



UNA VOCE

October 2013

Vol. 21, No. 1

The Organization of Canadian Symphony Musicians (OCSM) is the voice of Canadian professional orchestral musicians. OCSM's mission is to uphold and improve the working conditions of professional Canadian orchestral musicians, to promote communication among its members, and to advocate on behalf of the Canadian cultural community.

Editorial Good News from Saskatoon

by Barbara Hankins

It was five packed days, and since the OCSM annual conference taxes one's brain to the max, it was lovely to have the South Saskatchewan River just out the doorstep for taking early morning refreshing walks. Yes, there are difficulties and frustrations facing orchestras across the nation, but we also heard a lot of good news. Here's a sampling:

Over half of OCSM orchestras finished the season with a surplus, or broke even.

Orchestras in the Montréal area recognize that their musicians generally play for several ensembles and managers make an effort to coordinate their schedules via a calendar on the Web.

The Edmonton Symphony carries insurance for musicians and their instruments while on the job.

The NACO is touring in China this season.

Eleven extra musicians will have the opportunity to vote in the Vancouver Symphony's upcoming ratification.

The Winnipeg Symphony is going to Carnegie Hall this season.

New wording in the CPO contract addresses the need for job sharing and a transition to retirement.

The Toronto Symphony will be touring to Europe next summer, thanks to some generous sponsorships.

The National Ballet Orchestra's morale is consistently boosted by lots of baking in the green room.

And speaking of good news, check out Merrie Klazek's amazing story of the return of her stolen trumpets.

This issue features photos submitted by OCSM members of their colleagues having fun with Halloween costumes. Thanks for sending them in!

In Saskatoon Symphony General Manager Jill Reid's welcoming remarks, she said, "A city without a symphony is a city without a soul." I wish you a season of soulful music making.



Calgary Philharmonic Orchestra: "Gilligan's Island"

Promises from the President

Robert Fraser

OCSM President

“To all the newbies out there, from your newbie President . . .”

Greetings to all. I should like to begin my first column as President of OCSM by introducing myself to new members. I hope that some of you are reading *Una Voce* for the first time; this means your orchestra's Delegate has done her or his job in reaching out to new musicians! I am currently the bass trombonist in the Victoria Symphony, a position I have held since 1990. I have also had the good fortune to work as a temporary replacement in both the Winnipeg Symphony and Calgary Philharmonic. I have been an AFM Local Officer (14 years), an OCSM Delegate (5 years) and, until recently, OCSM's Secretary (10 years).

Unlike the President of the USA, or even the president of a high school student council, I didn't have to make a lot of outlandish promises in order to be elected. In fact, I didn't have to make any promises at all! I will make all my promises post-election. Here is what I hope to accomplish over the next two years, with the help of the other Executive Officers, and with your help.

I say “with your help” because the first thing you need to know is that OCSM is a member-driven organization. We are part of your union, after all, and all good unions should be member-driven. There is no elite class of executive that runs OCSM, it is managed by musicians just like you. And while that has its drawbacks (musicians are busy – yes, even trombonists!) it is, I think, also one of the biggest strengths of this organization.

Very few of you will have been to an OCSM Annual Conference. This is a shame, because it is one of the best examples I know of a grassroots organization in action. People just like you from 20 orchestras, representing over 1100 musicians, gather together to be educated, to share information, to (sometimes) commiserate, and to come up with new ways of doing things.

To me, the Conference has always been the heart of what OCSM does. It demonstrates that no orchestra, no Union Local, no Orchestra Committee or Negotiating Committee, and no individual musician need be isolated – we are all in this together to support each other. Just as we all have had musical mentors throughout our careers, we need to have mentors to help us through all the parts we have to play that aren't written on a sheet of music.

And that is precisely what your OCSM Executive hopes to accomplish. We want to be the people that your Orchestra Committee can turn to for advice. We

want to ensure that the information we gather gets to your Delegates, and in turn, gets to you. We want to do whatever we can to ensure that you are all working effectively with the Union Local Officers who represent you. If your committees all work well together already, then we need to hold you up as a model for situations where that may not be the case.

