showing the orchestra in a very wide variety of musical styles in one evening.

The OSS recently added family programming to its repertoire in the form of three performances of Platypus Theatre's *How the Gimquat Found Her Song* scheduled for February, 2011. *Gimquat* was created and will be performed by Platypus Theatre, the Ottawa-based acting troupe which has performed this work all over the world, and recorded an award winning DVD version of the piece with the Toronto Symphony in 2005. We plan to follow *Gimquat* in the 2011/2012 season with John Estacio's "*the Twins and the Monster*" another classic Canadian contribution to the literature for Young People's concerts. These additions are quite consistent with point 2 in our list of goals for artistic excellence, above. Eventually we look forward to developing our own programs for Young People's concerts that have solid Okanagan based connections e.g., working with First Nations in Oliver BC on developing a story based program. Initial contact has been made and planning is underway.

The OSS is also committed to continuing and expanding our presentation of Pops repertoire. In the current season we presented Canadian Jazz Trumpet Star Mike Herriott in "Getting' Dizzy" a tribute to the great trumpeters of the last century, one of the highlights of which was a moving rendition of "Somewhere" from West Side Story, featuring Mr. Herriott on trumpet and OSO principal trumpeter Audrey Tannant on Flugelhorn. Although ticket sales, especially in Vernon, were somewhat sluggish, the audience was very enthusiastic and the concert was an artistic

success. Pops programming featured prominently in our Christmas Special program in December, featuring extraordinary Canadian Jazz musicians, Anna Jacyszyn vocals and pianist Stu Goldberg who both reside in our valley. The main work on the program was "The Snowman" of Howard Blake, narrated by local CBC personality Marion Barschel and featuring a different local boy soprano in each of the three performance venues.

To enhance the concert experience, the Society continues to offer Pre-concert talks prior to each concert, in which the conductor (usually Ms. Thomson and sometimes, the guest artist/s) discusses with interested attendees musical, social and historical aspects of the program. We are working to be able to add this feature earlier through our web site along with interviews with guest artists and early program notes. Throughout the concerts, the conductors also introduce the audience to the repertoire selected; they illuminate interesting aspects of new or unfamiliar works. At the beginning of each performance the audience is greeted by a different musician from the OSO to thank our sponsors and share a personal anecdote. After the performance the audience is invited to stay for "Afterthoughts" an informal question and answer session with Ms. Thomson, guest artists and members of the OSO. These initiatives are helping to connect us to our community through familiarity of individual players and have been positively received by audience members.

An innovative element of the concert events has proven to be the multi-media screens the Society purchased for the Kelowna Community Theatre in 2005 and upgraded in January 2007; response from Kelowna audiences has been very positive. In sum, the Society has successfully re-cast the concert experience to more fully reflect the admittedly conservative preferences of existing local audiences, while providing many opportunities for attendees to increase their knowledge of classical music and enhance their level of comfort with the new or untried.

1.2 Commitment and contribution to the development, production and dissemination of Canadian orchestral works.

The OSS has and will continue to perform Canadian orchestral works. Several Canadian works were performed in the 2009/2010 concert season, including:

Ernst Schneider – Romantic Piano Concerto

Michael Colgrass – The Schubert Birds

Brian Finlay- Eine Kleine Wienerfolly

Stephen Gellman – Child Play

Imant Raminsh – Songs of the Stars

Rhonda Draper arr. Claude Lapalme– How Canada Came to Be

Imant Raminsh – Quaternity: a Cantata for Seasons (World Premiere)

The same holds true in 2010/2011, as follows:

Elizabeth Raum – Overture to Carmen, The Passion (in collaboration with the Canadian Music Centre to celebrate the West Coast Music Awards)

Platypus Theatre – How the Gimquat Found Her Song

Glenn Buhr – Winter Poems Symphony, *Tranquillo*

Allan Bevan – Huron Carol
 Abigail Richardson – Sleeping Giant
 Marcus Goddard – I send only Angels

2011/2012 flows in the same vein:
 R. Murray Schafer – Falcon’s Trumpet
 John Estacio – Such Sweet Sorrow
 Brian Current – A Young Person’s Guide to New Music
 Jeffrey Ryan – Violet Crumble
 John Estacio – The Twins and the Monster Score

In 2012/2013 and 2013/2014 the plan is to include a contemporary Canadian work on every concert program. Programming planning discussions with Rosemary Thomson have revealed that Canadian content, Canadian performers and a program suitable to the emerging and evolving Okanagan Valley audience will be both appropriate and fulfilling for our audiences.

