STRATEGIC PLAN
2026–2030

SANTA ROSA SYMPHONY

Francesco Lecce-Chong
Music Director

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EXECUTIVE SUMMARY

With its milestone centennial anniversary less than two years away, Santa Rosa Symphony is poised to embark on its second century with a bold, ambitious vision to be an artistically vibrant, educationally robust, unifying force for good for the North Bay communities it serves.

This Strategic Plan is the outcome of a comprehensive eight-month planning process. Overseen by a 13-member Strategic Planning Committee, the process engaged key stakeholder groups including the Board of Directors, administrative staff, musicians, volunteers, and patrons while seeking additional input from influential community leaders.

This Strategic Plan has been designed with organizational adaptability at its core in order to be prepared for and responsive to environmental factors that may have bearing on Santa Rosa Symphony's operations over the next five years. This plan is intended to be a living, evolving tool to guide decision-making during this period. It responds to our community's unique economic and demographic realities while also leaning into its strengths, including the deep-seated pride that the community has in sustaining an orchestra of this size, acclaim, and longevity.

As the Symphony moves into the implementation phase, the Strategic Planning Committee will serve as stewards and champions for the plan, in close collaboration with the staff, other Board committees, and the orchestra. Through quarterly meetings, the Strategic Planning Committee will be charged with ongoing oversight, evaluation, and updating of the plan, as needed.

Envisioning the Santa Rosa Symphony of 2030

Through a robust, year-round portfolio of compelling, innovative public programming, the orchestra will be regarded as the **North Bay's premier provider of live classical and orchestral music programming**. Inspiring musical experiences will be presented far and wide, from the stage of the acoustically superb Weill Hall of Sonoma State University's Green Music Center to the picturesque settings of Sonoma County wineries to some of the most accessible community gathering spaces.

By achieving greater integration and cross-pollination between Santa Rosa Symphony and the youth ensembles of its Institute for Music Education, the impact, depth, and breadth of educational programming will expand dramatically, enhancing the Symphony's reputation and impact as a leading independent provider of **musical enrichment and learning**.

The Symphony will be more **relevant** to the communities it serves than ever before. Expanded programming that "brings music into the community," an unwavering commitment to inspiring excellence, and diligent efforts to communicate its mission and work well beyond "the Symphony family," will render the Symphony an **indispensable community resource** for wide-ranging residents of the North Bay.

Understanding that sustainability, innovation, and operating as a leader in the field all require an investment of resources, **fiscal vitality** will continue to be a hallmark of Santa Rosa Symphony's commitment to organizational strength. An expansion of the Santa Rosa Symphony family of supporters and an increase in annual revenue generation will go hand in hand with the building of the long-term endowment funds needed to ensure support for a **compelling artistic vision** and a **strong organizational foundation** throughout the second century.

OVERVIEW

Founded in 1928 and in its 98th season in 2025–26, Santa Rosa Symphony is one of the oldest symphony orchestras in the western states. Sonoma County has forged an identity for itself as a place in love with classical music. Few communities in America of comparable size support a regional symphony association so vital, dynamic, and innovative.

Santa Rosa Symphony is the resident orchestra performing in Weill Hall at Sonoma State University's Green Music Center. The 1,400-seat Weill Hall is magnificent and impressive, featuring beautiful views of the surrounding rolling hills. One of the most acoustically excellent concert venues in the world, Weill Hall was designed to replicate the intimacy and acoustics of Vienna's Musikverein and Seiji Ozawa Hall at Tanglewood.

Francesco Lecce-Chong, Santa Rosa Symphony's charismatic Music Director and Conductor, joined the organization in 2018 and is now in his eighth season. A Solti Foundation Award winner, the Boulder, Colorado native began conducting at the age of 16 and graduated from the Mannes College of Music and Curtis Institute of Music, where he studied with Otto-Werner Mueller. His captivating command at the podium draws rave reviews.

Each season, Santa Rosa Symphony performs seven Classical Series programs—with three performances of each set—at Green Music Center. Other programs that reach diverse local audiences include a four-concert Pops Series led by Conductor Troy Quinn and co-presented with the Luther Burbank Center for the Arts, a three-concert Snoopy Family Concert Series, and six Free Concerts for Youth presented for thousands of local schoolchildren.

Santa Rosa Symphony is governed by a 36-member Board of Directors and run by a dedicated, professional staff of 15 administrators. The 81 professional musicians of the Symphony are organized through the Local 6 chapter of the American Federation of Musicians. The orchestra is supported by active Emeritus Advisors, the Santa Rosa Symphony League, and countless other contributors: loyal and generous sponsors, donors, patrons, and volunteers. The orchestra is financially sound and has maintained a cash-positive position for nearly two decades. Santa Rosa Symphony is a member of the Association of California Symphony Orchestras and the League of American Orchestras.

