

**State of the Symphony Annual Report
Santa Rosa Symphony 2021-2022
Submitted to the SRS Board of Directors
by President & CEO Alan Silow
June 13, 2022**

Executive Summary: Building Bridges/Finding Connection



Eric Roberds "Deconstructed Violin" created for Painted Violin SRSYO Tour Auction

In this our 94th year, we returned to a reconnection through live audience performances buoyed by a 'plan and adjust' mantra, while still navigating a third season impacted by COVID-19. It tested our ingenuity and commitment to artistic and educational vibrancy, diversity and relevancy within a fiscally sound environment. In the end, we passed the test with flying colors.

Top Organizational Highlights this year included:

- Largest budget in our history exceeding \$5 million for the first time and highest level of artistic expenses, yet still ended in the black for 19th record year
- Returned to live performances, with Pops Series and Family Series returning after one year absence
- Two year anniversary of overseeing effective organizational response to COVID-19 virus pandemic
- Faced with last minute COVID cancellation, Music director reprogrammed January classical set with three different programs, met with great acclaim
- All education programs proceeded, returning to in-person
- Rescheduled four concert youth orchestra tour of Northern Spain
- Record level of donations, exceeding \$3 million for the first time in our history, doubling that of the first year in the GMC, including over \$1 million in COVID govt. grants
- Most successful gala fundraiser in our 19 year history
- Performed and video recorded record four world premieres to be broadcast on local PBS TV to over 2.8 million households
- Successfully negotiated a commercial label agreement to produce Zwilich CD including royalties and complimentary CDs.
- In an extremely challenging labor market, with over one third of staff turnover and absences, hired/promoted six excellent new staff members

Memorable Artistic FY21-22 Accomplishments

For the Santa Rosa Symphony Association's 94th season, the tenth season as the Resident Orchestra of the Green Music Center and Maestro Francesco Lecce-Chong's fourth season as Music Director, the Santa Rosa Symphony presented eight Classical Series sets and three Family Concert Series sets in the GMC's Weill Hall, and five Symphony Pops Series sets at the Luther Burbank Center for the Arts. The Santa Rosa Symphony also co-presented *Jurassic Park In Concert* with Sonoma State University/Green Music Center, and will perform a sold-service with the Berkshire Choral International 2022 in June 2022.

Following is a summary of the productions presented by the Santa Rosa Symphony during the 2021-22 Season:

CLASSICAL REUNION:

Classical Set 1 - *Elgar & Mozart*

The program featured the SRS Music Director Maestro Francesco Lecce-Chong conducting, with violin soloist Julian Rhee performing Wolfgang Amadeus Mozart's Violin Concerto No. 5, *Turkish*. Also performed on the program was *Deep Summer Music* by Libby Larsen, *Rust* by Gabriella Smith (First Symphony Project composer) and *Enigma Variations* by Edward Elgar.

Classical Set 2 - *Klezmer & Krakauer*

The program featured the SRS Music Director Maestro Francesco Lecce-Chong conducting, with clarinet soloist David Krakauer, accompanied by pianist Kathleen Tagg, performing traditional Klezmer selections. David Krakauer then performed the premiere performances of *The Fretless Clarinet*, co-written by Mr. Krakauer and Ms. Tagg, commissioned by the Santa Rosa Symphony. Also performed on the program was *Scheherazade* by Nicolai Rimsky-Korsakov.

Classical Set 3 - *Showcasing Our Own*

The program featured SRS Music Director Maestro Francesco Lecce-Chong conducting, with Principal Musicians of the Santa Rosa Symphony, Kathleen Lane Reynolds (flute), Laura Reynolds (oboe), Roy Zajac (clarinet), Karla Ekholm (bassoon) and Dan Levitan (harp), performing Paul Hindemith's Concerto for Flute, Oboe, Clarinet, Bassoon and Harp. Also performed on the program was *Fantasia on a Theme by Thomas Tallis* by Ralph Vaughan Williams and Symphony No. 5 by Dmitri Shostakovich.

Classical Set 4 - *Beethoven à la Kern*

The program featured the SRS Music Director Maestro Francesco Lecce-Chong conducting, with piano soloist Olga Kern performing Ludwig van Beethoven's Piano Concerto No. 5, *Emperor*. Also performed on the program was *Lohengrin*: Prelude to Act 1 by Richard Wagner and the premiere performances of One for Orchestra by Gabriella Smith (First Symphony Project composer, commissioned by the Santa Rosa Symphony).

