



UNA VOCE

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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

Engage and sustain, explore and create, and . . . um . . . shock and awe?

Barbara Hankins

Editor

This year's OCSM conference attendees were treated to an enlightening talk by Aimé Dontigny from the Canada Council who helped us understand the new system of arts funding that will commence April 2017 (although some of us did have trouble remembering the titles of the six new categories). A new streamlined procedure will make it much easier for orchestras to apply for Canada Council funds, which are going to double over the next four years. The Council wants there to be "more sweat and tears in doing work rather than filling out forms."

As musicians we are in the business of providing experiences of awe. On one of CBC's Tapestry programs, Dr. Dacher Keltner investigated the role of awe in human life. Experiencing awe makes us more altruistic, more helpful, and more socially connected. Dr. Keltner explained that going to a symphony, seeing a great piece of art, being out in nature – these are all antidotes to narcissism. He mentioned Pythagoras as saying that the defining characteristics of the human species are a concern for justice and a capacity for awe. Wishing you all an awesome season!

Report from the 2016 OCSM Conference

Robert Fraser

OCSM President

I have often said that it would be great if every one of OCSM's 1200 members could experience an OCSM Conference at some point in their career. Yes, it is a lot of



Matt Heller and Mike Hope performing for Conference attendees and citizens at Café Koi's "Cultural Revolution," 8 August 2016.

work and "meeting fatigue" is a very real thing, but the exchange of information and ideas, combined with the camaraderie that musicians have with one another is a great thing. I always come away from conferences with a renewed sense of excitement about our work. So, for all of you who could not be there – here is a day-by-day account. Please note that this is a brief summary; if you want more details about any of the presentations or discussion at the Conference, you can always ask your OCSM Delegate or contact one of us on the Executive Board.

Day One – Monday, August 8

The Conference began with welcomes from our gracious hosts, the Calgary Musicians' Association, Local 547, then we proceeded to Delegate Reports. Each Delegate has ten minutes to give a summary of activity from their orchestra's season. Doing this on the first day gives everyone an opportunity to get to know each other, and it sets the tone for what will be discussed later. All the Delegates are encouraged to bring "Conference Topics" with them: any topic that would benefit from a full nationwide discussion. At the end of the first day, committee assignments are announced, and some committees get started right away. Our committees deal with all our internal business (bylaws, publications, electronic media, finances) and our outside business (advocacy). Because the days are filled with presentations and plenary sessions, the committees often meet over meals, with the discussions continuing in the hospitality suite. It is there that the most fruitful discussion often occurs, over beverages!

Day Two – Tuesday, August 9

This year our Delegate reports spilled over into the next morning. One of our first conference topics before lunch was air travel – one of those issues that never seems to be resolved – and Allistair Elliott, the AFM's field representative for Canada, introduced us to his lobbying efforts to establish a uniform policy in Canada for musical instruments on board airlines. We have already begun the work of collecting submissions on behalf of our member orchestras to go before Transport Canada.

We have annual presentations at the OCSM Conference from AFM staff, our legal counsel, and the Musicians' Pension Fund of Canada (MPFC). The latter two presenters took up Tuesday afternoon. The MPFC was represented by Humbert Martins (Pension Benefits Director), Jill Giustino (Director of Administration) and their legal counsel Mike Mazzucca. Our pension plan is clearly one of our best benefits as musicians (how many people in our industry have a retirement plan?) but it is also increasingly complex, so one of OCSM's functions



Attendees at this year's OCSM conference in Calgary, Alberta: Row 1 (seated): Mike Hope (Calgary Philharmonic), Bob Fraser (OCSM President), Celeste McCellan (guest, Local 625), Barbara Zmich (ROPA President Emerita with Tuko the Schnauzer), Kerry Kavalo (Symphony Nova Scotia), Laurence Hoffman (SSD New York), Barbara Hankins (Kitchener-Waterloo Symphony). Row 2: Faith Scholfield (OCSM Secretary), Elspeth Thomson (Hamilton Philharmonic), Shawn Spicer (WePlayOn musicians), Liz Johnston (OCSM 2nd V-P), Merrie Klazek (Thunder Bay Symphony), Christine Ardagh (SSD Canada), Andrew Malloy (RMA Los Angeles). Row 3: Marie-Julie Chagnon (Orchestre Symphonique de Québec), Leslie Dawn Knowles (Toronto Symphony), Francine Schutzman (OCSM President Emerita), Arlene Dahl (Winnipeg Symphony), Darrell Buecker (Saskatoon Symphony), Matt Heller (OCSM 1st V-P), Edith Stacey (Edmonton Symphony), Mylène Cyr (CEO Local 406), Bernard Leblanc (SSD Director for Canada). Row 4: Paul Beauchesne (Victoria Symphony), Greg Sheldon (OCSM Treasurer), Bruce Ridge (ICSOM Chair), Tommy Banks (guest presenter), Ken Simpson (National Arts Centre Orchestra), Brian Baty (Niagara Symphony), Chris Verrette (Tafelmusik), Gary Borton (Regina Symphony), Monique Lagacé (Orchestre Métropolitain), Mark Rogers (National Ballet and Canadian Opera Company), Eddie Bayens (President Local 390), Alan Willaert (AFM V-P from Canada), Jay Blumenthal (AFM Secretary-Treasurer).