Previous Music Directors include George Trombley (1928–1957), Corrick Brown (1957–1995), Jeffrey Kahane (1995–2006), and Bruno Ferrandis (2006–2018).

For more information, visit www.srsymphony.org.

Institute for Music Education

Santa Rosa Symphony is not only renowned for artistic excellence but also acclaimed for the vast portfolio of education programming offered through its Institute for Music Education. These programs annually serve 20,000+ music lovers of all ages and include:

MUSIC FOR OUR SCHOOLS

It's Elementary
In-School Performance Assemblies
Free Concerts for Youth
Elementary School Listening Program
Youth Discovery Cards

TRAINING YOUNG MUSICIANS

Summer Music Academy
String Orchestra Workshop
Saturday Morning Jazz Ensemble
Debut Youth Orchestra
Aspirante Youth Orchestra
Young People's Chamber Orchestra
Santa Rosa Symphony Youth Orchestra

AFTER-SCHOOL PROGRAMMING

El-Sistema-Inspired Simply Strings

FAMILY EVENTS

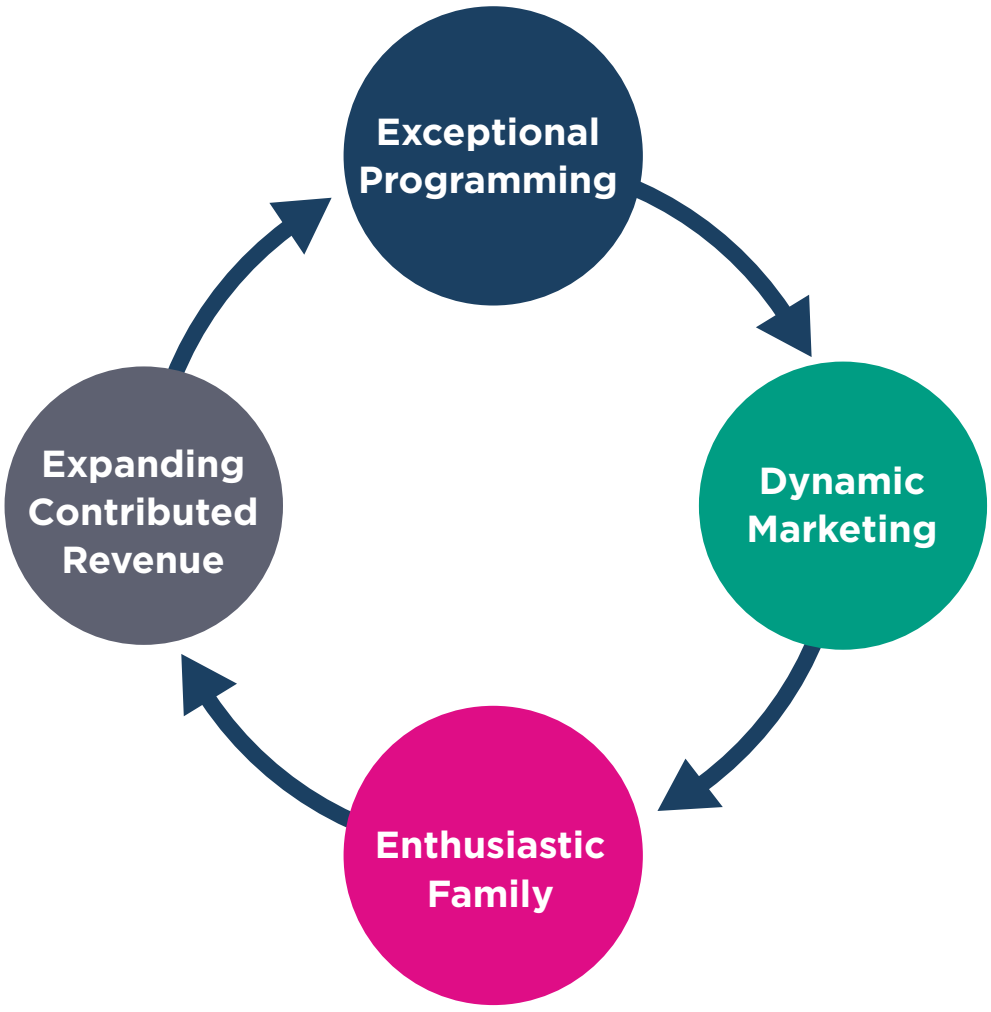
Snoopy Family Concert Series
Pre-Concert Instrument Petting Zoos
Community Engagement Performances

ADULT EDUCATION

Discovery Open Rehearsal Series
Pre-Concert Talks
Monday Master Classes

PLAN FRAMEWORK

This Strategic Plan is grounded in the principles developed by Michael M. Kaiser and Brett Egan from the DeVos Institute of Arts and Nonprofit Management in the model they call The Cycle. The Cycle is "a theory of organizational activity that prioritizes investment in great art: when bold art is marketed aggressively, an organization attracts a family of energized ticket-buyers and patrons. The income produced by this family is reinvested in more art that, marketed well, builds a larger, even more diverse family. When this cycle repeats year after year, the organization incrementally and sustainably builds capacity, presence and health."