Due to COVID issues, the afternoon Sunday concert was reprogrammed that morning for a string chamber orchestra, with piano soloist Olga Kern performing solo piano repertoire following the intermission.

Due to additional COVID concerns, the Monday concert was reprogrammed for a recital performance featuring piano soloist Olga Kern, Francesco Lecce-Chong playing piano four-hands with Ms. Kern and Maestro Lecce-Chong's wife, Cloe Tula playing harp.

Classical Set 5 - *American Rhapsody*

The program featured guest conductor Maestro Aram Demirjian with piano soloist Michelle Cann performing Florence Price's Piano Concerto in One Movement and George Gershwin's *Rhapsody in Blue*. Also performed on the program was *Darker America* by William Grant Still and *Appalachian Spring* by Aaron Copland.

Due to continuing COVID issues resulting in the Sonoma County Health officer's mandate limiting the number of Musicians allowed to perform indoors, the repertoire for the program remained the same, but *Rhapsody in Blue* and *Appalachian Spring* were arrangements for chamber orchestra instead of the full orchestra.

Classical Set 6 - *RACH & the Hollywood Sound*

The program featured the SRS Music Director Maestro Francesco Lecce-Chong conducting an orchestral program with *From the Other Place* by Hildur Guönadóttir, the Ballet Suite from *La Strada* by Nino Rota and Symphony No. 1 by Sergei Rachmaninoff. The program concluded with an encore: The Love Theme from *The Godfather* by Nino Rota.

Classical Set 7 - *Valley of the Moon*

The program featured the SRS Music Director Maestro Francesco Lecce-Chong conducting, with violin soloist Elina Vähälä performing Erich Korngold's Violin Concerto. Also performed on the program was the Overture to *Die Fledermaus [The Bat]* by Johann Strauss II, *Prelude to the Afternoon of a Faun* by Claude Debussy, and the premiere performances of *Valley of the Moon* by Michael Daugherty, commissioned by the Santa Rosa Symphony.

Classical Set 8 - *Visions of Hope*

The production was originally scheduled for May 2020, but postponed to June 2022 due to the COVID-19 pandemic.

The program featured SRS Music Director Maestro Francesco Lecce-Chong conducting, with Mariachi Champaña Nevín performing the premiere performances of *Braceros*: Cantata for Mariachi and Orchestra by Enrico Chapela Barba, commissioned by the Santa Rosa Symphony.

Also performed on the program was Danzón No. 2 by Arturo Márquez, *The Fountains of Rome* by Ottorino Respighi and *The Pines of Rome* by Ottorino Respighi.

Six of the above productions (Classical Series Sets 1, 2, 3, 4, 7 and 8), were recorded (audio and video) and made available on the Santa Rosa Symphony's YouTube channel. Classical Series Sets 2, 4, 7 and 8, which featured major new works commissioned by the Santa Rosa Symphony, shall be broadcast on local PBS television channels during the summer of 2022.

Family Concert Series

Family Concert Series Set 1 - *Classical Rocks!*

Originally scheduled for October 24, 2021, but postponed to May 1, 2022 due to children not yet having been vaccinated for COVID-19. The program featured the SRS Youth Orchestra conductor Maestro Bobby Rogers and baritone soloist Matthew Worth performing excerpts of works by classical composers, e.g., Tchaikovsky, Brahms, Dvorak, Mozart and Rossini.

Family Concert Series Set 2 - *Francesco at Bat*

The program featured the SRS Music Director Maestro Francesco Lecce-Chong conducting, and narrator Jeffrey Coté performing sports-themed works, e.g., *Casey at the Bat*, *Take Me Out to the Ballgame*, and the *Olympic Fanfare* by John Williams.

Family Concert Series Set 3 - *Gershwin's Magic Key*

Originally scheduled for January 23, 2022, but postponed to June 5, 2022 due to children not yet having been fully vaccinated for COVID-19. The program featured the SRS Youth Orchestra conductor Maestro Bobby Rogers and actors and solo pianist with Classical Kids Live, performing excerpts of works by George Gershwin.