Works being considered include but are by no means limited to:

Jacques Hetu – Symphony No. 3
 Pierre Mercure – Kaleidoscope and Triptique
 Gary Kulesha – Torque
 Randolph Peters – Butterfly Wings and Tropical Storms
 Glenn Buhr – Double Concerto for Flute, Harp and orchestra
 Kelly Marie Murphy - In the Colour of my Dreams

1.3 Commitment and contribution to the development of Canadian artists, emerging or established.

The Symphony continues to engage many Canadian artists. In the current season, Canadian soloists include:

Jasper Wood, Violin	Mike Herriott, Trumpet	Anna Jacyszyn, Vocalist
Stu Goldberg, Piano	The UBC Opera Ensemble	Platypus Theatre
Marion Barschel, Narrator	William Hopson, Alphorn	David Greenberg, Violin
Kinza Tyrell, Piano		

Thus 100% of OSO performances in 2010/2011 feature at least one Canadian soloist.

In 2011/2012 the roster of Canadian performers is equally impressive:

Jens Lindemann, Trumpet	Natalie McMaster, Violin	Melina Moore, Soprano
Dana Luccock, Mezzo Soprano	Isalah Bell, Tenor	Andrew Love, Baritone
Suzanne Hou, Violin	Ian Parker, Piano	Melissa Wilmot, Violin
Norma Lewis, Actor	Oscar Lopez, guitar	

For 2012/2013 and 2013/2014 the same sort of pattern is anticipated. Soloists will include but not be limited to:

Jan Lisiecki, Piano	Suzanne Hou, Violin	Roger Cole, Oboe
Russell Braun, Baritone	Andrew Love, Baritone	Arnold Choi, Cello
Lara St. John, Violin	Musica Intima	Silk Road Ensemble
Jon Kimura Parker	Measha Bruggergossman	Gordon Gietz, Tenor
Alexandra Babel, Soprano	Lynn McMurtry, Mezzo Soprano	John Fanning, Baritone

Other plans for 2012/2013 and 2013/2014 include new commissioned works from emerging BC composers like Jocelyn Morlock, Jordan Nobles and Marcus Goddard.

Prospective special projects include development of a First Nations themed concert program for Young People, and a commission of a new work for slam poet Shane Koyczan, resident of Penticton.

2. Outreach/Dissemination/Community Engagement

Opportunities for education and engagement within the rapidly-expanding Valley communities are enormous over the next five years. Already, board members, musicians and the general manager are cementing new programs which will outline new pathways for learning, volunteer contribution, audience growth and musicians' professional growth, at the same time growing evolving audiences.

In the current season the Okanagan Symphony will make its first foray into family programming, offering three matinee performances of Platypus theatre's *How the Gimquat Found Her Song* on a weekend in February. This is intended to be the cornerstone in establishing a regular series of Young Peoples' Concerts for families, to buttress our already well-established Public School Concerts. The plan is to use already-developed shows with proven track records for the first few years before branching out on our own to develop new programming in this important field.

For the fifth consecutive season, the orchestra is also holding two concert-workshops at the University of British Columbia Okanagan (UBCO) campus in Kelowna as part of the University's Minds and Music Series. This initiative, which gives students the opportunity to observe and interact with the conductor and the full orchestra and guest artists, is free to students and other members of the university community and is funded in part by UBCO. Tied to the workshop initiative, there has been a noticeable increase in attendance by students at main series concerts over the past several years. Growth of the interaction with UBCO and other post-secondary institutions next year is planned.

The Society's plans to reach out to the community do not stop at Public School concerts and Family Concerts. One of the key elements in becoming more active in the music education field

is developing closer ties to the Youth Symphony of the Okanagan, which was founded and is currently led by Imant Raminsh, OSO Principal Second Violin. Discussions are ongoing with the Artistic Directors, parents of the YSO and administration of the OSO to bring the YSO under the OSO's umbrella and expand its offerings giving Rosemary Thomson and players from the OSO greater opportunities to work closely with the students of the YSO. Of course in all recent OSO seasons a highlight has been the annual side-by-side performance with the YSO. To date we have performed Tchaikovsky's Capriccio Italien, Rimsky Korsakov's Scheherazade, Ravel Bolero and Khachaturian's Masquerade Suite. This tradition will continue in 2011/2012 with Haydn's Farewell Symphony and Handel's Royal Fireworks Music.

