



Orchestra Northern Arizona (ONA) is a classical music orchestra based in Flagstaff, Ariz. This is its history, compiled by Garnett Williams in 2021.

1. PREAMBLE AND LIAISONS

A COMMUNITY COLLEGE FOR FLAGSTAFF!

Today's Orchestra Northern Arizona started out under a different name—the Coconino County Community College (CCCC) Orchestra. Why an orchestra in a community college, and this school in particular?

As the decade of the 1990's began, the community college did not even exist! Proposals to establish one in Flagstaff historically had always been met with stiff opposition—from influential citizens and businesses (“higher taxes!”), Northern Arizona University (“competition!”), Coconino County and even from the city itself. A ballot initiative finally passed in Nov. of 1990.

Space for the new community college in Flagstaff was found in the “Pine Grove Shopping Center” at the north end of Fourth Street. The college opened for business in the summer of 1991 (ca. eight months after the voters approved of a community college). Classes began in late August, 1991.

JEAN MATTHEW AND HER VISION

One of the college's first hires was Dr. Jean Matthew. Her job title was "Coordinator of the Social and Behavioral Sciences and of the Creative and Performing Arts." She turned out to be the founder of Orchestra Northern Arizona.



Jean had gotten her B.A., M.A. (in Musicology) and Ph.D. (in Interdisciplinary Studies/Psychology) at Florida State University from 1963 to 1972. She then held a surprising variety of jobs during her professional life of about 22 years. These jobs were generally in the fields of psychology (her main profession) and administration but occasionally in music (piano and trombone).

Examples of jobs she held at one time or another: prison psychologist, correctional facility warden, hostage specialist for the Federal Bureau of Investigation, teacher at several colleges and universities, outpatient services coordinator for Coconino Community Guidance Center, and artist teacher in piano and trombone in the Northern Arizona University (NAU) Preparatory of Music Faculty.

Within a few months after being hired by the new community college in 1991, Jean Matthew had an idea: the new college should have an orchestra. Whereupon she promptly proceeded to start one! (Unsurprisingly, she has been described as a "mover and shaker" type who "didn't let many obstacles slow her down.") Again wasting no time, she hired well-known local musician, conductor and educator Clarence Shaw to be the conductor and to help recruit players. The orchestra launched its first full season in the fall of 1992.

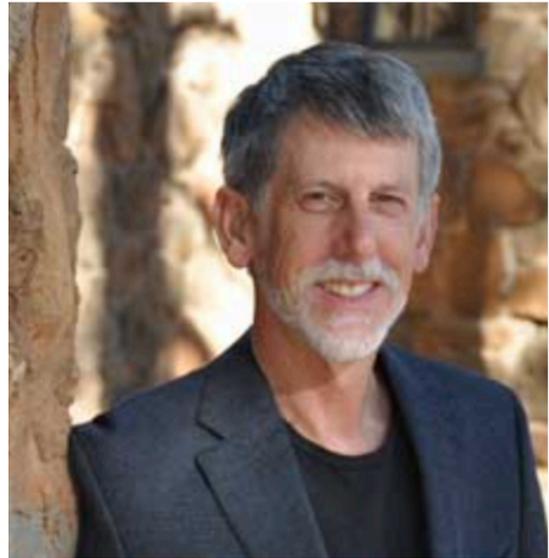
After starting the orchestra, Jean served as the liaison between the college and the orchestra from 1991 to her retirement in 1994. During this time she always maintained a "keen interest in building the music program at the college." Also during those few years, by the way, she played trombone in the college's new orchestra, the CCCO Orchestra. (In 1995 the school dropped "County" from its name, so the school name became just Coconino Community College (CCC).)

After retiring in 1994 she went back to her old home neighborhood in Fort Myers Beach, Fla. Around that period of her life she authored several books and a newspaper column.

ALAN PETERSEN

Following Jean as the CCC's liaison with the orchestra was Alan Petersen. Alan took over this task in 1994 when Jean retired and stuck with it until late 2007, a span of about 13 years.