Symphony Pops Series

Symphony Pops Set 1 - *Remember When Rock Was Young – the Elton John Tribute*

Originally scheduled for April 26, 2020, but postponed to June 5, 2022 due to the COVID-19 pandemic. The program featured the SRS Symphony Pops Conductor Maestro Michael Berkowitz and pianist Craig A. Meyer and the Rocket Band performing popular hits by Elton John.

Symphony Pops Set 2 - *Fiedler's Favorites*

The program featured the SRS Symphony Pops Conductor Maestro Michael Berkowitz celebrating the most well-known Boston Pops conductor Arthur Fiedler with pianist Bill Cunliffe performing George Gershwin's *Rhapsody in Blue* and SRS clarinetist Mark Wardlaw performing a Benny Goodman medley.

Symphony Pops Set 3 - *Holly Jolly Pops*

The program featured the SRS Symphony Pops Conductor Maestro Michael Berkowitz and the Swing Dolls performing a holiday tribute to Bing Crosby and the Andrews Sisters.

Symphony Pops Set 4 - *Return to a Galaxy Far, Far Away – The Music of John Williams*

The program featured the SRS Symphony Pops Conductor Maestro Michael Berkowitz with music by the film composer John Williams, including an encore appearance with Star Wars characters from the 501st Legion of the Golden Gate Garrison.

Symphony Pops Set 5 - *Hotel California – A Tribute to The Eagles*

The program featured the SRS Symphony Pops Conductor Maestro Michael Berkowitz with the band, Hotel California, performing music by The Eagles.

Summer Concerts & Sold Services

The SRS was meant to perform for the GMC's Fourth of July concert, and the SRS and GMC were intending to co-present the sixth annual free Community Concert, but those summer productions were cancelled. However, in August 2021, the SRS and GMC co-presented John Williams' *Jurassic Park In Concert*, with film projection at the GMC's Weill Hall + Lawn, conducted by SRS Music Director Maestro Francesco Lecce-Chong.

The Santa Rosa Symphony has been engaged by Berkshire Choral International 2022 to perform *Dona Nobis Pacem* by Ralph Vaughan Williams in the Weill Hall on June 25, 2022 to conclude the 2021-22 season.

Recitals and Masterclasses

Several guest artists appearing on the Classical Series also performed recital programs and masterclasses:

Celebration 2021 – Alan Silow

A gala honoring Santa Rosa Symphony President and CEO, Alan Silow, in the Weill Hall featured clarinet soloist David Krakauer, accompanied by pianist Kathleen Tagg, performing traditional Klezmer selections.

Classical Set 1 violin soloist, Julian Rhee, presented a masterclass for members of the SRS Youth Orchestra and students of the SSU music department in the Weill Hall.

Classical Set 1 violin soloist, Julian Rhee, accompanied by pianist Paul Caccamo, performed a recital in the “music barn” of SRS emeritus board member Sandra Jordan.

Classical Set 2 clarinet soloist, David Krakauer, presented a masterclass for members of the SRS Youth Orchestra and students of the SSU Music Department in the Weill Hall.

Classical Set 4 piano soloist, Olga Kern, presented a private recital in the home of SRS board member Sara Kozel.

Classical Set 7 violin soloist, Elina Vähälä, accompanied by SRS principal pianist Kymry Esainko, performed a recital at the Vintners Inn/John Ash & Co. for the annual Heritage Society luncheon.

Classical Set 7 violin soloist, Elina Vähälä, presented a masterclass for members of the SRS Youth Orchestra in the Weill Hall.

Orchestra Personnel

Auditions for orchestra vacancies were regrettably not able to be fulfilled as planned during the spring of 2022, but are being scheduled for the fall of 2022. Auditions have been scheduled for the following orchestra vacancies due to retirements, resignations, and other career opportunities:

- Principal Trumpet
- Principal Contrabass (Seat 1) and Section Contrabass (Seat 4)
- Section First Violin (Seats 10 and 13) and Section Second Violin (Seats 7 and 12)
- Assistant Principal Viola (Seat 2) and Section Viola (Seats 6, 7, 8 and 9)
- Section Third Percussion

Santa Rosa Symphony Institute for Music Education

The Santa Rosa Symphony Institute for Music Education consists of 5 component programs:

- Training Young Musicians – 5 youth ensembles, summer music academy
- Music for our Schools-Free Concerts For Youth, It's Elementary
- Simply Strings
- Family oriented programs- family concert series, Discovery dress rehearsals
- Adult Education - open dress rehearsals, pre-concert talks, radio broadcasts, master classes

Santa Rosa Symphony Youth Orchestra Going on Concert Tour to Spain

Santa Rosa Symphony Youth Orchestra will be on concert tour to Spain June 16-27, 2022. Forty-eight SRSYO orchestra members, eight chaperones, three staff, one soloist and one conductor will perform in Madrid, Cuenca, Valencia and Barcelona. Featured guest artist on tour is harpist Chloe Tula. Chloe, who is the wife of Music Director Francesco Lecce-Chong, will perform *Concierto de Aranjuez* by Joaquin Rodrigo. Among the sights-seeing highlights of the tour is sure to be a private visit to the Rodrigo Museum in Madrid led by Rodrigo's daughter, Cecilia.

To raise money for the tour to Spain, several very effective fundraisers were held including a matching stage appeal at the May concert set, two house concerts, one at the home of Hallie Beacham, and one hosted by Garth Bixler at the Petaluma Arts Center. and a creative painted violin/cello auction at the June concert set.

Revenues Rise with Return to In Person and Tour to Spain

The return to in person trainings with a consequent rise in enrollment, return to youth ensemble concerts and most importantly, the rescheduled youth orchestra tour to Spain, produced both elevated earned and contributed revenues for our education programs. Earned revenues are expected to approach the budget of \$433,276. Contributed revenues rose significantly with gala paddle raise appeal generating a record \$344,765 and donor interest, spurred by the tour, expected to rise to \$458,680, totaling \$803,445.

Training Young Musicians Enrollment Improves

Training includes the four Youth Ensembles, the String Orchestra Workshop, and the Summer Music Academy.

Enrollment climbed steadily in all five ensembles: Debut had 33; Aspirante had 36; Santa Rosa Symphony Youth Orchestra had 56. String Orchestra Workshop had 35 in the fall, 26 in the spring, while Young People's Chamber Orchestra enrollment was 13. The budget for the season was \$84,513. Revenue was \$83,710. Overall enrollments were 164 (3 over budget total of 161). FY22 enrollment exceeded budget, though revenues fell slightly relative to budget. Recent history shows, other than YPCO, that youth ensemble enrollment fell substantially during the pandemic impacted FY21 of all virtual training, and picked up this fiscal year as we might have expected, moving to in person, though not yet at levels prior to pandemic.

Summer Music Academy A Success

We offered an in-person experience to 98 young musicians ages 6 and up. Classes included Violin, Viola, Cello and Guitar Workshops; Jazz Ensemble; Chamber Ensemble (strings and piano only); Conducting/Composition; Rhythm and Movement. We required enrollment for full-day (9 am-3 pm) for all three weeks. Daily noon concerts featured faculty and students. On the final day, all groups performed for each other, and on the following Saturday, the Performance Academy held an outdoor concert for masked parents listening at a distance from their tailgates or lawn chairs.

These changes expanded our reach and allowed more students to attend SMA this summer. However, limiting the number of winds and brass, eliminating choir and kinder classes, and restricting enrollment to a full 3-weeks as well as limited availability of classrooms at SCDS resulted in lower enrollment numbers as compared to pre-COVID times.

Health & Safety: COVID-19

We required all our faculty and staff, including coaches, and students who met the age requirement to be fully vaccinated. We required masks to be worn by all faculty, staff and string and percussion players during rehearsals, with winds and brass masking when they were not playing.

Training Young Musicians Returns to – Almost – Normal

Because so many rehearsals and performances were canceled, particularly in January and February, the season was extended longer into May.

Santa Rosa Symphony Youth Orchestra, conducted by Bobby Rogers, met weekly at Sonoma Country Day School. Their first in person concert since March 8, 2020, was November 13. “Back in the Saddle Again” featured chamber pieces for strings, woodwinds and brass/percussion as well as the first movement of Dvořák’s Eighth Symphony, movements of which were played throughout the season in preparation for tour. The Concerto Competition took place in January, with 8 students vying for the opportunity to perform with SRSYO. All students performed at the Concerto Showcase Recital at Sebastopol Center for the Arts, accompanied by Myles Graber. In March, West County High School Orchestra joined SRSYO on stage in a concert called “Memorable Melodies.” Featured guest artist was Aaron Westman who performed the Beethoven Violin Concerto. Both this year’s competition winner, Jason Whitney, and last year’s winner, Gwendolyn Przyjazna, performed on the May 14 concert, “Great Concertos,” which included the Ukrainian National Anthem, in a show of solidarity for the Ukrainian people.