In the past, the Symphony has offered a student mentor program in which outstanding string students rehearse and perform with the orchestra for a season. Participants, selected by audition, received a \$1,000 honorarium and ongoing guidance and support from the Music Director and Concert Master. This program will be resurrected in 2011/2012.

We have presented several youth and community choirs with the orchestra from throughout the valley, including; Aura choir in Vernon, Musaic in Summerland, Festival Singers and Candesca in Kelowna as well as high school choirs from Rutland Senior School and Kelowna Senior School.

In the current season plans are currently under way to send OSO wind musicians into high schools as Master Class Instructors during a week in which the orchestra complement required is limited to the string sections. This is intended to be a first step to developing several smaller groups from within the orchestra to offer in-school performances specifically designed for particular age groups.

The Okanagan Symphony is also rapidly increasing its focus on education at all age levels. In the current season Rosemary Thomson has helped develop a program with Success by Six, in conjunction with the Boys and Girls program. Featuring local Orff specialist Joe Berarducci and Rosemary Thomson, along with a quartet of musicians we will present one hour interactive sessions aimed at a two to six year old audience and their caregiver which tells a well-known story set to existing musical themes; for example, The Shoemaker and the Elves, with trumpet, horn, trombone and tuba. The children are invited to listen, sing, dance and play percussion. Over the course of the story they learn about each instrument. Mr. Berarducci has developed twelve different stories and Ms. Thomson will work with him in their presentation. Aimed at an audience of no more than seventy-five people, this program is a perfect fit with the Boys and Girls club who provide programming to many different communities within our valley. The arrangement stands that the OSO will provide programming content and Success by Six will provide venues and audience with no ticket cost. This is a low cost venture for the OSO with plans for sponsorship to keep it revenue neutral. This program is set to launch in our 2011/2012 season with a possible pilot program in the spring of 2011.

We recognize that we must develop more specific programming for our middle and high-school audience as well as the very senior population who may have mobility issues in getting to the

concert hall.

In January 2010, we were featured as part of the torch run leading up to the Vancouver Olympic Games. Our resident brass quintet played for the arrival of the torch outside the South Okanagan Event's Centre in Penticton followed by a performance of the OSO in the arena.

While not an ideal acoustic venue, this performance was attended by several thousand people, many of whom were experiencing the orchestra for the first time. The response was very positive and the organizing committee at the SOEC has approached the OSO with plans to feature us on an upcoming Peach Festival performance in 2012.

In August 2010, we partnered with the Kelowna Art Gallery and the Rotary Centre for the Arts in presenting the National Youth Orchestra on their 50th anniversary tour. This event was billed as an Arts Picnic and presented in a city park with local food vendors and local entertainment before the Masterworks performance. This was a free event for the city of Kelowna with a special project grant from the city. We continue to look at summer performance opportunities at various venues throughout the valley.

We are striving to continue to build partnerships with our artistic colleagues for mutual benefit in presenting programs and sharing resources. We are founding members of PAK (Professional Performers Alliance of Kelowna) where we meet regularly with Ballet Kelowna, Community Concerts and Chamber Music Kelowna. Together we have lobbied local and provincial governments, hosted business after-hours receptions, met with the local Chamber of Commerce, hosted an HST information session for the wider arts community and shared ideas regarding development and marketing. This has resulted in good communication with regard to date coordination as well as building good collaboration with other Artistic Directors in an informal setting. Over glasses of wine, or coffee, we have built the collaboration with the OSO and Ballet Kelowna for Falcon's Trumpet. We have also created artist sharing opportunities with Chamber Music Kelowna, most notably James Campbell in 2009 and Ian Parker upcoming in 2012 allowing the guest artist to perform on both series and be resident in the valley for master classes and workshops. With these partners we are launching "A Toe in the Door" the student named project which allows high school students to experience "a day in the life of an artist" through attendance at rehearsals and performances, access to guest artists and other musicians, opportunity to review performances etc.

We recognize that we have created good collaboration with our arts partners in Kelowna and must strive to do the same in our other two centres, Vernon and Penticton.