Alan earned a BA (1983) and MA (1988) from NAU, worked as a guide on the Colorado River in the Grand Canyon and on the San Juan River in Utah, and in 1992 was appointed a faculty member at CCC. At CCC he teaches art history, painting, and courses about the Colorado Plateau region, in addition to serving as Lead Faculty for Visual Arts. In 2005, while continuing his job at CCC, he was also appointed Curator of Fine Art at the Museum of Northern Arizona.



Alan is well known in the greater Flagstaff area as an artist (painter), teacher, activist, and leader. Examples of his activities (some just mentioned) are:

At CCC:

- *Chair ("Lead Faculty"), Fine Arts Department, CCC (twice)
- *Faculty member, CCC Art Department, 1992-present
- *CCC Fine Arts Program Coordinator/Director
- *Teacher (both CCC and in the community)
- *Member, CCC Arts Advisory Committee.

In the community

- *Lecturer, greater Flagstaff area
- *Co-owner, Greater Gallery (downtown Flagstaff)
- *Donating artist, various Flagstaff exhibitions and locations
- *Founding board president, Greater Flagstaff Cultural Partnership
- *Founder and President, Artists' Coalition of Flagstaff
- *Painter/artist since ca. 1970, especially of abstract art and the Colorado Plateau (Grand Canyon).

During his 13-year term as liaison to the CCC orchestra he hired five of our orchestra's conductors: Ralph Cuda (2000), Sean Paul Mills (2001), Clarence Shaw again (2003), Bill McCamley (2005), and David Cripps (2007).

Duties for the CCC orchestra:

- *Monthly or nearly so: promoted upcoming concerts and events;
- *Seasonally: purchased music as necessary; prepared and printed concert brochures;
- *Annually: supervised the preparation of the conductor's contract.

2. CCC ORCHESTRA CONDUCTORS TO 2006

CLARENCE SHAW (1992-2000)

Clarence Shaw, the first conductor of the CCC Orchestra, was once referred to as "possibly one of the best five or six string teachers in the country." He earned a BA in music at Arizona State University and says he took just enough education courses to get certified in teaching. 😊

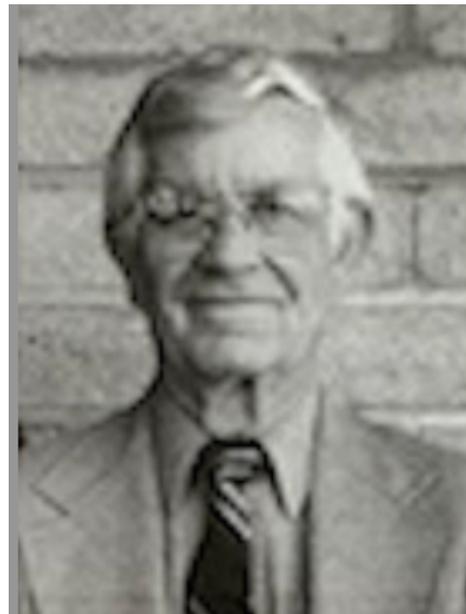
Clarence's expertise spans all branches of music. At various times:

Musician

- *Concertmaster and, at another time, assistant concertmaster of the Flag-staff Symphony Orchestra.
- *Violist in Flagstaff Symphony Orchestra and Flagstaff Summer Festival Orchestra.

Teacher

- *Taught in all nine Flagstaff area schools at elementary through university levels.
- *Teacher privately and in various other Arizona schools (Snowflake, Phoenix, Sedona). (When living in Snowflake, he was the only music teacher in the high school.)



Conductor

- *Conducted the CCC orchestra for its first eight seasons, starting from season one (1992-1993) through season eight (1999-2000).
- *Served in the latter position again during 2003-2005.
- *Conductor of various other local orchestras.

Administrator and Founder

- *Founder and, for many years, conductor of the Flagstaff Youth Orchestra.
- *Chaired the string dept. at NAU (ca. 1966).
- *Member of Board of Directors of various area musical organizations.

Luthier

- *Unknown to many, Clarence is an accomplished maker of stringed instruments, having studied the art in the 1950s.
- *To this day he plays the violin he himself built at that time.