has been to help keep our membership connected to the plan.

Michael Wright, our legal counsel for most of the past twenty years, gave two excellent presentations. “Electronic Communication: The Importance of Practicing Caution” warned us about the ever-increasing reach of social media. A quote from his presentation acts as a good summary: “Never say anything in an email/via social media that you would not say in person and that you would not want posted on a bulletin board for everyone to read – *forever*.” He cited examples of case law where employees were disciplined for making disparaging remarks about their employer during what they considered to be “on their own time.” While this sounds like it infringes on the right of free speech, Michael pointed out that free speech doesn’t necessarily insulate you from the consequences of your actions. Michael’s second presentation was entitled “Rights of Extras.” At the most recent AFM Convention, Locals were urged to seek parity in wages for extras performing with orchestras, and to seek ways to include extras in bargaining and ratification. Michael’s presentation gave a legal overview of extra musicians, and Locals’ duty to represent them.

Tuesday concluded with Michael, SSD Supervisor for Canada Bernard Leblanc, and SSD Director for the AFM Jay Blumenthal in a question-and-answer session with the Delegates.

Day Three – Wednesday, August 10

Wednesday morning was devoted to reports from the AFM. Vice-President from Canada Alan Willaert gave a summary of the year’s activity in his office, including negotiations with the CBC and new negotiations with private broadcasters, and all of the staff of the AFM Symphonic Services Division gave reports on their activity as well. Laurence Hofmann and Christine Ardagh demonstrated further changes to the on-line database of wage chart information that was created last year. This will prove to be a useful tool for negotiating committees – now we can compare not only current data between orchestras, but also historical data. In addition, we can filter the data to group orchestras by specific criteria, such as orchestras of similar budget size.

The afternoon session was devoted to our keynote speaker, musician and retired Senator Tommy Banks. As someone who has seen the legislative process from the inside, Tommy stressed the importance of strong, cross-sector lobbying. The manufacturing sector has lobbyists that represent entire industries; unfortunately, the arts do not have such representation. The closest was the Canadian Conference for the Arts, but unfortunately they were funded mainly through government grants

(you cannot lobby the government for change if they are your source of funding). Since their funding ceased a few years ago, the CCA has been dormant. Tommy also spoke very openly on his views of the AFM; a broader dialogue needs to happen between AFM members and their leadership on issues of electronic media – Tommy was speaking in particular to the amount of recording work that goes either non-union or offshore.

Mylène Cyr, the Executive Director of Local 406 (Québec), gave a presentation on a very important upcoming event, the FIM (International Federation of Musicians) International Orchestra Conference, being held in Montreal on May 11–14, 2017. She gave preliminary information on the conference itinerary, which will involve both musician-only and joint musician/management seminars.

We took some time for a social gathering on Wednesday evening: a number of us went to the National Music Centre (see a report on this is in this issue), followed by a gathering at one of the Calgary Philharmonic’s principal watering holes: Bottlescrew Bill’s.

Day Four – Thursday, August 11

The morning was allocated to our industry partners, The Canada Council of the Arts and Orchestras Canada. Aimé Dontigny, a program officer at the Council, gave an excellent presentation explaining the new structure of the Canada Council, and Katherine Carleton, the Executive Director of OC, gave an overview of her organization’s activity for the year, including a new public awareness campaign launched through the websites orchestrasmater.ca (and in French, lesorchestrescomptent.ca).