Music Director Rosemary Thomson is resident in our valley, living with her family in Kelowna. She has become a very prominent artistic leader in our community and the face of the orchestra. Ms. Thomson has emceed local events such as the Okanagan Arts Awards ceremony, the Historical Society's 75th anniversary event, Chamber Music Kelowna's fundraiser, The Classical showcase of the West Coast Music Awards and others including the OSO's annual fundraiser Midsummer Magic, Music and Wine. She is a regular guest speaker at Rotary meetings, Newcomer's clubs, Probus clubs, University women's club, and Okanagan College's

Lunch Box talks. She has worked as a guest conductor locally with the Carriage House Student Orchestra in Vernon, the Night Owl orchestra in Kelowna, and the YSO. She has worked with many choral groups throughout the valley, leading workshops for the BC Choral Federation in Vernon and Penticton, also for the Community Singers of Vernon and Candesca in Kelowna in addition to assembling and preparing the Okanagan Symphony Chorus for our 50th anniversary celebrations of Raminsh's *Quaternity* and Beethoven's *Ninth Symphony*. Plans are underway to continue this choral initiative. Ms. Thomson has also appeared as a local adjudicator. She actively visits school in the community and presents at professional development days for educators.

3. Organizational Health

The OSO is currently a far cry from its brush with bankruptcy in 2003/2004. Although severely challenged by the loss of \$147,000 in provincial funding, the organization, through an extraordinary gift from one board member, managed to finish the 2009/2010 season with a modest deficit which it has since retired. A newly expanded and invigorated board and completely new staff are focused on the challenge of achieving financial stability and strengthening ties to all sectors of the local populace. Maestra Rosemary Thomson has provided stable and inspired artistic leadership during her first four years in her post, forging a true bond with audiences everywhere the OSO performs.

Human Resources – Staff

In the wake of the resignation of the previous General Manager and Administrator, the OSO was run for most of the Summer of 2010 by a capable inter-regnum team consisting of Heinz Boshart, Artistic Advisor to the Board, and a volunteer with half a century's experience as a performer and administrator in Europe, most notably in the Frankfurt Opera and Bayreuth Festival and Tim Watson, the OSO Personnel Manager, as Interim GM, while the search team for the new GM carried out its deliberations. In June, 2010 Laurie Henderson was hired to serve as Administrator. Ms. Henderson's resume includes 10 years of experience as administrator for the Youth Orchestra of South Africa. In August, 2010 the GM search committee offered the post to Scott Wilson, which he accepted. Mr. Wilson served with the Toronto Symphony Orchestra in the horn section for 28 years and as Director of Operations there for the last 8 years. Between Mr. Wilson, Ms. Thomson, Mr. Boshart, Mr. Watson and Ms. Henderson, the OSO now has a staff as experienced as that of any orchestra in the country.

Human Resources - Volunteers

The OSO has an active group of volunteers surrounding our concert activities specifically. They assist in poster distribution, guest artist pick up and occasional billeting, reception planning, stage set up and tear down, and other requirements as necessary. Our annual fundraiser, Midsummer Magic Music and Wine has a highly dedicated and returning team of nine volunteers planning throughout the year with an additional fifty volunteers at the actual event. Many volunteer hours went into the 50th anniversary planning led by a special committee of three volunteers. We also have a pool of volunteers for office assistance. We have an annual volunteer recognition event which is usually an open rehearsal with a reception. We recognize

the opportunity and need for a wider and more coordinated and effective volunteer base. This will be a point of focus in our five year planning initiative.

Human Resources - Board

The newly invigorated Board of Directors now consists of 11 members and is still growing. Current President is Graham Burns, a Senior Financial Advisor with TD Waterhouse. Past President is Dr. Duncan Innes, a Pathologist and Managing Partner in Valley Medical Labs, a series of medical laboratories with locations in each Okanagan Valley city from Armstrong to Osoyoos. Tony Jarrett, a retired industry executive, is Vice President. Juanita Gomes, a financial analyst with Flightcraft is Treasurer. Recent new members include Mr. Burns, Colin Pritchard, a former attorney and agri-businessman who together with his wife Lois operates a highly effective Private Foundation, Peter Ranson, Managing Partner at KPMG in Kelowna, and Joanne Grimaldi, former Penticton City Councillor. The plan is to increase the membership of the Board to approximately 15, keeping a balance of local representation among the cities where the OSO plays, and focusing on key skills needed to make the Board into a cohesively and effectively governed unit focused on both endowment and operational fundraising to ensure the sustainability of the OSO.