Young People’s Chamber Orchestra, the advanced level, conductor-less string ensemble, rehearsed at Sonoma State University where it’s director, Aaron Westman, serves on the faculty. The Redwood Violin was again featured on the March 27 concert at Phoenix Theater, this time played by Claire Wu. The concert, “A Hermit Thrush at Eve: Four Centuries of Gloriously Good Music by Women Composers,” boasted an arrangement by Gwendolyn Przyjazna of the title piece by Amy Beach. The following day, YPCO had a recording session where they recorded one piece.

Luis Zuniga conducted both Debut and Aspirante Youth Orchestras rehearsed at Sonoma Academy every Saturday morning. DYO and AYO presented concerts at Sonoma Country Day School in November called “Songs of Hope, Love and Longing,” and in April, “A Trip to the Hollywood Bowl,” which was a delightful program featuring familiar movie music and well-known classical pieces that tell a story – music from before the invention of film.

String Orchestra Workshop, with instructors Ivy Zenobi and Karen Zimmerman, also rehearsed on Saturday mornings and performed in the amphitheater at Sonoma Academy in May.

Practice-A-Thon was best ever with official final fundraising at \$11,986. Aspirante, the winning group with most sponsors, practice hours, and money raised, enjoyed a picnic with smoothies donated by Clover Sonoma and cookies donated by Theresa Skala at the May Free Concerts For Youth.

Music For Our Schools Grows Online

We provided a comprehensive music program to six schools as part of their two-year partnership: Brooks, Taylor Mountain, Helen Lehman first year, Lincoln, Jefferson and Wright Charter are second year. String, brass and woodwind quintets and a percussion trio made up of Santa Rosa Symphony musicians provided

performance assemblies to each of the schools, as well as to a school in Sonoma that paid for assemblies independently.

The Free Concerts For Youth resumed in person with low attendance on March 17, and robust attendance on May 5. The concerts ran smoother than ever before. Requiring the schools to provide exact numbers of attendees for Covid reasons turned out to be a huge help in getting all the students seated in time for the show!

The Elementary School Listening Program provided daily listening to all subscribed schools. The program included more integrative arts content to assist teachers with remote learning. The scripts for the daily listening were translated into Spanish.

The IGNITE portion of the Free Concerts For Youth didn't happen this year, due to ongoing concerns about playing wind instruments and singing indoors.

Simply Strings Bounces Back and Roseland Integrated Continues in Person

The three Simply Strings faculty who designed online courses for Roseland School District created in person Music Appreciation classes that they taught during the school day twice weekly in all third grades in the Roseland School District – nine classrooms in all. The program was so successful that has been requested for next season as well.

Simply Strings enrollment reached pre-Covid levels, with the students eager and excited to be back. After a rocky January, due to Covid cancellations, attendance was much improved from previous years. Students especially enjoyed Fun Fridays when the students received awards for their work the previous week, and played for each other or listened to faculty concerts. Ryan Contreras, who stepped in as Program Manager following Kate Matwychuk's departure in January, has a wonderful rapport with the students and their families. The curriculum, guided by Head of Faculty Jeanette Isenberg, is strong and focused. With an outstanding faculty, the students showed marked progress on their instruments and music fundamentals.

Simply Strings Parents Association, led by Cynthia Orozco who is Education Committee representative, is thriving and committed. Three well-attended recitals, demonstrating the work accomplished in each of the eight-week sessions, were held at Glaser Center.

Events, Masterclasses and Workshops

Three masterclasses were held by guest artists of the Symphony: violinist Julian Rhee, clarinetist David Krakauer and violinist Elina Vahala heard students from Santa Rosa Symphony Youth Orchestra and Young People's Chamber Orchestra, as well as an alumnus of the youth orchestra and a Sonoma State University student. These masterclasses were inspiring and informative, and gave our young musicians and opportunity to work with world-class performers who are also gifted teachers.