MISSION AND VISION

The planning process began with a review of the Symphony's mission and vision statements. While it was determined that the core sentiments and values expressed in these statements remained very relevant, updates were made to reflect commitments to reaching and engaging broader swaths of the communities served.

MISSION

Santa Rosa Symphony inspires and engages the residents of our region with exceptional musical performances and educational programs through core values of organizational strength, innovative programming, community service, and fiscal responsibility.

VISION

Santa Rosa Symphony will be one of the nation's leading regional symphony orchestras, recognized as a model of artistic vibrancy, educational excellence, community engagement and impact, and fiscal vitality.

ANALYSES

A strengths, weaknesses, opportunities, and threats (SWOT) analysis was produced through an environmental analysis, and an internal analysis comprised of stakeholder interviews (17 individuals), and surveys of members/representatives of the board, staff, League, Emeriti Advisors, and musicians. (52 individuals).

Environmental Findings

ECONOMICS

Sonoma County is impacted by the same macro issues as many other California communities. A shrinking population is generally attributable to housing affordability and a shortage of high wage jobs. The population continues to diversify with 30% of residents identifying as Hispanic/Latino. Economic challenges specific to Sonoma County include downturns in the wine and tourism industries.

AREA ARTS NONPROFITS

Santa Rosa Symphony compares very favorably to its nonprofit arts cousins in Sonoma County. Of the 12 organizations that reported revenues of $1 million or more on their IRS Form 990s between 2018–2022, Santa Rosa Symphony ranked second in budget size, first in staff size, and is one of the few organizations that did not experience any deficits in the period, which notably included Covid.

SYMPHONY PEER GROUP COMPARISONS

Santa Rosa Symphony compares itself with two peer groups: 1: the League of American Orchestras “Group 3” ensembles, based on budget size, and 2: the “Regional Ecosystem” of Bay-Area-based per-service orchestras, a group often referred to as the “Freeway Philharmonic.”

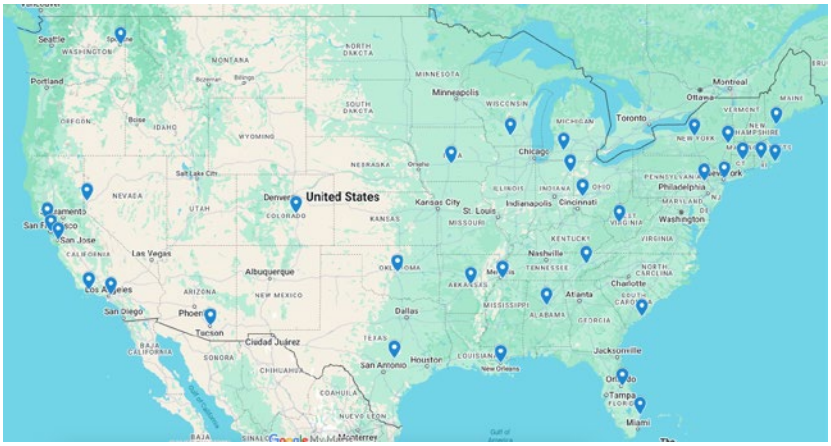


Figure 1: Group 3 member orchestras of the League of American Orchestras.

League of American Orchestras Group 3 Members:

Alabama Symphony
Albany Symphony (NY)
Allentown Symphony (PA)
American Composers Orch (NY)
Arkansas Symphony
Austin Symphony (TX)
Cape Symphony (MA)
Charleston Symphony (SC)
Colorado Springs Philharmonic
Dayton Symphony (OH)
Des Moines Symphony (IA)
Fort Wayne Philharmonic (IN)
Hartford Symphony (CT)
Hawaii Symphony
Kalamazoo Symphony (MI)
Knoxville Symphony (TN)
Louisiana Philharmonic
Madison Symphony (WI)
Memphis Symphony (TN)
Oklahoma City Philharmonic
Orlando Philharmonic (FL)
Palm Beach Symphony (FL)
Pasadena Symphony (CA)
Philharmonia Baroque (CA)
Portland Symphony (ME)
Reno Philharmonic (NV)
Rhode Island Philharmonic
Symphony San Jose (CA)
Santa Barbara Symphony (CA)
Santa Rosa Symphony (CA)
Spokane Symphony (WA)
Syracuse Symphony (NY)
Tucson Symphony (AZ)
West Virginia Symphony
Wisconsin Chamber Orchestra