Contractually, the core of the orchestra consists of 18 players; there are presently six vacancies. After the conclusion of our 50th anniversary season two sets of married couples with over thirty years each with the orchestra made the decision to retire, one principal player, after twenty six years, stepped back into the section and one position which was recently added has not yet been successfully filled. These positions will be filled by auditions in April of 2011. Typical orchestra size in 2010/2011 is 37; low is 25, high is 49.

Due to budget constraints, there are no other permanent administrative employees at this time. However, the OSO recently applied for a Capacity Building and Sustainability grant with the British Columbia Arts Council, for the purpose of expanding the management team to include a Marketing and Customer Service Coordinator. This position will allow the OSO to bring a Ticketmaster Terminal in-house. This will give the OSO control over its own customer database for the first time in many years. It will also allow the OSO to treasure its own subscription money. Other roles, such as public relations and tactical marketing which are currently outsourced on contract, can also be performed by the person in this position, which will be easily sustainable beyond the period covered by the grant, simply through increasing ticket sales. For the OSO, the monetary difference between a season of 75% houses and a season of 90% houses is approximately \$142,000, easily sufficient to justify this position. The function of music librarian is filled by Ms. Henderson, the Administrator, and the roles of orchestra personnel manager and stage manager are filled on a contract basis by Mr. Watson. Wendy McCracken, our recently retired office administrator, is continuing in a volunteer capacity to coordinate our school shows. We are also in the process of assembling a comprehensive education/outreach committee to assist in the planning and execution of our outreach activities. We are also exploring an offer of pro bono marketing generously made by Tony Peyton at Think Marketing through one of our Board members.

Operations

The collective agreement currently in place with the OSO musicians expires on August 31, 2011. Therefore negotiations for a new agreement are expected to begin in February. The current agreement provides for a minimum of 55 services for core members. It is the goal of the OSO General Manager and Board to gradually raise the number of guaranteed services as well as the number of core musicians in a series of two-year agreements over the next decade. The advantage of the shorter term agreement is in allowing management to work with more immediate figures, lowering the risk inherent in longer term agreements of being caught in an economic downturn with nowhere to turn without re-opening the agreement. The OSO wishes to concentrate the efforts of Management and musicians toward significantly increasing base pay for the musicians while allowing the OSO greater freedom to sell the services of the players by re-purposing those services when one or more musicians is not required in the main program due to instrumentation. This change will have a positive side effect for potential donors and sponsors.

The Society contracts for the services of extra musicians as required by the programs to be performed. Tim Watson, Orchestra Personnel Manager, has extensive experience at the Society and with other professional orchestras, notably Edmonton, Vancouver and Winnipeg. He hires extras after consultation with section leaders and the Music Director and Artistic Advisor. Mr. Watson also serves as Stage Manager, overseeing the logistics of our Valley-wide performance schedule.

Planning

The Society's Board will begin work on a new five-year Strategic Plan in April of 2011, examining the organization's mandate, its operations and its role in our communities, as well as in the musical life of the country. It is expected that this visioning and planning process will engage musicians, board and staff as well as key community members. If the endowment campaign continues to be successful, it will be realistic to plan for expansion of programs by 2012.

Cash flow is a widespread challenge in the symphonic field, but the OSO General Manager and Finance Committee of the board maintain a watchful eye over this situation. With the deficit eliminated, our board members are finding that fundraising is slowly becoming easier with the corporate sector. However, there are still segments of local business and government that remember the OSO's crisis of 2003/2004. These will require a systematic approach to bring back into the donor group for the symphony. We can be confident of improvement in our financial position because of detailed attention to cost control and because donors, corporate sponsors, local municipalities and regional districts have already begun to support the Symphony. In many cases these are returning donors and sponsors, but it is noteworthy that smaller districts and municipalities are offering financial support to the symphony for the first time.

In accordance with the OSO's goal of increasing sustainability, there has been a recent effort to raise money for endowment matching funds from Heritage Canada. A combination of donors recently raised \$27,000 in contributions to the Community Foundation of the South Okanagan.

These funds will be matched by Heritage Canada but also by the McFarlane Initiative of the CFSO. With the matching funds, the total increase to the funds held for the Okanagan Symphony Society by CFSO will be approximately \$67,000, bringing the total amount of the funds there to just under \$100,000. The OSO and the Central Okanagan Foundation applied for funds to match new donations of \$11,000 there. The total assets now held by the Community Fund of the North Okanagan, the Central Okanagan Foundation and the Community Foundation of the South Okanagan now approach \$400,000. The goal of the Society is to raise endowments to a total of \$5,000,000.