Petting Zoos at the Family Concerts

The Education Department staff ran three Instrument Petting Zoos before the Family Concerts. Children were encouraged to try out violin, cello, bass and percussion in the lobby. Volunteers were members of the youth ensembles. One boy, a cellist, said that he wanted to volunteer because he started playing cello after he tried it out at a Petting Zoo! Eight years old and in 3rd grade, he was in Debut Youth Orchestra this season and attended SMA last summer.

What the Stock Market Giveth it Has Taken Away

Our endowment fund was fully invested and continued to be overseen by TWP Wealth Management based in San Francisco. Unfortunately the stock market record gains in FY21 of 24.62% were not realized this fiscal year with end of May 2022 return at -5.20%, though exceeding the benchmark of -6.70%. Hence our current endowment valued at \$17,165,969 is slightly below a year ago at \$17,312,866.

Keep in mind that the returns below include not only return on market results but also take into account management fees, unrestricted estate gifts and endowment draws.

Actual FY22 to date (May 31): -\$922,787

FY21: +\$3,479,691 (as of 5/31/21)

During my twenty seasons here, we have never taken the full 5% draw allowed under SRS policy. We've drawn from the endowment on a quarterly basis as needed to support operations. Unlike previous fiscal years when we generally took 2-3 of the 4 allowable quarter draws, we took only the first quarter given the positive season forecast (plus the required distribution from two restricted funds).

As of May 31, 2022, overall, despite the recent drop in endowment value, our balance sheet (unaudited) assets grew 5.6% in one year to \$24,514,977 from \$23,215,457. Efficient financial administration by the Director of Finance & Administration Kathleen Gebhardt and solid financial controls in place was verified by our accounting firm – Dillwood, Burkel & Millar – with a clean FY 21 audit evaluation.

Development Summary: Contributed Revenue Reaches All-Time High amid Hope for the Future

The 2021-22 season marked Santa Rosa Symphony's guarded return to the concert hall following the prior year's suspension of all in-person events due to the COVID-19 pandemic. By the close of the fiscal year, our donated income is expected to reach an all-time record. It is noteworthy that during our virtual season in FY21, the number of individual donors nearly doubled owing to the wide reach of video recordings, which brought in many first-time small donations from outside the local geographic area. While the number of individual donors in FY22 returned to normal pre-pandemic levels, their total giving has remained high, indicating continued donor confidence and loyalty.

The season's overall fundraising efforts can be summarized as follows:

- Individual gifts grew and Foundation income remained steady
- Corporate funding declined by 45% as expected
- Unprecedented levels of government funding related to pandemic relief

Gala Celebration Honoring President & CEO Alan Silow Most Successful in SRS History

The sold-out Gala Celebration held on Friday, November 5, 2021, marked Alan Silow's 20th year at the helm of the Symphony, and generated unprecedented enthusiasm – and donations – to honor his many victories on behalf of the organization, both artistically and financially. The formal dinner event was held at the Green Music Center, and included a recital by internationally recognized clarinetist, composer and scholar of Klezmer music, David Krakauer, accompanied on the piano by Kathleen Tagg. Gifted teen violinist and member of the Santa Rosa Symphony Youth Orchestra, Natalia Napoli, made an impassioned plea for donations in support of music education.

FY22 Actual: \$525,052 with a net of \$493,395

FY22 Budget: \$350,511

Individual Giving Remains a Symphony Bedrock

With only one or two exceptions, all of the Symphony's major donors (\$5,000 and above) maintained or increased their giving level from last year. As expected, a large majority of last year's first-time donors to the virtual series did not donate again as the series was discontinued; however, the vast majority of repeat donors last year also gave this year. This remarkably high donor retention rate is cause for celebration, and indicates that our most important constituents continue to feel deeply connected to the organization and its mission. The Symphony's energetic and active Donor Relations Committee met regularly this year to discuss ways in which to deepen ties with the donor community, wrote personal handwritten notes to major donors of \$5,000 and up, and made phone calls to thank donors of at least \$250 to the fall appeal.