We will continue to expand the role we have within the union, as a partner with other Player Conferences, and our role within Orchestras Canada (the organization that works closely with your managements and boards).

By now most, if not all of you have started your regular seasons. I wish you all the best for the upcoming year.



Kitchener-Waterloo Symphony Orchestra

Resolutions Adopted at the 2013 OCSM Conference

Resolution #1 – Conference Dedication

Whereas, Evelyne Robitaille gave generously of her time and energy to OCSM, serving first as Vice-Chair from 1984 to 1989 and then Chair from 1989 to 1999, as well as President of Local 119 (now 406) for many years, and

Whereas, Evelyne was the most feisty, determined and original advocate for Canadian symphonic musicians imaginable, both at home and abroad; and

Whereas Evelyne fought for Canadian musicians' causes with passion, tenacity, and acerbic humour, and

Whereas, Evelyne served as an enthusiastic mentor for those who served on the OCSM board with her, and

Whereas the death of Evelyne on Feb. 17, 2013 was a loss not only for her family and friends but for the en-



Toronto Symphony Orchestra

ture orchestral community, therefore be it

Resolved, that the 2013 OCSM/OMOSC Conference be dedicated to Evelyne Robitaille with our love and respect.

Resolution #2 – Solidarity with the Minnesota Orchestra Musicians

Whereas, the Minnesota Orchestra, founded as the Minneapolis Symphony in 1903, has been recognized as one of the greatest orchestras in the world; and

Whereas, on October 1, 2012, musicians of the Minnesota Orchestra were locked out by their management without salary or benefits; and

Whereas, changes proposed by the Minnesota Orchestra's management, including pay cuts of 30 to 50 per cent and a drastic overhaul of current working conditions, would have fundamentally eroded the quality of one of the world's finest orchestras; and

Whereas, the musicians of the Minnesota Orchestra have repeatedly asked their management for financial information that would allow them to formulate a reasonable counterproposal, but their requests have thus far been denied; therefore, be it

Resolved, that the Delegates to the 2013 OCSM/OMOSC Conference join in solidarity with their locked-out colleagues in the Minnesota Orchestra; and be it further

Resolved, that the Delegates to the 2013 OCSM/OMOSC Conference call on the board and management of the Minnesota Orchestra to honour the musicians' requests for financial information, and to negotiate in good faith to end the lockout and restore their extraordinary orchestra.

Resolution #3 – Congratulations to ROPA

Whereas, the Regional Orchestra Players' Association (ROPA) was founded in 1984 to give symphonic musicians in United States regional orchestras a collective voice; and

Whereas, ROPA has grown to represent 86 orchestras, comprising approximately 7,000 musicians; and

Whereas, the cooperation of the three symphonic player conferences, ROPA, OCSM/OMOSC, and the International Conference of Symphony and Opera Musicians (ICSOM) is vital to our shared interests as symphonic musicians; and

Whereas, the executive board of ROPA has announced that their 2014 Conference will be held in Pasadena, California; therefore be it

Resolved, that the Delegates to the 2013 OCSM/OMOSC Conference congratulate and salute the Delegates and Executive Board of ROPA on the occasion of their 30th Anniversary Conference.

Resolution #4 – Electronic Media Chair

Whereas, the OCSM President has historically been the point person for all media negotiations and agreements; and

Whereas, the role of President has grown to the point that she/he is not able to perform all duties with the time and energy required, despite best efforts; and

Whereas, media has become increasingly complex and important, therefore,

Be It Resolved, that the Delegates endorse the OCSM Executive Board's appointment of a member of an OCSM Member Orchestra to serve as Electronic Media Chair, for a 2-year term to be reviewed annually, who shall:

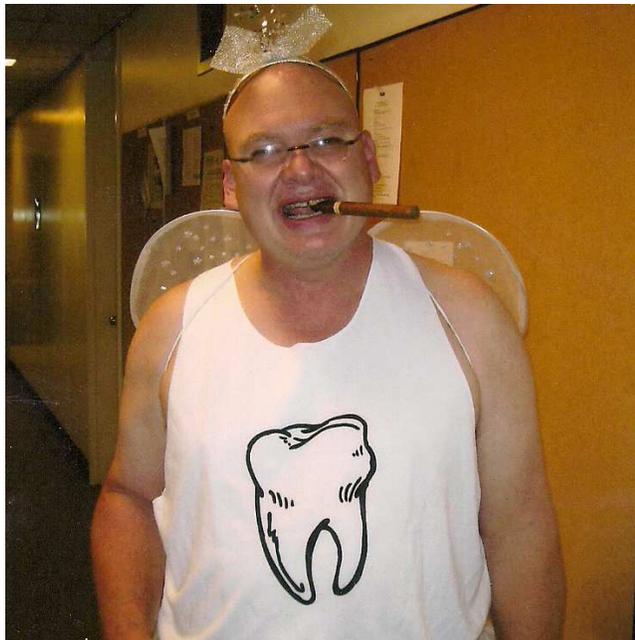
- represent OCSM in all matters related to electronic media;
- serve as OCSM's representative on the Board of Musicians' Rights Organization Canada; and
- report to the Board and Conference as is applicable and necessary.

Resolution #5 – Relief Fund support for US Orchestras and AFM Locals

Whereas, the last few years have witnessed serious, vicious attacks on several US orchestras, aiming to alter basic conditions of orchestral musicians' working lives; and

Whereas, such attacks may cast a negative light on the entire art and profession of symphonic music, both in the US and elsewhere; and

Whereas, those musicians facing destructive negotiations in Minneapolis, St. Paul, Detroit, Atlanta, Indi-



Toronto Symphony Orchestra

anapolis, and Louisville uphold the welfare and defend the artistic standards of all symphonic musicians; and

Whereas, those AFM Locals that represent such symphonic musicians, while themselves facing extended loss of income, may be equally worthy of support; and

Whereas, OCSM/OMOSC, through its Calls to Action, seeks to spur its Member Orchestras in expressing solidarity, demonstrating support, and strengthening the resolve of symphonic musicians in the US and Canada threatened by extraordinary challenges; and

Whereas, the OCSM/OMOSC Relief Fund is a direct way for the Organization itself to demonstrate support, and challenge further support from Member Orchestras; therefore be it

Resolved, that Article 15, Section 1 of the OCSM/OMOSC Bylaws be amended as follows:

Article 15 – OCSM/OMOSC RELIEF FUND

Section 1: OCSM/OMOSC shall maintain an OCSM Relief Fund at a minimum balance of \$1000 to assist OCSM/OMOSC Member Orchestras and individual members that are in need as a result of strike, lockout, bankruptcy, dissolution, or personal hardship.

- a. ICSOM, ROPA, and OCSM/OMOSC Member Orchestras that are in need as a result of strike, lockout, bankruptcy, or dissolution;
- b. AFM Local Unions of ICSOM, ROPA, and OCSM/OMOSC Member Orchestras that are in need as a result of strike, lockout, bankruptcy, or dissolution; and
- c. OCSM/OMOSC individual members who are in need as a result of personal hardship.

Resolution #6 – MROC distribution model

Whereas, the Musicians' Rights Organization of Canada (MROC) has identified the need for OCSM members to register with MROC in order to determine future distribution models for neighbouring rights royalties; therefore be it

Resolved, that the Delegates to the 2013 Organization of Canadian Symphony Musicians (OCSM) Conference urge the professional members of their respective orchestras to register with MROC at the earliest opportunity.

The Right to Remain Unsilent: ICSOM Meets in Kansas City

by Matt Heller

OCSM Past President

From August 21–24, the International Conference of Symphony and Opera Musicians (ICSOM) convened in Kansas City, Missouri. I attended as OCSM Past President, having ended my term at the OCSM Conference just a few days before. I was particularly eager to see Kansas City's new Kauffman Center for the Performing Arts, which just opened in 2011. It includes Helzberg Hall, the new home of the Kansas City Symphony (pictured here).