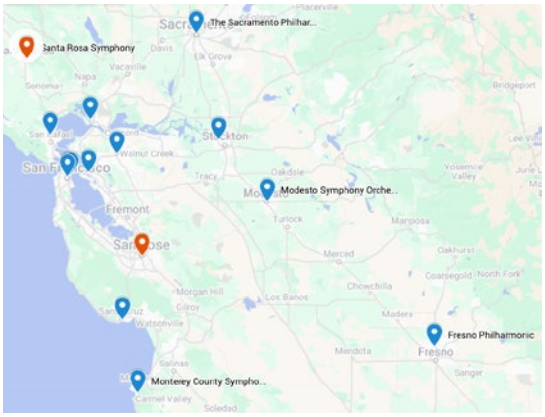


Figure 2: Bay Area Orchestra Ecosystem

Bay Area Professional Orchestras

Berkeley Symphony
California Symphony
Fresno Philharmonic
Marin Symphony
Modesto Symphony
Monterey Symphony
New Century Chamber Orchestra
Oakland Symphony
Philharmonia Baroque Orchestra
Sacramento Philharmonic
Santa Cruz Symphony
Santa Rosa Symphony
San Francisco Ballet
San Francisco Opera
San Francisco Symphony
Stockton Symphony
Symphony San Jose
Vallejo Symphony

Santa Rosa Symphony is one of only four Group 3 ensembles that present three performances of each Classical/Masterworks program, and the only orchestra in Group Three *and* the Regional Ecosystem to have achieved a positive change in net assets in FY23. Additionally, the Symphony stands out among the "per-service" organizations in having the most robust education program with the largest number of youth ensembles (6), the largest board of directors and administrative staff, and the largest endowment. These factors have contributed to Santa Rosa Symphony's artistic, educational, operational, and fiscal strength coming out of the pandemic.

Additionally, key findings from recently released research by SMU DataArts, the "National Trends Analysis of the Nonprofit Arts and Cultural Sector" provide additional industry context. The study period was 2019–2024 and included more than 6,500 participants.

- The share of earned and contributed revenue is returning to pre-pandemic patterns. On average, earned revenue accounted for 40% of revenues while contributed revenue accounted for 59% of revenues.
- Organizations continued to serve growing numbers of attendees even as programming and spending tightened.
- More organizations (44%) are running deficits than ever before. This number represents a 22% increase over 2019 pre-pandemic levels (36%).
- Average working capital continues a four-year decrease from 2021 (6.75 months down to 4.2 months of expenses), but remains higher than pre-pandemic levels (2.3 months). 24% of organizations had 6–12 months of working capital while just 17% had more than 12 months.

Through successful revenue generation efforts coupled with effective management of resources, Santa Rosa Symphony fared well during this period, bucking many of the concerning trends identified in the DataArts report. For fiscal year 2024, earned revenue accounted for 40% of revenues, while contributed revenue, inclusive of endowment funding, equaled 60%. The Symphony experienced a steady increase in concert attendance after resuming live performances during the 2021–22 season, balanced its budget in every year of this DataArts reporting period, and finished the 2024 fiscal year with 377 days of working capital on hand.

Stakeholder Feedback

52 surveys were completed by members of the Symphony's Board of Directors, the Strategic Planning Committee, Staff, the Symphony League, the Emeriti Advisors, and musicians. 15 interviews were completed by community stakeholders including business leaders, grantmakers, elected officials, donors, media, and nonprofit leaders. Their responses were analyzed to assess perceptions of strengths, weaknesses, opportunities and threats.

STRENGTHS

- Artistic programming—consistently blends adventure with familiarity to achieve modern, relevant, high-quality programs
- Longevity—deeply woven into the community engendering loyalty and pride
- Education programs—long-standing commitment to youth programs has laid a solid foundation for deeper community engagement and growth
- Personnel—artistic and administrative staff and board contribute to the longevity and success

OPPORTUNITIES

- Partnerships and collaborations—untapped opportunities exist to be visible in the community and develop reciprocal relationships
- Audience development—room for growth through a diversified program slate
- Marketing/messaging—potential to refine and target what we say, to whom, and where for increased impact
- Youth programs—partnerships and growth can fuel overall support