Clarence has not hesitated to travel many miles in central and northern Arizona to teach and to conduct orchestras. Many of such trips understandably would be in his car (Saab or Volkswagen) in wintry weather. On the other hand, during suitable weather he would either ride his BMW motorcycle or fly his personal airplane (he owned a Cessna 150 and was a licensed pilot). For example, during a period of ca. 5-6 years when in his 40's, he would fly his plane from the Cottonwood airport (near Sedona) to the Taylor airport (between Snowflake and Show Low) to rehearse the local orchestra and give private lessons there.

A few quotes:

- *Alan Petersen: "He truly is a local legend in music education."
- *Fred Vrba: "Shaw is one of the great music teachers of all time anywhere. Everyone loved him, and I mean everyone—just that kind of guy. He had incredible energy..."
- *Ian Hall: "Clarence kept education and community foremost in mind...supported all players equally...selected music within their reach... was always gracious and capable, peppering his rehearsals with humor... had a beat pattern that was always clear and easy to follow... used our time wisely... was an accomplished violinist/violist and award-winning educator."
- *Fred Vrba again: Driving from Sedona to Flagstaff on his motorcycle with his violin case strapped to his back, he once arrived at the parking lot in Flagstaff only to find his violin case empty! The violin had fallen out of the case somewhere en route! He put a notice in the paper and fortunately got it back—someone had found it and called the police, who gave him a call.
- *Harvey Mickelson: During his CCC conducting days, arriving in the parking lot for a rehearsal, he would often be seen unstrapping a milk crate loaded with music from the back of his motorcycle."

Another interesting sidelight: Clarence has spawned children and grandchildren who are all musicians, including a grandson who is the cellist of the present national-calibre Dover Quartet. (See on Utube.)

Clarence Shaw as of this writing (2021) is 92 years old, doesn't play much any more but still has a couple of students, seems to be in good health, and lives in Sedona, Ariz.

RALPH CUDA (2000-2001)

Shaw left after completing the eighth season in the spring of 2000. Alan Petersen, in one of his many simultaneous jobs in the college, then hired local musician Ralph Cuda to take over as conductor of the CCC Orchestra.

Ralph had conducted various local orchestras and bands and had also performed individually (trumpet and accordion) and in several groups, including the Chicago Side Street Dixieland Band and the Mariachi Continental. He had dual bachelor's degrees in performance and education from NAU. In the year 2000 he was a part-time NAU graduate student studying orchestral conducting. His main occupation in 2000 was repairing band instruments at a local Flagstaff music shop.



For the 2000-2001 (ninth) CCC season, Ralph immediately inserted several innovations. He:

*Changed the name of the orchestra from "CCC Orchestra" to "CCC Symphony."

*Expanded the concert brochure from one sheet to several sheets.

*Solicited and included the first advertisements in the concert brochure.

*Inserted the following once-only items (which I think are worth considering for programs today):

1. An entire concert just for kids. (One kid for a few minutes even got to conduct the orchestra!)

2. A list of all the different occupations represented in the orchestra.

Here's Ralph's list: a retired professional rodeo bull rider, a high school guidance counselor, two business owners, four music teachers, a glass artist, a professional humor author, a massage therapist, a registered nurse,

a childcare worker, several teachers, an astronomer, a videographer, a residential designer, a theater worker, a math & science learning assistant, an insurance damage appraiser, a retired college administrator, a restaurant manager, a librarian, a homemaker, a lot of full- and part-time students, two band instrument repair technicians, an emergency room ed. technician, a church music director, an assistant living home manager, a child educator, a passenger train attendant, a building contractor, a complaint investigator coordinator, and an attorney at law.

Rehearsals and concerts were still at Sinagua High School.

As the 2000-2001 season was drawing to a close, Ralph was offered and accepted a job in Lompoc, Calif. These days (2021) he lives in a small town in Nevada (Eureka), teaching mostly music to kids from preschool to 12th grade.