Photo: www.kauffmancenter.org

“Music cannot be silenced” was the theme of this Conference, and the recent outbreak of lockouts was a prime focus of concern: the Indianapolis Symphony, the Atlanta Symphony, the St. Paul Chamber Orchestra and the Minnesota Orchestra all experienced lockouts, and the Minnesota Orchestra lockout continues as of this writing. Several Minnesota Orchestra musicians gave a presentation on their struggles and the organizational



Calgary Philharmonic Orchestra: "Charlie's Angels"

framework they have developed. Almost every musician has been involved in some committee or other; with musicians handling media relations, planning concerts, assisting one another in financial planning, and a myriad of other tasks, there has been no shortage of work.

They have also had help from outside advisers including Randall Whatley, president of the Cypress Media Group. He gave a presentation on ways musicians can take a pro-active stance, whether or not a work stoppage may be on the horizon. He suggested forming committees devoted to Communications, Management Supervision, Community Outreach, Fundraising, and a Committee of Senior Advisers (retired musicians and seasoned community leaders). He also led an excellent workshop on developing concise and effective messaging to the media. Think in terms of a 10-second sound bite or a 140-character tweet, he told us. In order to project to the public, that is how focused our messages need to be.

The ICSOM Electronic Media Committee is preparing to negotiate a successor to the Integrated Media Agreement this fall. The other side of the table will be an Orchestra Managers Association led by Boston Symphony Managing Director Mark Volpe. Electronic Media Co-Chairs Bill Foster and Matthew Comerford and Symphonic Media Director Deborah Newmark spoke about the importance of creating a "firewall" in the agreement, so that commercial producers cannot use orchestras as cheap backing bands to featured artists. The IMA's original purpose was to provide an outlet for orchestras to do their own, orchestra-centred recording projects. As we are in the process of developing an IMA for Canada, OCSM Electronic Media Chair Rob McCosh will be watching these negotiations closely.

Last summer ICSOM launched the American Symphonic Advocacy Project (ASAP), chaired by Mark Lind-

say. Mark gave an exciting report of the year's activities which included engaging with Congress, White House, Mayors and Governors, as well as media and other influential people. He told us many politicians get truly excited about talking with musicians – they see us as celebrities and important connections within their communities. Also, in a polarized political environment, music has a real ability to unite opposing parties. Still, politicians often need to "make a pivot" to see how government can foster healthy performing arts scenes: investing in creative and talented people, and not just buildings and infrastructure. Mark encourages musicians to get face-time with our representatives, to fit our messages into their vision and priorities, and to demonstrate how "artists make these institutions real."

In my remarks in Kansas City, I gave some time to thanking Chair Bruce Ridge and the ICSOM Governing Board for their tremendous work as advocates and a positive voice for symphonic musicians. Bruce has also been an incredible mentor and guide during my own term as OCSM President. Together with the other player conferences, ROPA, TMA, and RMA, we truly are a united network of friends.

Grand Theft Trumpet

by Merrie Klazek

Principal Trumpet, Thunder Bay Symphony Orchestra



Thunder Bay Symphony Orchestra

It was just past dusk almost two years ago in Thunder Bay when we rounded the corner to our house in time to see my husband pulling out of the driveway in his black Jetta. The kids and I had just been shopping for craft supplies to prepare for Halloween and had no further plans for the evening besides turning in for a good sleep.

"Where are you going?" I asked through my open window.

"I just got a call from a guy who has one of your

trumpets. They were stolen out of your car sometime during the last hour. He doesn't want the cops involved, but gave me his address. He paid forty bucks for it but doesn't want to hang on to it. If you don't get a text from me within half an hour, call the cops. I left the address on the counter."

Something between a yelp and a gasp escaped my lips and when I turned to look in the back of my car I saw that indeed, my quad case with my C, Bb, all my mouthpieces, a mute, and the lead trumpet book for the opening Pops show in a few days, was gone.

Strangely, I didn't feel panic exactly, because hey, this guy had one trumpet – maybe we could get everything. Already there was a chance that things could work out. The feeling that ensued was more surreal. . . . was this really happening?!