In the afternoon we heard reports from the other Player Conferences of the AFM: Andrew Malloy of the Recording Musicians’ Association (RMA), and Bruce Ridge of the International Conference of Symphony and Opera Musicians (ICSOM). The Theatre Musicians’ Association (TMA) submitted a written report from its President, Thomas Mendel. Karen Sandene represented the Regional Orchestras Players’ Association; because of flight delays she delivered her report on Friday. OCSM honoured Chairman Ridge, who stepped down after 10 years of service, and outgoing ROPA President Carla Lehmeier-Tatum with special resolutions, adding them to a newly-established Honour Roll which acknowledges exemplary service to the symphonic community of musicians.

AFM President Ray Hair addressed the Conference mid-afternoon; of particular interest was his history of pattern-bargaining as a negotiator in the Dallas/Fort Worth Local. He also brought us up to date on the activity of the Federation.

Day Five – Friday, August 12

The Conference concluded with reports from the committees that had been working throughout the week. The Electronic Media Committee is developing a menu of recording guidelines that can be used across Canada, similar to the Integrated Media Agreement used in the US. The Advocacy Committee issued a challenge to all OCSM orchestras' musicians' associations to create their own social media presence. And the Conference Site Committee chose the Ottawa region as first choice for the 2017 Conference (stay tuned for more details).

OCSM said goodbye to a long-serving Executive Board member, Greg Sheldon, who has served as Treasurer since 2008. Greg has been exemplary in his management of OCSM's finances; we are confident that this will continue as he is replaced by current board member Elizabeth Johnston. We welcomed a new board member from our newest orchestra as well, Brian Baty of the Niagara Symphony will be joining us as Second Vice-President.

So there it is, a *tempo allegro giusto* summary of a five-day meeting. Your OCSM Delegate is charged with bringing all of this information back to you, so please make use of this valuable resource at your disposal.

National Music Centre

Kenneth Simpson

NACO



Hello fellow OCSM members. In August I attended my first OCSM conference in Calgary as delegate for NACO.

The days were full with meetings, discussions, listening to guest speakers and such, so there wasn't a lot of time for sight-seeing

in our beautiful host city.

However, there was one evening when we were offered an after-hours personal group tour of the recently opened National Music Centre. The architects behind the idea of this Centre would prefer that the public see this beautiful place as an "institution" rather than just a museum. It can hardly be called just a museum of musical artifacts, though there are many great musical instruments on display from the past and the present. This space has a 300-seat concert hall, broadcasting capabilities, a recording studio, an artist-in-residence program and many interactive educational stations. As well, there are instrument restoration facilities (behind glass) all open for the public to observe.

There is a wonderful Web site, (nmc.ca), that has full descriptions and photos, and is especially good for seeing the architecture and learning about the ideas that went into this part of the Centre, including the saving and restoring, brick by brick, of a vintage blues music hall called the King Eddy Hotel. This will be a great place to spend a couple of hours if one is visiting Calgary.

OCSM Conference Resolutions

Resolution No. 1

Subject: Resolution welcoming the International Federation of Musicians to their first orchestra conference in North America.

Whereas the International Federation of Musicians (IFM) and OCSM share common goals and purposes, including advocacy, communication, professionalism, and solidarity; and

Whereas IFM's International Orchestra Conference (IOC) will convene in Montreal, Quebec in May 2017; therefore be it

Resolved that OCSM Delegates welcome those attending the 2017 International Orchestra Conference in Montreal with warm wishes for a successful conference.

Carried unanimously.

Resolution No. 2

Subject: Resolution supporting the CFM's advocacy initiatives in pursuit of new initiatives for harmonized airline regulations for musicians travelling with musical instruments.

Whereas OCSM members and other Canadian musicians have long faced challenges when travelling by air with musical instruments; and

Whereas OCSM members share the airline industry's commitment to safe air travel for passengers as well as their precious carry-on and checked items; and

Whereas new United States Federal Aviation Administration regulations have been endorsed by the AFM as a safe, consistent, and comprehensive national policy for carriage of musical instruments; and

Whereas under Status of the Artist legislation, the CFM represents all Canadian musicians in lobbying federal Ministry and other regulatory agencies; therefore, be it

Resolved that Delegates to the 2016 OCSM Conference support the CFM's advocacy initiatives in pursuit of new Canadian regulations for travelling with musical instruments that are harmonized with US regulations.

Carried unanimously.