FY22 Actual to Date (May 30): \$1,226,448

FY22 Budget: \$ 968,024

Board Demonstrates Exemplary Leadership in Giving

To ensure the Symphony's strong financial standing, the Board of Directors truly lived up to its fiduciary responsibilities by surpassing last year's giving level; already a historic high. The members' dedicated efforts to not only act as the Symphony's ambassadors to the larger community, but to give generously of their time, talent and treasure, have raised the bar to new heights worthy of California's third most prominent orchestra. Through support of the annual fund, investing in the Symphony's future by making at least one significant gift to the Endowment, and sustained outreach to cultivate new patrons, subscribers and donors, the Board has built a solid foundation for the Symphony's post-pandemic future.

FY22 Total Pledged: \$592,518 (Actual as of May 31: \$550,001)

FY22 Budget: \$503,523

Foundation Grants Hold Steady

Foundation grants this year remained strong relative to our recent history, nearly maintaining last year's five-year record. A new grant from the Hearst Foundation following a long hiatus, a three-year commitment from the Hewlett Foundation, and continued support from Sonoma County Vintners Foundation, Miranda Lux Foundation, and the Kimball Foundation helped us once again surpass our budgeted goal and maintain this critical component of our contributed revenues.

FY22 Actual to Date (May 31): \$292,350

FY22 Budget: \$282,500

Corporate Partners Dips as Foreseen

While still exceeding the budgeted goal, corporate support contracted by 45% this year compared to the previous year -- as expected -- with many businesses still under the pandemic's economic strain. Slightly more than half of our corporate partners remained supportive, but a number of gift sizes decreased and many went unrenewed.

FY22 Actual to Date (May 31): \$90,087

FY22 Budget: \$85,883

Government Pandemic Relief is Largest Income Source

Several government grant programs aiming to mitigate the loss of earned revenue due to the pandemic, provided funding to the Symphony, thereby surpassing individual giving, which has been the largest revenue line item in recent years. These grants include the second installment of PPP (Payroll Protection Plan), SVOG (Shuttered Venue Operators Grant), CAVP (California Venue Program) and ERTC (Employee Retention Tax Credit).

FY22 Actual to Date (May 31): \$ 1,318,614

FY22 Budget: \$ 543,858

The League Remains Determined to Overcome Setback

With a history of service dating back to the beginnings of the Symphony itself, the devoted volunteers of the Santa Rosa Symphony League continue in the footsteps of their predecessors by raising funds to support the Symphony's youth education programs, and providing food for orchestra musicians during rehearsals. This year, however, the League suffered a significant financial setback caused by the group's inability to host fundraising events due to the ongoing pandemic. While the League's financial support dropped by almost 60% from \$35,950 last year to \$15,200 this year, the group remains just as devoted and determined as ever to resume its vital role in the coming season.

FY22 Actual to Date (May 31): \$15,200

FY21 Budget: \$25,000

Marketing Summary

Classical Series Returns to the Hall with a Hesitant Audience

The 2021-2022 subscription renewal campaign was postponed from March 2020 to July 2021. With lingering uncertainty, we opted to push out the campaign to give us more time to wait-and-see what direction the pandemic would take. With that in mind, we created two new subscription packages. Hybrid: 3 concerts on YouTube and 4 in the hall, Plus: 3 concerts on YouTube PLUS 7 concerts in the hall. These packages added 158 subscriptions that may have not renewed without the option to watch on-line.

Total Classical Series Revenues: FY17 \$1,058,912

Total Classical Series Revenues: FY18 \$1,068,046

Total Classical Series Revenues: FY19 \$1,112,854

Total Classical Series Revenues before Pandemic FY20: \$1,124,300, increase of 1.0%

Total Classical Series Revenues: FY21 \$794,097, decrease 29.36% (COVID No live concerts)

Total Classical Series Revenues: FY22 \$980,797, increase 23.51% (includes Visions of Hope revenue)

Average Sold Occupancy for 2016-2017: 64.6%

Average Sold Occupancy for 2017-2018: 65.8%

Average Sold Occupancy for 2018-2019: 72.3%

Average Sold Occupancy for 2019-2020 before Pandemic: 72.24%

Average Sold Occupancy for 2019-2020 of Sets 1-5: 78.67%

Average Sold Occupancy for 2020-2021: 38.02% (No single tickets. This number is only Full & Mini)

Average Sold Occupancy for 2021-2022: 49.34%

In FY22 we booked 1,735 full-series subscriptions for a total of \$649,865 in revenue. This is a 11.86% increase in the number of subscriptions from FY21. The renewal rate was 89%. Though we exceeded the goal for full-series subscriptions, we missed the mark for the other subscriptions packages: Mini (45% of goal), Come As You Can (50% of goal) and Discovery (39.47% of goal). Single ticket sales started off very slow in the summer months when tickets went on sale and never recovered as we hoped they would in the later part of the season. On average there was a 48% drop in the number of single tickets sold from FY20 to FY22. (Please note, this calculation was an average of the first five concerts from each season. This was done because in FY20 we only had five concerts before the pandemic hit.)