SEAN PAUL MILLS (2001-2003)

With Ralph Cuda's departure, CCC's Alan Petersen had to look for another conductor. For the orchestra's next two seasons—the tenth (2001-2002) and eleventh (2002-2003), Alan hired local conductor (at the time) and cellist Sean Paul Mills.

Sean Paul is a native of Eureka, California. Some accomplishments:

*Doctor of Musical Arts Degree in Violoncello Performance and Pedagogy from the University of Iowa.

*Taught many music courses at colleges and universities.

*Co-founded and served as artistic director and conductor of two western Oregon orchestras.

*Former music director, conductor and one of the founders of the Flagstaff Light Opera Company.

*Former artistic director and conductor of five northern Arizona musical ensembles, including ours.

*Conducted and directed many stage works.

*Performed as cello soloist and cello-section member, multiple venues, including a couple of seasons (1995-96 and 1996-97) in the CCC Orchestra under Clarence Shaw.

*Participated in many musical events as judge, clinician and lecturer.

*Served on the faculties of several colleges and universities.

*Presently (2021) assistant teaching professor in the School of Music at Ball State University, Muncie, Ind.

Taking over our orchestra from Ralph Cuda in the fall of 2001, he followed Ralph's example by again changing the orchestra's name. On the concert brochures, it now became the "Coconino Community Orchestra" (CCO).

Around 2002 Sean Paul started a chamber orchestra (the Coconino Chamber Orchestra) from within our main orchestra. The chamber orchestra folded after two seasons due to disagreements with the college.

When he was conductor of the CCC orchestra, Sean Paul also was Chief Instructor and Technical Director for Northern Arizona Karate Association, Northern Arizona representative for the Japan Karate do Ryobukai International, Music Director at The Church of the Red Rocks (Sedona), and oversaw the reconstruction work of the Verde Valley Sinfonietta.



Sean Paul sent us this Arizona Daily Sun photograph of the five orchestral conductors in Flagstaff in the late 1990s. Left to right: Harold "Hal" Leighton Weller (FSO), Clarence Shaw (CCO), Patricia Hoy (Flagstaff Youth Orchestra), Sean Paul Mills (Flagstaff Light Opera Company Orchestra), and Rob Baldwin (NAU Orchestras).

His work load, after two seasons with the CCC orchestra, got to be a bit much for him, understandably. He resigned from the CCC orchestra position after two years, at the end of the 2002-03 season. Later (2007), he and his wife accepted teaching positions at Oregon State University.

CLARENCE SHAW AGAIN (2003-2005)

Following Sean Paul Mills's departure after the orchestra's 11th season in 2003, CCC's Alan Petersen for his conductor search knew he couldn't find a better replacement than Clarence Shaw again. Clarence (discussed above) came back to his old job for two more seasons—2003-2004 and 2004-2005.

WILLIAM "BILL" McCAMLEY (2005-2006)

With the finish of the 2004-2005 season and Shaw's resignation, the orchestra again was without a conductor. None of the previous conductors was available. Alan Petersen settled on William "Bill" McCamley, former Chief of U.S. Air Force Bands and Music.

Besides having been leader and conductor of Air Force bands for 12 years, Bill had been a guest conductor for the Scottsdale (Ariz.) Symphony Orchestra and the Pennsylvania Music Educators band festivals. He had also taught in the U.S. Air Force Academy. On April 14, 2003 he was appointed guest conductor of the NAU Wind Symphony.



As with Cuda, McCamley conducted the orchestra for one season (2005-2006). There were three concerts—Dec. 7, 2005 (Coconino H.S.), March 27, 2006 (Sinagua H.S.), and May 11, 2006 (Coconino H.S.). The Arizona Daily Sun (hereafter called AZ Daily), by the way, on March 16 listed the orchestra-member registration fee as \$5, probably in an effort by Bill and/or Alan to attract more musicians.)

Throughout the 2005-2006 season, there had been a growing shortage of players, especially in the string sections. This was mainly due to the fact that Bill acquired the reputation of being a “band guy” rather than a classical music aficionado. Ads soliciting players appeared in the AZ Daily for the rehearsals of Feb. 13, 2006 and March 16, 2006.