Resolution No. 3

Subject: Resolution thanking Bruce Ridge, Chair of ICSOM, for his service to the worldwide orchestral community.

Whereas Bruce Ridge has served as Chair of the International Conference of Symphony and Opera Musicians (ICSOM) for the past eleven years; and

Whereas in this capacity, he has attended all OCSM Conferences since 2006 save one, spanning the country from Victoria to Halifax; and

Whereas he has been a valuable contributor to, and participant in, the work of OCSM over this time; and

Whereas, during his time in office, he has consistently and eloquently communicated a message emphasizing the transformative, positive power of symphonic music in our communities and in the world; and

Whereas, during his time in office, the “Calls to Action” initiated by ICSOM have generated over a million dollars of support for musicians facing difficulties, including the musicians of the former Orchestra London Canada; therefore be it

Resolved that OCSM thanks Bruce Ridge for his service to our membership and to the world symphonic community, and be it further

Resolved that OCSM add Bruce Ridge to its list of honorees who have served the Canadian symphonic community with distinction, and be it further

Resolved, that OCSM wishes Bruce all the best in his future endeavours, and continued friendship with the Canadian symphonic community.

Carried unanimously.

Resolution No. 4

Subject: Resolution thanking Carla Lehmeier-Tatum, President of ROPA, for her service to the worldwide orchestral community.

Whereas, Carla Lehmeier-Tatum has served as President of the Regional Orchestra Players’ Association (ROPA) since 2007; and

Whereas she has been a valuable contributor to, and participant in, the work of OCSM over this time; and

Whereas she has served the members of ROPA and the world symphonic community with distinction; therefore be it

Resolved that OCSM thanks Carla Lehmeier-Tatum for her service to our membership and to the world symphonic community, and be it further

Resolved that OCSM add Carla Lehmeier-Tatum to its list of honorees who have served the Canadian symphonic community with distinction, and be it further

Resolved that OCSM wishes Carla all the best in her

future endeavours, and continued friendship with the Canadian symphonic community.

Carried unanimously.

Resolution No. 5

Subject: Naming Tuko the Miniature Schnauzer as Honourary Member of OCSM and the Official Mascot of the 2016 OCSM Conference.



Whereas Tuko the Miniature Schnauzer has added a note of warm, very fuzzy welcome to the OCSM delegates and guests of the 2016 OCSM Conference; and

Whereas Tuko has behaved in exemplary fashion at this conference, never emitting a single bark; and

Whereas Tuko has attended at least three AFM Player Conference annual

meetings, which is the equivalent of 21 meetings in human years, which in turn is more than many of the current OCSM delegates; therefore be it

Resolved that Tuko be named an Honourary Member of OCSM and Official Mascot of the 2016 OCSM Conference.

Carried unanimously.

Resolution No. 6

Subject: Resolution adding a new numbered Section of the OCSM Bylaws creating an OCSM Honour Roll.

Resolved that a new numbered Section be added to the OCSM Bylaws to be the new Article 10, immediately following Article 9 Membership Categories. The ensuing Bylaws shall be renumbered accordingly.

Article 10 Honour Roll

The Corporation will maintain an Honour Roll of persons who have distinguished themselves through their work on behalf of the Corporation, or by other distinctions that have helped further the objects of the Corporation. This Honour Roll shall be kept in the records of the Corporation and published from time to time in printed or electronic communications. Persons will be added to the Honour Roll by a majority vote of the Orchestral Delegates at a meeting of the Corporation on the recommendation of the Executive Committee. Former Executive Officers and Delegates who are added to the Honour Roll may be given the title “Emeritus” even though they no longer qualify as either Class A or Class B members.

Carried unanimously.

Resolution No. 7

Subject: Resolution amending the OCSM Membership requirements.

Resolved that Section 9 of OCSM's Bylaws be amended as follows:

[no change until here] An orchestra shall become a Member Orchestra upon approval of a majority vote of the Executive Committee of the Corporation following consultation with the members, provided that the orchestra:

- a. meets all of the following criteria:
 - i. The existence of a Local CFM Collective Bargaining Agreement between the musicians and a purchaser of musical services;
 - ii. Performance of Symphonic, Operatic, and/or Ballet music as a regular part of its season;
 - iii. The presence of an elected committee of musician representatives (i.e. an Orchestra Committee or Players' Committee); AND
- b. meets two (2) of the following three (3) criteria:
 - i. A season with no fewer than ten (10) unique performance programs of the type listed above (in clause a. ii.);
 - ii. A minimum section musician remuneration for a full season of \$10,000, expressed in 2016 Canadian dollars and indexed annually;
 - iii. No fewer than fifteen (15) musicians covered under the Collective Bargaining Agreement as outlined above.