So my valiant superstar fiddling husband made his way across town and ended up at a small, dimly lit house on the other side of the tracks. He went around back as he had been instructed, and was let in the kitchen door. The kitchen turned out to be the main functioning room of the house with simply a large piece of plywood for a table, a few chairs, and a scale. It was business hours for this operation and the product was drugs. As it happened, the main dealer who was called Harry, had an interest in music. Naturally he was the first person to come to mind when the young punk who took my horns needed some quick cash. It was not a tricky manoeuvre to lift them from me, as I was still in rural-living mode, being a recent transplant to urban life. My car had been my office for over a decade – of course I just left my trumpets in there all the time! And lock my car? Wasn't yet a habit.

So Pierre offered Harry a fifty for what he had acquired in this initial transaction – a Bb Bach Stradivarius, a straight mute, a mouthpiece, a flow study book and some random sheets which happened to be my contract for the season from the orchestra and the university. Harry had initially been happy to add a nice shiny piece of metal to his collection but several things gave him pause which he explained: these were professional instruments that someone needed more than he did (apparently drug dealers have a good conscience too); there was a lot of fancy language in those papers about "the association" and "wherein this and wherein that" and who wants to mess with "the association"; and.. (I kid you not) . . . he saw that "she doesn't make a lot of money." Ha! So Harry took the time to google our number from the address on the contract and called us up. Thank goodness Pierre was home.

But there was still the problem of the other trumpet and mouthpieces, and most urgently the Pops book which would've been rather tricky to replace in a couple



Thunder Bay Symphony Orchestra

of days. So after some brief chit chat and expressions of gratitude, Pierre asked Harry if there was any way we could get the rest of the stuff back. Some texts were sent, calls made, and it would apparently be only about "10 minutes." That ten minutes turned into the better part of an hour during which Pierre just 'hung out', cool enough to be there with his little goatee and casual folk musician demeanour, but not too chatty and not disclosing more than he needed to – about anything. People came and went, making purchases of various substances. There were a couple of other guys that seemed to live there, or at least were there to keep Harry company while he worked. One, who was rather chatty, wanted to make it clear to Pierre that he was a "worker." After some inquiry it became clear that "worker" was defined as someone with a real job – a day job, which in his case was smashing rocks at a quarry. Finally after what seemed like an eternity, the door flung open and a tall fellow with short, bright orange spiked hair entered with a bike on one shoulder and a trumpet bag on his back, covered by a sheet. Clearly hyped up on something and annoyed at the request to take time out of his evening's work to return a hot item to Harry's, this middleman started swearing about what he had had to pay to get this trumpet from some other guy. He flung his bike and the trumpet bag to the ground and Pierre's reaction was to reach for the horn, but Harry motioned for Pierre to stay calm and quiet as it seemed unwise to get this character any more riled up than he already was. Once Harry had a chance to pay off the extra \$70 that the latest transaction had cost, he explained that the trumpets belonged to Pierre's wife. Spiky hair dude then

noticed Pierre's presence and was apologetic about his explosive entrance. He then smiled and gave Pierre the old nudge with a comment about how he would be "getting lucky tonight." Who knew that retrieving stolen goods was the ticket to romance?

They went through the case together, checking off what was ours and what wasn't ours including several items that had already made their way into the case, like a satellite radio component and a DI box, etc. Harry didn't want any more money from Pierre, and actually lost some in the dealings, but seemed happy to have made a contribution towards everything working out.

A surprising twist came next from spiky hair dude, who had apparently gone through every inch of the case in detail and came across a poem tucked into a corner. It was the English translation of Richard Strauss's song "Morgen." The beautiful text by John Henry Mackay speaks of blissful love and silently gazing into his sweetheart's eyes on a sunny morning. The poem was written in 1894, but that evening Pierre was credited with writing it for me, and this guy was touched. So moved in fact that he had gone the extra mile to get my trumpets back to us. It seems that drug dealers and thieves have the same human instinct and potential for compassion as everyone. It is remarkable to me that the energy that contributed to the safe return of my instruments started with Strauss and Mackay over 100 years ago.

On his way out, Pierre shook hands with the fellows and managed to throw in a little advice for them which amounted to a request on behalf of musicians not to steal instruments. How one chooses to make their living is one's own business, but instruments mean far more than their monetary value to their owners and are often irreplaceable.