At the first two rehearsals of the following season—Aug. 31 and Sept. 7, 2006—the situation was even worse. So on Sept. 11, 2006, Bill sent the following email to all the orchestra members:

“I wish to thank all of you for your past support and dedication to this wonderful orchestra. Alan Petersen has supported me and my endeavor to continue the traditions of Mr. Clarence Shaw. And a special thanks to John Wilber for all his efforts on my behalf.

“Unfortunately, there are just not enough musicians to support the repertoire of a small orchestra. Therefore, Alan has decided, based on my recommendation and the small turnout this year, to discontinue the community orchestra. Our last rehearsal was last week and I am very sad that we cannot continue.

“I will miss all of you, and I hope that there may be an opportunity to share our music in the future. My very best wishes to all of you. Bill”

3. HATS THAT CONDUCTORS USED TO WEAR

Before leaving the CCC era (1992-2006), let’s put something in perspective—the life of a conductor whose orchestra, like many, had no board or support team. This, for example, applies to our orchestra from 1992 to ca. 2006. Many important jobs just didn’t get done. Liaison Alan Petersen gave a glimpse of a few of the duties involved in chapter one above. At my request, Sean Paul Mills, our conductor from 2001 to 2003, gives a more complete list for those days. He says:

“Conductors/music directors/artistic directors often wear many hats, especially when working with community-based ensembles. Without a very active board and support crew, about 80% of the conductor’s job is administrative; perhaps as much as 20% is actually being a musician (conducting, score preparation, listening to recordings, etc.). It truly is a ‘tip of the iceberg’ profession.

(Continuing) “My experience with the various orchestras that I have worked with includes also serving, to various degrees, as the executive director. In that mixed capacity, here’s what I (and most conductors) have often dealt with:

Finances and business

- *Opening bank accounts,
- *Acquiring various kinds of liability insurance for the organization,
- *Organizing & participating in fundraising and donor relations activities,
- *Writing the corporate documents (bylaws & articles of incorporation),
- *Filing quarterly & annual reports,
- *Obtaining business licenses.

The public

- *Writing press releases & public service announcements,
- *Appearing on television & radio in various capacities for the orchestra,
- *Designing & proofing concert brochures, books and other advertising materials (posters, handbills, tickets, advertising for other media, etc.),
- *Maintaining an active presence in the local & regional music communities,
- *Maintaining a presence in various professional organizations (most of us are in some combination of the League of American Orchestras, College Orchestra Directors ’Association, and/or the International Conductors Guild).

Music and rehearsals

- *Working with boards & committees to establish repertoire,
- *Purchasing music,
- *Copying music,
- *Preparing scores,
- *Booking venues for rehearsals and concerts,
- *Planning the rehearsal schedule for each concert so as to effectively use each member of the orchestra (so the brass, for example, doesn’t have to sit through the rehearsal of a strings-only piece),
- *Purchasing our own scores & recordings.

Concerts

- *Planning seasons up to three years in advance,
- *Coordinating dates with rehearsal & performance venues,

*Audio & video recording concerts (or managing those who do that for you so that they get the optimal angles and best audio locations).

Players

- *Paying players,
- *Giving private- or sectional rehearsals,
- *Meetings with soloists,
- *Contacting & contracting guest artists.

Miscellaneous

- *Establishing a good working relationship with the Executive Director (when it isn't me!),
- *Dealing with boards of directors."

Sean Paul's conclusion: "There is a tremendous amount that goes into the conductor's job and, unfortunately, we are rarely compensated on anywhere near an appropriate level for the amount of work involved. But, we do it for the LOVE of the art."

The above gives some hint of what ONA's new board had to start dealing with in 2009.

4. ORCHESTRA DORMANCY AND RESURRECTION

ALAN'S MEETINGS

There followed a period of no rehearsals or concerts. It lasted from September 2006 to the spring of 2008 (about a year and a half). However, Alan Petersen all along maintained his strong belief that Flagstaff deserved a community orchestra. Starting in about mid-2007, he convened and chaired occasional meetings with selected groups of CCC Orchestra members to explore ideas on restarting the orchestra. Closer to November 2007, such meetings sometimes also included Ingrid Lee (CCC Dean of Arts and Sciences).