WEAKNESSES

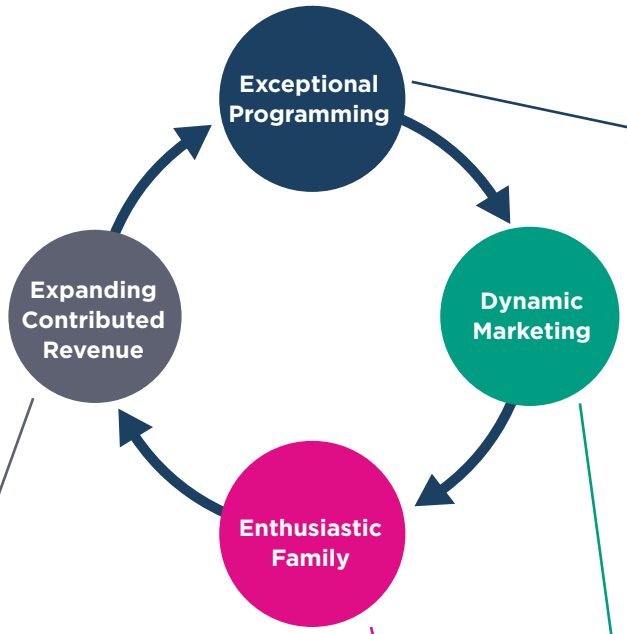
- Donor base and subscribers—the aging symphony audience reflects the aging Sonoma County population
- Development research—could do more effective donor targeting with better tools and systems
- Marketing/Messaging—not consistently reaching beyond core audiences
- Community Engagement—the institution is not highly visible in the broader community outside school partnerships

THREATS

- Economic uncertainty—national cuts to the arts and social services will increase the burden on private giving
- Green Music Center—challenges for Sonoma State University are reverberating down to Green Music Center
- Retaining key senior leadership—the potential exists to lose the momentum created by the Music Director and CEO if one or both leaves

KEY PLAN OBJECTIVES

Using each of the four areas of The Cycle as a guiding Pillar, nine overarching objectives govern this Strategic Plan. By 2030, Santa Rosa Symphony will:



1. Burnish the Symphony's standing as the North Bay's leading provider of classical and orchestral music programming with a robust, year-round portfolio of public programming across Sonoma County.
2. Set the stage for the Symphony's second century by leveraging the Centennial in 2027–28 to present the most ambitious, wide-ranging season of programming in the organization's history.
3. Elevate the impact of the Institute for Music Education's work with a greater connection to the Santa Rosa Symphony—including a focus on artistic achievement and adult learning.

4. Cultivate and achieve broader awareness across the North Bay for the quality and impact of its artistic and education programming.
5. Achieve 75%+ of capacity sold annually across portfolio of core concert series (Classical, Pops, Family), with an emphasis on refining the patron pipeline, from first-time buyer to marginal attendee to subscriber.
6. Dovetail Santa Rosa Symphony and Institute for Music Education marketing and communications efforts to achieve greater brand alignment and cross-pollination.

7. Expand the size, composition, and impact of the Symphony Family—including League, Emeriti Advisors, staff, and education program families—to a level commensurate with the depth and breadth of the Symphony's programming portfolio.

8. Scale the size, and increase the impact, of the annual giving program.
9. Position the orchestra for continued success and stability during the second century by executing a capital fundraising effort to provide foundational support for the endowment, education, and artistic programming.

STRATEGIES

Pillar 1: Exceptional Programming

OBJECTIVE 1

Burnish the Symphony's standing as the North Bay's leading provider of classical and orchestral music programming with a robust, year-round portfolio of public programming across Sonoma County.

STRATEGIES

A. Through the development of an expanded portfolio of year-round programming—with a particular emphasis on community engagement initiatives in non-traditional concert settings—Santa Rosa Symphony will be an indispensable community resource. Initiatives to pursue will include a winery music series, summer orchestral programming, free community chamber music and small ensemble performances across all four seasons, and efforts to advance the American orchestral artform through commissioning and recording activities.

OBJECTIVE 2

Set the stage for the Symphony's second century by leveraging the Centennial in 2027–28 to present the most ambitious, wide-ranging season of public programming in the organization's history.

STRATEGIES

A. Build community partnerships to expand the Symphony's presence in the community as well as awareness for the work of the organization.
B. Develop celebratory one-time programming to expand community awareness during the season, including season-opening orchestral gala, sing-alongs, and marathon concerts.

OBJECTIVE 3

Elevate the impact of the Institute for Music Education's work with a greater connection to the Santa Rosa Symphony—including a focus on artistic achievement and adult learning.

STRATEGIES

A. Establish a "Youth Orchestra Fellowship" program for select members of the Santa Rosa Symphony Youth Orchestra, to include special master classes and coachings, chamber music intensives, workshops on artistic and nonprofit administration, and summer camp and college audition support.
B. Develop workshops and mentorship opportunities for Youth Orchestra members interested in composition and conducting to work with Santa Rosa Symphony Youth Ensemble conductors and Francesco Lecce-Chong.
C. Provide enhanced performance opportunities for concerto competition winners, including featuring winners as soloists with Santa Rosa Symphony as part of its Snoopy Family Concert Series.
D. Expand musical enrichment opportunities through development of a portfolio of adult-learning programming. Programs to be feasibility-tested include lecture series, summer chamber music program, and programming exploring the intersection of music and food/wine.