On Health & Safety Protocols

We followed the CDC and County guidelines for COVID protocols. All season we asked for proof of vaccination or a negative PCR COVID test results and required masks. The mask requirement was loosened for the May and June 2022 concerts. There was minor push back on the protocols and in a subscriber survey we conducted in April 2022, respondents indicated they would feel more comfortable if we continued to check vaccination status/negative test results. Even with consistent protocol measures in place, audiences did not return to the hall as we hoped they would.

World Premiere Concert Series Premieres on Bay Area Television

In a year of record-breaking and video recorded four world premiere concerts, agreement was reached with Northern California Public Media to broadcast all four on their two bay area television channels reaching 2.8 million households in July 2022.

Family Concert Series Returns with Diminishing Returns

The Family Series was cancelled in FY 21 and then forced to postpone the first two in FY22 to later in the fiscal year due to COVID concerns. Thus in FY22 it suffered perhaps the most from the pandemic. Since this audience is largely younger children, parents were not ready to bring them back into a crowded hall. In FY22 we booked 62 subscription packages for a total of \$2,430 in revenue. This is an 82% decrease from subscriptions booked in FY20 (336 subscriptions). Single tickets for the family concerts have also suffered this season. There has been a 57% drop from FY20 to FY22 in the number of single tickets sold. We conducted several single ticket blitz' this season offering 50% off. We partnered with the Children's Museum for two of these offers. While we did bring in some new people, the results from these offers was disappointing. In addition, we purchased a look-a-like list and did a direct mail offer. That yielded two orders out of 1,000 households.

Pops Series Returns to Positive Outcomes

The Pops Series was also cancelled for FY21 and saw a decrease in the number of subscription packages sold. In FY22 there were 752 subscriptions booked for a total revenue of \$153,291. This was 18% decrease from FY20. However, single tickets for the Pops increased in FY22. A total of 1,879 single tickets were sold in FY22 for total revenue of \$102,579 (does not include the postponed Pops from FY20). This is a 29% increase in number of single tickets sold from FY20 and approximately 34% increase in revenue.

Social Media Continues to Reach Larger Audiences

Our social media presence again saw strong increases under the new watch of social media consultant, Stefanie Bagala. Stefanie has brought a fresh new take on the Symphony's posts. She is creative in her creation of stories (video) on Instagram and Facebook.

Total Facebook likes has increased 8%, Instagram followers have increased 7% and Twitter has seen nominal growth of 1.2% in the last year. Historically, Twitter has not been our strongest social media platform and is not where we put our resources. Website traffic has increased 78% in the last year. Website traffic peaked when the 2022-2023 season was announced.

In order to keep our YouTube channel active and our audience engaged, we created two new channels in our account; Musical Moments and Performance videos. Curated by Francesco Lecce-Chong, Musical Moments is a minute-long clip from one of our recorded concerts and Performance videos are either an entire piece or a movement of a recorded piece. Our YouTube channel has seen a 600% increase in engagement, from August 2021, due to these videos.

Looking Ahead

The future looks cautiously optimistic as vaccination expansion and effectiveness point to a shift from pandemic to endemic in the Fall. But make no mistake, there is no return to a pre-pandemic 'normal'. In the face of ongoing uncertainty, future changes will likely ask more of us and offer more to us. Asking us to be more transparent, compassionate and vulnerable than ever before, as we apply what we've learnt and test new alternative scenarios.

Though the path to such change may be murky, let us never forget the one thing that is absolutely clear – our music has been and always will be an essential antidote to the trauma of our times.

Back together again,

A handwritten signature in black ink that reads "Alan Silow". The signature is written in a cursive, flowing style.

Alan Silow
President and CEO