Over the following few days, the truly surreal nature of the whole ordeal slowly sunk in. What made Harry make that call? Why did he trust us not to want to involve the police? (which was in this case definitely the right decision.) What made Pierre trust him enough to just head on over? I suppose it was a combination of really good luck and the stars lining up over TBay that night. I wanted to thank Harry more concretely somehow, maybe by dropping off some comp tickets for a TBSO concert – but I never did. I suppose I didn't want to continue any correspondence or interaction and was just happy that things had worked out so smoothly. Part of me still wishes I had taken that initiative.

Its not always such a happy ending when instruments are stolen. I don't recommend relying on luck and good conscience. I recommend getting insurance and keeping a careful eye on the tools that allow us to do what we do each day, the tools that we cannot take for granted, the tools that enable us to share beautiful music.

Tomorrow!

Tomorrow again will shine the sun
And on my sunlit path of earth
Unite us again, as it has done,
And give our bliss another birth . . .
The spacious beach under wave-blue skies
We'll reach by descending soft and slow,
And mutely gaze in each other's eyes,
As over us rapture's great hush will flow.

— John Henry Mackay



Calgary Philharmonic Orchestra

Thoughts on the Orchestral Audition

by David Bourque

Bass clarinetist (retired), Toronto Symphony

This article will stir up some discussions in orchestra musicians and strong, disparate opinions will be voiced. So, here we go..

The following statement is true and nothing has been changed to protect the innocent: *the orchestral audition does not identify the best candidate for the orchestral position, rather it identifies who can play all the hard bits in one sitting.* Sometimes the identified player is the best candidate for the position, but in some instances, the chosen player is not the best candidate to actually do the job.



Kitchener-Waterloo Symphony Orchestra

I know, I know. Some of you are saying that “I went through this process – everyone should have to do the same thing.” I ask “why does everyone have to go through a process that has little to do with the job?”

I have seen many orchestral auditions, I have taken my share of them and I was fortunate enough to win one of them and come close in others. In my experience, the orchestral audition is an anachronistic device that has long outlived its usefulness and relevance. There is no other profession in the world that uses a system like the orchestral audition:

- Where, besides at an orchestral audition, are the candidates not interviewed for interpersonal skills in addition to demonstrating their professional skills?
- Where does an applicant have to demonstrate the ability to do everything difficult in their field in 25 minutes even though this ability will never present in the real-work situation?
- In what business does the interview/audition process have so little to do with the actual job (i.e. “playing alone” versus “in a section”; flexibility in tuning, balance, blend; when was the last time a second player played the Mozart concerto with their orchestra)?
- In what business does experience not play a major role in the job interview-hiring process? A player with significant orchestral experience may get advanced to the second round where they are put through points 1, 2, and 3 above. That is the sole nod to their valuable experience. How is that remotely adequate, and how does that demonstrate this candidate’s experience? Would you not think that someone who has played major repertoire in an orchestra has something to offer that is not identified in the current audition process?

While there are some exceptions, the system used by audition committees all over the world is rife with abuse;

committees do things like having players fly in at their own expense from far away only to play five minutes and be told “thanks for coming”. They hear 50 applicants and choose no one for the job. Do you think that highly qualified applicants for a corporate position would tolerate this treatment? Orchestra committees sometime hold multiple auditions for the same opening over a period of years. Is the committee waiting for another player to be born, grow up and trained to fill the opening? At some subconscious level, they may be looking for “the same” player who has just retired after many years of working with them. I have seen this happen in Toronto for two major principal jobs. This search is destined to be fruitless, and I have seen many excellent players passed over for jobs and the wrong players hired, only to not be granted tenure.

The orchestral audition came to be in the 1950’s as a result of music directors and managers abusing the hiring process by hiring their buddies, but that time is long past, and even if it were not, there must now be another way to ensure that this abuse in hiring does not reoccur. Currently, there seems to be no better system than the orchestral audition. We *must* find a better way.

Orchestra committees are accustomed to hearing an instrument in the full orchestra context, and often while they themselves are playing. They are not accustomed to hearing wind (string, brass) instruments on a stand-alone basis as heard at auditions. The edgy, rough playing that can often be requisite in an orchestral wind section is an anathema at auditions. A friend of mine and bass clarinet colleague, who plays in a major U.S. orchestra, said, “the goal lately (at auditions) seems to be to insult the fewest people. Actually playing as loud as we do in an orchestra, while totally necessary to do the job, insults some people at the auditions.”