Orchestras which were Member Orchestras at the time of the close of business on Friday, August 12, 2016, shall continue to be Member Orchestras, even if they no longer meet the above criteria.

Carried.

Resolution No. 8

Subject: Resolution establishing names included on the OCSM Honour Roll.

Resolved that the following names be included on the OCSM Honour Roll established at the 2016 OCSM Conference. The Executive Committee will add titles to the names after further research.

- Ruth Budd, President Emerita
- Sam Levine
- Nicholas Kilburn
- Stephen Wilkes, Secretary Emeritus
- Evelyne Robitaille, President Emerita
- Rob McCosh, President Emeritus
- Barbara Zmich, ROPA President Emeritus
- Laura Brownell, SSD Supervisor

- Francine Schutzman, President Emerita
- Jim Biros
- Mark Tetreault
- Bruce Ridge
- Carla Lehmeier-Tatum
- Greg Sheldon, Treasurer Emeritus

Carried unanimously.

Address to the 2016 OCSM Conference

Bruce Ridge

ICSOM Chair



It is a great pleasure to be with you here today in Calgary, and to once again see so many friends. ICSOM and OCSM share a strong and beneficial relationship, built through a shared idealism, and also through a close friendship amongst the leaders.

As most of you know, I have announced that I will be stepping down as ICSOM Chair on August 27, so this is likely the last time I will have an opportunity to speak with you in this role. I have often said that OCSM is my favourite conference to attend.

It is impossible to avoid feeling sentimental at moments of transition in life, and as I speak here today I am certainly not immune from nostalgia.

Ten years ago orchestras faced a constant barrage of negativity, and while some of that remains we have found ways to work together to articulate a different message . . . a message of hope for the future of our orchestras in our communities. That message has been largely successful.

My first visit with you was in Winnipeg, at the Fort Garry Hotel, and I still have a refrigerator magnet I got there as souvenir. Francine Schutzman was the OCSM President at the time, and she was incredibly gracious in offering advice and teaching me so much about how to lead a Players' Conference. I think that anything I may have accomplished is largely due to her friendship and support. I have the same affection for all of your leaders. The service you provide your membership is extraordinary, and I have learned and benefited so much from my friendships with Bob, Matt, Liz, Faith, Greg, and every one of you.

I took a look back at my first statement to the conference in Winnipeg, and it's interesting to compare what we have done together with what we said we were going to do.

Ten years ago in Winnipeg I said,

For too long the messages in our orchestras' glossy brochures have conflicted with the messages in our inky newspapers. I would suggest to you that musicians have been losing the Public Relations war, and we must proclaim now that we will no longer cede that victory.

Where it is asked, "how can our community continue to support the arts?" the answer must be, resoundingly, "How can we afford not to?" This will be the focus of ICSOM over these next few years. We will work to spread the message that where the arts are concerned, the greater the investment, the greater the return. We must work to make this truth more apparent, and for that the responsibility falls on our shoulders. The negative rhetoric about our industry must change, and we are the ones to change it and mold it into a positive message that we can spread to our constituencies and communities. Our orchestras can serve as beacons of hope and symbols of excellence in a world that is too often without hope and too often content with mediocrity.

While it is and has always been so in vogue for orchestral musicians to be cynical, it is not beyond us to continue to indulge in our dreams. The greatest musicians among us are those who are still inspired by the opportunity to inspire.

Through uniting together and reaching out to our communities, we can and will ensure that the arts continue to thrive, and we will enrich the lives of our audiences while inspiring the next generation of musicians.

Those words are a decade old now, but I think we have achieved some of that together. Who can forget the negative pronouncements that accompanied the Detroit Symphony strike in 2010? So many in the press claimed that the city of Detroit could no longer support a world class orchestra, and pundits across the world accused those of us who were more optimistic of being resistant to change and determined to embrace only the status quo. Who could have envisioned that just six years later the Detroit Symphony would have a budget surplus for the past three years, with an increase in subscription revenue and individual donations of millions of dollars? Who could have envisioned that the relationships would become so strong that a donor would leave a \$5,000 gift for every member of the orchestra in her will?