Pillar 2: Dynamic Marketing

OBJECTIVE 4

Cultivate and achieve broader awareness across the North Bay for the quality and impact of its artistic and education programming.

STRATEGIES

A. Through the development of a systematic, ongoing Institutional Marketing campaign to expand awareness for the presence, mission, and work of the Symphony in the broader community, Santa Rosa Symphony will achieve an average of one Institutional Marketing "hit" each quarter.
B. Develop a forward-thinking, data-driven, tech-centric strategy that leverages online platforms, social media, and artificial intelligence to cost-effectively reach new audiences.
C. Devise a Centennial-specific marketing/communications plan that makes Santa Rosa Symphony more visible in the community than in any other season, including unveiling a new logo, leveraging institutional partnerships to drive enhanced visibility, developing cross-product promotional partnerships, and seeking recognition opportunities at various governmental levels.
D. Mobilize patrons and supporters as community "ambassadors" through video testimonials, logo wear and other marketing merchandise.

OBJECTIVE 5

Achieve 75%+ of capacity sold annually across the Symphony's portfolio of core concert series (Classical, Pops, Family), with an emphasis on refining the patron pipeline, from first-time buyer to marginal attendee to long-term subscriber.

STRATEGIES

A. Enhance and add value to the full arc of the concert-going experience for all patrons. Continue the focus on enhancing the pre-concert lobby experience for patrons while developing pre-concert-day value-adds for ticket buyers.
B. Develop separate but parallel marketing campaigns that target internal audiences (current "family") and external audiences (general public, community groups, etc.).
C. Build cross-sector promotional partnerships with tangential local industries (car dealerships, wine sector, cultural organizations).
D. Create "affinity group" concert experiences around performances at Green Music Center, examples of which include Women's Night Out, First Responders, Health Care Workers, and Educators.
E. Implement campus-wide campaign at Sonoma State University to build greater awareness for the Symphony's on-campus presence and drive student attendance at performances.

OBJECTIVE 6

Dovetail Santa Rosa Symphony and Institute for Music Education marketing and communications efforts to achieve greater brand alignment and cross-pollination.

STRATEGIES

A. Develop consistent branding across all programming, including in marketing collateral, digital media, and social media activities.
B. Achieve communications synergies between programs, promoting work in both directions. Sync social media activities while keeping distinct social media channels for the Santa Rosa Symphony and Institute for Music Education.
C. Implement strategies to drive greater student attendance at Symphony-produced concerts and patron attendance at Institute for Music Education programming.

Pillar 3: Enthusiastic Family

OBJECTIVE 7

Expand the size, composition, and impact of the Santa Rosa Symphony Family including League, Emeriti Advisors, staff, and education program families to a level commensurate with the depth and breadth of the Symphony's programming portfolio.

STRATEGIES

A. Bolster the Symphony's League's standing as a model for regional symphony orchestras, providing support for annual recruitment efforts and execution of core activities.
B. Devise and implement initiatives to cultivate a greater sense of purpose and being for Emeriti Advisors, including dedicated meetings and social gatherings.
C. Create a workplace environment that makes the Symphony a highly desirable place to work in Sonoma County, including visible means for recognition, more ample professional development opportunities, and mechanisms for staff at all levels to have a voice.
D. Strive for increased engagement of Institute for Music Education students and their families, particularly beyond core programming, through the development of a Parent Advisory Group and other social opportunities.

Pillar 4: Expanding Contributed Revenue

OBJECTIVE 8

Scale the size, and increase the impact, of the Symphony's annual giving program.

STRATEGIES

A. Develop a robust broad-based individual giving program that leverages best "development cycle" practices and increased development staff bandwidth to grow the number of donors and level of contributed revenue secured each year, including a 5% annual increase in the number of donors as well as a 15% growth in revenue generated by memberships in the Symphony's donor lounge, the Private Reserve Club.

B. Optimize the online donation process, to make the process of giving through the Symphony's website as straightforward and frictionless, as possible. Enhance the donation "add-on" experience during the ticket-buying process.

C. Reexamine annual fund benefits structure for donors, with an eye toward enhancing marginal benefits at all giving levels; a focus on benefits that connect donors at various levels more with guest artists, musicians, and conductors; and devising benefits that will be more attractive to donors funding education programming.

D. Reimagine the Symphony's institutional giving program with the goal of growing the number of funders and overall resources they generate.

E. Empower every member of the Board of Directors to work diligently to advance a "culture of philanthropy" by actively participating in all aspects of the Symphony's fundraising effort—from prospecting/friend-raising to cultivation to solicitation to post-giving stewardship.