Experienced players will come to an audition and play the excerpts how they should be played in the orchestra and, in most cases, this will get them bounced from the process. In an orchestral wind section, *forte* can be extremely loud and sometimes coarse, the attacks of notes can be very hard-sounding, and the *staccati* can sound silly when they are played as short as they need to be in the wind section context. In order to guard against an early exit from the audition, excerpts must be played on a small scale: never orchestral *forte*, never too accented, never too short. However, the soft end of the dynamics need to be clearly defined, even exaggerated; in many cases, the excerpt would not be played that soft in the orchestra. Orchestral experience not ‘*adapted for audition use*’ is a liability at auditions if the player is not aware of the difference between playing an audition and doing the real job. How many great candidates have not been promoted to the next round

because they have the audacity to play the excerpts like they really should be played?

What can be done? For starters, let's interview the person. We will be working with this musician as a colleague, possibly for decades. Would it not be nice to know that the candidate understands what is required to work with people and in an orchestral section? Can we find a way to always have the candidate play in the orchestra as part of the audition process, not just for ten minutes with four other candidates, but for a week or two? The trend toward video auditions could well lend itself to this approach as it could be the filter. By being invited to play in the orchestra as part of their audition, candidates could show what they really know that is relevant to doing the job.

We are creative people, that's what we do. In order to find a new way for finding excellent players to fill positions in our orchestras, we are only limited by underutilizing the creativity that is so much a part of our being. There is another way, we just need to find it.

About the Writer

David Bourque played clarinet and bass clarinet in the Toronto Symphony Orchestra from 1983–2011. He can be reached through his website (www.davidbourque.ca).



Calgary Philharmonic Orchestra

UNA VOCE

is an official publication of the Organization of Canadian Symphony Musicians, and is published in both English and French versions four times per year. The deadlines for the next issues are October 31, 2013, February 15, 2014, and March 15, 2014. Inquiries may be made to Barbara Hankins (bhankins@go.net). Contributors to this issue: Dave Bourque, Bob Fraser, Barbara Hankins, Matt Heller, Merrie Klazek, and a host of photographers.

Unless otherwise stated, the opinions expressed herein are those of the individual authors and not necessarily of OCSM.

Copyright © 2013. All rights reserved.

OCSM Executive Officers

(term of office in parentheses)

President (2013–15)	Robert Fraser
1st Vice-President (2012–14)	David Brown
2nd Vice-President (2013–15)	Liz Johnston
Secretary (2013–14)	Faith Scholfield
Treasurer (2012–14)	Greg Sheldon

Adjunct officers:

Publications Editor	Barbara Hankins
Webmaster	Ken MacDonald

Current OCSM Orchestra Delegates:

Calgary Philharmonic Orchestra	Michael Hope
Canadian Opera Company Orchestra	Liz Johnston
Edmonton Symphony Orchestra	Edith Stacey
Hamilton Philharmonic Orchestra	Elspeth Thomson
Kitchener-Waterloo Symphony Orchestra	Barbara Hankins
National Arts Centre Orchestra	David Thies-Thompson
National Ballet of Canada Orchestra	Mark Rogers
Orchestra London Canada	Marie Johnson
Orchestre Métropolitain	Monique Lagacé
Orchestre Symphonique de Montréal	Alison Mah-Poy
Orchestre Symphonique de Québec	Marie-Violaine Ponte
Regina Symphony Orchestra	Gary Borton
Saskatoon Symphony Orchestra	Stephanie Unverricht
Symphony Nova Scotia	Kirsty Money
Thunder Bay Symphony Orchestra	Merrie Klazek
Toronto Symphony Orchestra	Leslie Dawn Knowles
Vancouver Symphony Orchestra	Olivia Blander
Victoria Symphony	Paul Beauchesne
Windsor Symphony Orchestra	Julie Shier
Winnipeg Symphony Orchestra	Arlene Dahl

Newsletter typeset by Steve Izma, Kitchener, Ontario.