The musicians of North America could envision it, and we did envision it, and we were right. The successes in Detroit have joined with many other successes for ICSOM orchestras this year. This season alone, the musi-

cians of the Nashville Symphony earned a 10.9% raise over two years, and the musicians of the Kansas City Symphony earned raises that amount to nearly 20% over the term of their new contract. The Indianapolis Symphony received a \$10 million gift and the New York Philharmonic received a \$25 million dollar gift, all while the Chicago Symphony saw record breaking ticket sales.

I have noted numerous successes this season for the members of OCSM as well. Earlier this season the Toronto Symphony announced a 57% increase in donations, and the National Arts Centre Orchestra gala broke a fundraising record in one night, raising over a million dollars for youth arts programs across the country. I have also taken note of your new Prime Minister Justin Trudeau, and I see that he intends to keep his promise of investing the equivalent of 1.5 billion dollars in Canada's cultural infrastructure.

In the United States, the latest studies show that charitable giving to the arts rose 6.8% in 2015. Music is now a part of federal education policy, the economic impact of the arts for our cities is widely recognized, music therapy is increasingly being accepted as treatment for numerous medical conditions, and soon an opera singer, Marian Anderson, will be honoured on United States currency.

It has been an honor to work alongside each and every one of you as we have sought to reach these goals. Much has been achieved, but even more work awaits as we will confront new challenges and overcome new difficulties in the decade ahead.

In recent years my thoughts have turned to the role that music plays for all of humanity, especially as we have seen the world slump in moments of turmoil and violence. I have been constantly reminded of the words of the great violinist Bronislaw Huberman, a man responsible for saving thousands of Jewish musicians from the Holocaust, who said that "the true artist does not create art as an end in itself. He creates art for human beings. Humanity is the goal."

Now in modern times we are bombarded with the negative and so often destructive words of political candidates and the media. I know that there will always be opportunists that place personal ambition over service to others, but the portrait they consistently paint of the world is so drastic and self-serving that they seem to suggest that our only options are a choice between immorality and lunacy. I, too, see the world in a time of crisis but I see it differently than those candidates or those media pundits, all of whom profit from the division that they sow.

In June in Orlando, Florida, a man with an unspeakable weapon, unimaginable to America's founding fathers, killed 49 people and wounded many others in a

vicious attack on the LGBT community and an attack on the values we aspire to uphold. The actions of one destroyed the lives of many, but in contrast to that one, many thousands lined up to donate blood, and no doubt save additional lives. There are always more people who want to help than want to hurt.

It is easy to see only the destructive people, but even while under assault there remains more kindness in this world than misanthropy. Perhaps I can be somewhat more optimistic because of who I have spent my time with in the past ten years. I have spent ten years surrounding myself with the musicians of our orchestras, musicians who achieve amazing things on a nightly basis. They constantly aspire to beauty and strive to be part of something they know is greater than themselves. Our musicians respond to violence with hope, they hold benefit concerts for food banks, they perform and serve in soup kitchens and their music is as relevant in the halls of cancer hospitals as it is in the world's greatest concert halls.

At last year's ICSOM Conference, we held our first service event when we performed music and served food at a soup kitchen in Center City Philadelphia. In two weeks, we will again serve during our conference in Washington DC, at Central Union Mission. That is how to respond to terrorism, and that is how to respond to violence.

In our troubled world, humanity will always persevere in the face of violence, and music will forever be a response to hatred. This we do with our lives for a reason. This is who we are. We are musicians, and we stand for beauty, peace, understanding, and compassion at a time when the world has never needed us more.

I want to thank you all for the friendship and support you have shown me in this decade, and I will miss you. After all of this time I still believe even more deeply in the message of hope that the musicians of our orchestras have articulated for the world. We have given our members things to work for, instead of only articulating things to work against.

We have stood together as a united network of friends, we have been generous with each other, and we have been kind to those in need. I have no doubt that we will continue sharing the hope for the world that music provides. We will stand as a beacon of peace, inspiring our members and our audiences alike, and our music will remain an antidote for darkness. In this way musicians will always imagine, and will always work to realize, a more beautiful world.

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(term of office in parentheses)

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1st Vice-President (2016–18)	Matt Heller
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Kitchener-Waterloo Symphony Orchestra	Michael Macaulay
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National Ballet of Canada Orchestra	David Pell
Niagara Symphony Orchestra	Anna Norris
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