At first, no well-qualified conductor seemed to be available. Then in the summer of 2007 Alan somehow found out about a good one—David Cripps. (David's ONA conductor period is discussed later in this history.)

Once Alan found out that David was living in Flagstaff and his credentials, he wasted no time in asking David to re-form the orchestra. Alan, David and David's wife Melissa Cripps had a lunch meeting in mid-2007 to discuss possibilities and the amount that CCC was willing to pay David. CCC Orchestra members were approached to assess interest in resurrecting the orchestra, and their response was positive. By late 2007 David had agreed to be the new conductor of the Coconino Community College Orchestra.

THE WITHDRAWAL OF THE COLLEGE

About this time (late 2007) there came a monumental surprise: the college announced it would no longer sponsor the orchestra! Much concern had been developing amongst certain high-ranking CCC administrators about *possible* county- and state-wide cuts in funding, mandated by voters the previous year. The anticipated funding cuts supposedly would start either in 2009 or 2010 and would severely affect the Flagstaff United School District (FUSD), which included the college and orchestra.

The extensive reductions were expected to involve layoffs, program cutbacks, building closures, and "repurposing." In view of such possible cuts, selected college administrators (including Alan and Ingrid) held a meeting to discuss how the college might continue to support the CCC Orchestra. Budgetary concerns and a politically-motivated faction opposed further support. The result was a decision (probably by the college president) to discontinue subsidizing the orchestra. The decision was opposed by Ingrid and Alan and led to Alan's resigning as department chair.

Summary: Two main reasons why the college stopped supporting the orchestra were that certain administrators (1) expected a possible drastic cut in funding and (2) decided that the college didn't need to support an orchestra anyway.

The two main advocates for continuing college support (Alan and Ingrid) met with David Cripps to inform him of developments. Alan then broke the news to the orchestra at a Nov. 28, 2007 meeting. The gist of his message was that the college would no longer offer the orchestra as a class (which it had been doing since 1992).

THREE FORMATIVE REORGANIZATIONAL MEETINGS

1. Nov. 28, 2007 was the first of three successive critical “discussion meetings” of concerned orchestra members. This as well as the two later meetings were all held in a conference room at CCC. Attending this first meeting were David Cripps, Melissa Cripps, Chase Coleman, Faun Nichols, Sonja London-Hall, Ian Hall, Harvey Mickelson, Jeff Pier, Joe Rauschenbach, Jane Hall, Marsha Rullman, Alan Petersen and possibly Ingrid Lee and a few others. A lot happened:

*The announcement was made that the college no longer wished to sponsor the orchestra.

*The orchestra personnel unanimously opted to re-form.

*David Cripps was announced as the new artistic director.

*Many ideas and topics were brought up for discussion. Examples: the mission of the orchestra, formation of a steering committee, a \$50 per semester membership fee (“stand fee”) to cover the costs of music and equipment, many “audience and support” topics, and where to rehearse and perform.

*In general, the job of reconstructing was launched!

*A date (Jan. 14, 2008) and agenda were set for the next meeting. Agenda for that January meeting was: mission, repertoire, meeting place, organizational structure, timeline for implementation, and other people to invite to the meeting.

2. Jan. 14, 2008—the second of the three reorganizational meetings.

*Mission statement was refined to be: “The mission of the (name not yet determined) is to inspire and share the love of music in our community.”

*The orchestra is to be “run” by elected members, who are to serve a “term” that corresponds with the school calendar.

*Suggested (but not yet resolved) new names for the orchestra were:

Northern AZ Community Orchestra

Northern AZ Philharmonic

Northern AZ Orchestra

Flagstaff Philharmonic Society/Association

Coconino Community Orchestra

(The main requirement, of course, was that the new name not include the words “Coconino Community College.”)

*Dates for the next two meetings were set: Feb. 4, 2008 and March 24, 2008 (the latter to be a rehearsal).