OBJECTIVE 9

Position the orchestra for continued success and stability during the second century by executing a capital fundraising effort to provide foundational support for the endowment, education, and artistic programming.

STRATEGIES

A. Leverage the centennial to plan, launch, and execute a major multi-year endowment and capital campaign, raising funds for targeted opportunities, including an artistic vision fund, key positions within the organization, and the Institute for Music Education.

B. Reimagine the benefits offered through, and explore renaming, the Encore Society (Endowment) and Heritage Society (Planned Giving), and devise campaigns to more effectively raise awareness for and new memberships in both groups.

TIMELINE

2025–26

- Strategic Plan implementation begins.
- Rollout of portfolio of newly created programming, including summer winery series, year-round library series, and new partnership with Brannan Center in Calistoga.
- Planning for 2-year Capital Campaign starts in early 2026.
- Planning for annual fund and donor giving societies begins.
- New marketing initiatives geared toward younger patrons from Sonoma State University and Institute for Music Education unveiled.
- Symphony records Shuying Li's Coping Cadences, marking first commercial recording in four seasons.

2026–27

- New community-based performance programming launched.
- Capital Campaign fundraising begins.
- New annual fund benefits and giving societies rolled out.
- Implementation of new youth ensemble and adult learning programming.
- Santa Rosa Symphony Youth Orchestra's Fellows program unveiled.
- New support and recognition initiatives for League and Emeriti Advisors begin.
- Symphony continues commission/recording activities in partnership with composer Jonathan Leshnoff.
- Growth in donor family underway.

2027–28

- Santa Rosa Symphony's 100th Anniversary Season.
- Music Director Francesco Lecce-Chong celebrates 10th season as Symphony's artistic leader.
- Public phase of Capital Campaign launched in late summer.
- Special concert programming begins in the summer of 2027.
- Centennial Gala Concert held in September launches orchestra performance season.
- Additional youth and adult musical enrichment programming implemented.
- Institutional Marketing efforts for centennial begin – community sees Santa Rosa Symphony everywhere they turn (Museum of Sonoma County retrospective, light pole banners, out-of-home advertising, media).

2028–29

- Second Century begins.
- Expanded summer orchestral programming implemented.
- Celebration of completion of Capital Campaign.
- Unveiling of additional new marketing initiatives.
- Five-year Collective Bargaining Agreement concludes; Symphony and Local 6 AFM work collaboratively on new agreement.

2029–30

- Santa Rosa Symphony's 102nd year.
- Final year of strategic plan; planning committee begins work on new five-year plan.
- Through successful implementation of strategies, key objectives have been achieved and the organization has reached all-new heights.
- Success achieved is characterized by a robust year-round portfolio of public programming, expanded musical enrichment opportunities, growth in capacity sold for ticketed performances, increased annual contributed revenues and growing donor family, permanent endowment value exceeding $30+ million, and the organization being more relevant to the community than ever before.


JOHANN
SEBASTIAN
BACH

METHODOLOGY

This Strategic Plan was created over an eight-month period, between February–September 2025, through a process facilitated by KM Consulting, a nonprofit organizational development consultant. The plan was guided by the Santa Rosa Symphony's Strategic Planning Committee and reflects the collective perspectives of community leaders, staff, musicians, Board members, and Symphony attendees, patrons, and donors. In addition to seeking inputs from some of the Symphony's most ardent, knowledgeable, and dedicated stakeholders, perspectives were also sought from individuals who had never, or only occasionally, attended Santa Rosa Symphony programming. The Strategic Planning Committee engaged in a 3-phase planning process: Learning, Content Formation, and Plan Design.

The Learning Phase was designed to develop a clear, shared understanding of the internal and external landscape through data collection.

ENVIRONMENTAL ANALYSIS. We reviewed comparable symphonies to understand SRS in the context of its peer group. This data was gathered from the League of American Orchestras and SMU DataArts. An assessment of 13 "peer group" Sonoma County arts organizations was completed based on publicly available financial data. Sonoma County trends were also evaluated for their potential impact on Symphony plans. Data sources included Sonoma County Economic Development Collaborative's "Economic Indicators" report, Moody's 2025 Sonoma County Economic outlook, and the US Census.

INTERNAL ANALYSIS. We began with a review of existing internal documents and organizational assets, including a participatory workshop with staff, surveys, and one-on-one interviews with community stakeholders. The data gathering followed a traditional SWOT analysis model (strengths, weaknesses, opportunities, and threats). The one-on-one interviews allowed for more wide-ranging input including perspectives on the Symphony's visibility and marketing successes, ideas for how to create programming to attract new audiences while retaining loyal patrons, and both headwinds and tailwinds facing Sonoma County broadly.

Participants in the Learning Phase totaled 70 individuals, including members of: the Strategic Planning Committee, Board of Directors, staff, orchestra, Emeritus Advisors, Santa Rosa Symphony League, and community stakeholders.

The Content Formation Phase was guided by the findings in Phase One and led to the development of key objectives and strategies. The objectives and strategies were rigorously tested by staff, relevant Symphony Board committee chairs, and multiple reviews by the Strategic Planning Committee.

The Plan Design Phase connected objectives and strategies with implementation steps, a 5-year, quarter-by-quarter timeline, and financial assumptions in order to create a working strategy map. The Strategic Planning Committee will continue to meet quarterly and use the map to assess progress, making appropriate adjustments as any internal and external circumstances change over time.

SANTA ROSA SYMPHONY

Francesco Lecce-Chong
Music Director & Conductor

Troy Quinn
Pops Conductor

Bruno Ferrandis
Conductor Laureate

Jeffrey Kahane
Conductor Emeritus

Corrick Brown
Conductor Emeritus

FIRST VIOLIN

Joseph Edelberg
Concertmaster
David Charles Johnston Chair
Jay Zhong
Associate Concertmaster
Heather J. Powell
Assistant Concertmaster
Kathryn Marshall
Marcia Lotter
Mark Neyshloss
Eugenia Wie
Darren Sagawa
Emanuela Nikiforova
Tingting Gu Volonts
Thomas Yee
Barbara Schaefer
Sara Chazin
Shawyon Malek-Salehi

SECOND VIOLIN

Karen Shinozaki Sor
Principal
Henry Trione Memorial Chair
Michelle Maruyama
Assistant Principal
Edmond Fong
Jeanette Isenberg
Zinovy Zelichenok
Calvin E. Lewis, Jr.
Timothy Zieminski
Laurie Moore
William R. Williams
Katherine Allen
Stephanie Bibbo
Caitlin McSherry

VIOLA

Elizabeth Prior
Principal
Dr. Gary Soren Smith and Barbara Faye Smith Chair
Mitso Floor
Assistant Principal
Robert B. Leard, PhD. Chair
Meg Eldridge
Alexander Volonts
Meg Titchener
Daphne Gooch
Jacob Hansen-Joseph
Tatiana Trono
Paula Karolak

CELLO

Adelle-Akiko Kearns
Principal
Evert B. Person Memorial Chair
Robin Bonnell
Assistant Principal
Wanda Warkentin
Kyle Stachnik
Kelley Maulbetsch
Vanessa Ruotolo
Tyler DeVigal
Elizabeth Vandervennet
Dieter Wulfhorst

CONTRABASS

Kody Thiessen
Principal
Andy Butler
Acting Principal
Andrew McCorkle
Soren Davick
Karen Zimmerman
Raymond Vargas
Jon Keigwin

FLUTE

Kathleen Lane Reynolds
Principal
Stacey Pelinka, piccolo
Carmen A. Lemoine

OBOE

Laura Reynolds
Principal
Jane and Nelson Weller Chair
Jesse Barrett, English horn
Bennie Cottone

CLARINET

Roy Zajac
Principal
Mark Shannon, bass clarinet

BASSOON
Carla Wilson
Principal
Karla Ekholm
Shawn Jones, contrabassoon

HORN
Meredith Brown
Principal
Alex Camphouse
Suzanne Chasalow
Caitlyn Smith Franklin

TRUMPET
Robert Giambruno
Principal
Scott Macomber
Kale Cumings
Assistant Principal

TROMBONE
Bruce Chrisp
Principal
Amy Bowers

TUBA
Scott Choate
Principal

TIMPANI
Andrew Lewis
Principal

PERCUSSION
Allen Biggs
Principal
Susan Jette

HARP
Dan Levitan
Principal

PIANO/CELESTA
Kymry Esainko
Principal

ORCHESTRA LIBRARIAN
Karen Zimmerman

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SPECIAL THANKS

Santa Rosa Symphony extends its heartfelt thanks to the following Strategic Planning Committee members for their investment of time, energy, and wisdom into this process:

Jack Dupre, Chair
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Eugenia Wie, Musician, Santa Rosa Symphony

The Symphony also wishes to thank our facilitator, Kristen Madsen, for her dedication in guiding us through this process.

And to the many stakeholders, organizational champions, and other community members who made important contributions:

Santa Rosa Symphony Board of Directors
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Santa Rosa Symphony Emeriti Advisors

Kerry Benefield, Columnist & Senior Reporter, Santa Rosa Press Democrat
Noreen Carvolth, Board Member, Museum of Sonoma County
Rick Carvolth, Physician Executive, Interim Chief Medical Officer, Providence Health, North Puget Sound Region
Oscar Chavez, President & CEO, Community Foundation Sonoma County
Connie Codding, Symphony Patron, Community Member, and Philanthropist
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Ken Stokes, Former Chair, Board of Directors, Sonoma Valley Museum
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