3. Feb. 4, 2008—the third reorganizational meeting. This one was chaired by Melissa Cripps and was devoted entirely to selecting a new name for the orchestra. The winner: “Orchestra Northern Arizona.”
(One attendee’s comment: “It was a very long evening...”)

In summary, after a lull of about 1½ years, the Coconino Community College Orchestra renamed itself Orchestra Northern Arizona. Alan Petersen started the process with a series of meetings, mostly during 2007. David Cripps was hired ca. late summer 2007. Then with three key meetings, from Nov. 2007 to Feb. 2, 2008, the attending orchestra members and their steering committee made many key decisions and put the orchestra back on track.

This was a major life-change for the orchestra. Whereas the members formerly only had to show up and play, they now also had to take care of a lot of administration. This included paying all the bills—for conductor’s salary, rehearsal- and performance space, and so on. In short, the revival catapulted the entire orchestra into doing its own administration and decision-making, rather than having the conductor and CCC liaison take care of everything.

MUSIC IS BACK!

March 24, 2008: David Cripps held the first rehearsal of the former Coconino Community College Orchestra, now called Orchestra Northern Arizona. This March 24 evening marked the first “official” rehearsal of ONA—the first organized occasion at which the entire orchestra played together in about a year-and-a-half, and also the first time using the new name. Orchestra Northern Arizona (ONA) was totally back in business!

AZ Daily announcement for that March 24, 2008 rehearsal:

“COMMUNITY ORCHESTRA REHEARSAL: 7-9 pm. Musicians: come to the first rehearsal and organizational meeting for Orchestra Northern Arizona, Flagstaff’s new community orchestra. Join conductor David Cripps in creating a musical ensemble that will be fun, educational and exciting. \$50/semester. 226-4322.” (Ed.: That is Alan Petersen’s work phone number, so the college was still helping the orchestra. Also, location of the rehearsal not mentioned in the ad, but it was at Coconino High School.)

Spring (probably May) 2008: Orchestra plays first concert under its new name! Venue: Coconino High School’s “mini-auditorium.”

Aug. 5 and Aug. 18, 2008: ONA steering committee held meetings at Melissa's office.

Aug. 25, 2008: First rehearsal of Orchestra Northern Arizona's first full season.

Oct. 12, 2008: The resurrected orchestra (now ONA) gave the leadoff concert of its first complete new season. Some of the main compositions the orchestra presented just during that first season (2008-2009) were Smetana's "Moldau," Dvorak's "New World Symphony," Beethoven's "Symphony No. 5," Grieg's "Peer Gynt Suite," Liszt's "Piano Concerto No. 1" (the latter featuring local pianist Chase Coleman), and Schumann's "Spring Symphony."

THE CCC PLAN FOR ONA INDEPENDENCE

CCC did not just cut the orchestra adrift in a single stroke. Instead, CCC administrators (especially Ingrid Lee and Alan Petersen) developed and proposed a five-year plan (an "Implementation Plan") for how the orchestra might transition to total independence and how to make ONA "self-supporting through...grants, fundraising, fees, and ticket sales within five years." The plan was dated November 26, 2008.

Ingrid met with the orchestra at least twice—April 22, 2009 and August 31, 2009—each time in a two-hour session, to help them with the transition toward independence.

The document made a case for:

- *The college to temporarily continue supporting the orchestra and collaborating with the CCC Foundation (a charity separate from the college that promotes the purpose and goals of the college);
- *Giving the music director annual raises in pay;
- *Involving the CCC Marketing and PR Office; also the AZ Daily, Mountain Living Magazine, local high school music teachers and students;
- *Advertising in Flagstaff Symphony Orchestra programs; and
- *Possibly creating an advisory council to review, expand, and improve community outreach.

Some selected statements from the 2008 plan:

*“Currently there are 40 musicians participating.”

*“Of the factors that contribute to the initial success of the endeavor...most important is the international experience and reputation of Music Director David Cripps...”

*“Of the musicians playing with [ONA]... probably a third of the players are either professional musicians or music educators, another third are dedicated and skillful amateurs, and the remaining third are advanced beginners.”

The last part of the plan presented nine pages showing a 5-year schedule of meetings, concerts and related activities.

As an independent agency, ONA was not required to follow any parts of the above plan. Yet the group wisely saw the advantages and sense in doing so, and in general it did follow it.

5. GRANTS AND THEIR REQUIREMENTS

BACKGROUND

Starting in the spring of 2008, the orchestra (now called ONA) was happily making music again. They had an accomplished new conductor, David Cripps. However, the steering committee soon realized it had a serious problem: money. The orchestra had only a few dollars in the treasury, had very few sources of income, and needed to pay some significant bills regularly, especially a conductor’s salary. This major financial challenge required the orchestra’s steering committee to focus first on a single goal—orchestral survival.

To keep the orchestra afloat temporarily, and since the orchestra was not eligible for grants (explained below), it was arranged that one granting agency (the Flagstaff Cultural Partners) would give a \$1,000 grant to a foundation of the college, and the “college” would then dispense that money to the orchestra. This was done in mid-2008, with the stated purpose being to oversee ONA activities for the 2008-2009 fiscal year.

Regular grants (rather than a one-time stop gap) of course were a necessity. To the dismay of the steering committee, however, the standard procedure for getting grants required the orchestra to perform a once-only initial four steps. In order, they were:

1. Form a board with designated officers.
 2. Create bylaws.
 3. Incorporate the orchestra.
 4. Get 501(c)(3) status from the Internal Revenue Service (IRS).
- Only after completing these steps could a nonprofit apply for grants.

ONA'S FIRST BOARD

The main reason for having a board is because Arizona requires nonprofits to have a board and appoint officers if it wants to become incorporated. Aside from that Arizona requirement, there are practical reasons. For example, with a board the work load gets distributed more effectively. Also, a nonprofit group needs a board to apply for a bank account and to properly file annual reports.

ONA members met at Melissa's office and established its first board of directors in late 2009. Officers were: Melissa Cripps (president), Marilyn Wheeler (vice pres.), Gayle Schurz (secretary), and Jon Day Ozmun (treasurer). Other board members were Janel States, Brian Sanders, and Fred Vrba.

BYLAWS

Arizona wants every nonprofit to have bylaws. Work began on ONA's first bylaws in late 2009, soon after the board was established. They were eventually dated "January 2010." This first version was further edited by board members on May 3, 2010.

Of interest in that first edition is article V, section 3D: "Initial terms for officers will begin August 1, 2010." So ONA's fiscal year thereupon was set at Aug. 1 to July 31.

Using the 2010 version as a base, a second rendition of the bylaws was done in 2016. A third, more comprehensive, overhaul was performed in 2021.

INCORPORATION

Getting 501(c)(3) status unfortunately requires all nonprofit applicants to first get incorporated in their state. An additional big benefit to being

incorporated is that it greatly limits the liability of any individual member in the event of a lawsuit.

ONA submitted its application for incorporation to the Arizona Corporation Commission on Dec. 23, 2009. Incorporation papers were prepared free of charge to ONA by Flagstaff accountant Michael Casey.

Articles of Incorporation of ONA were approved by the Arizona Corporation Commission on Jan. 8, 2010.

501(c)(3) STATUS

As mentioned, agencies that bestow grants require their grant recipients to have 501(c)(3) status. Some other reasons for getting that status are that (a) federal tax-exempt groups do not have to pay federal income tax, (b) such groups do not have to file tax returns each year. and (c) donors strongly prefer to give to 501(c)(3) groups because contributions to tax-exempt groups are deductible on a donor's annual tax return.

Early 2010 saw a few months of exchanging documents with the IRS. May-July of 2010 saw the following two important ones:

May 21, 2010: ONA submitted its "Application for Recognition of Exemption under Section 501(c)(3)" to the IRS.

July 15, 2010: IRS notified ONA that ONA is now "exempt from Federal income tax under Section 501(c)(3) of the Internal Revenue Code." The IRS backdated the effective date of exemption for ONA to Dec. 23, 2009.

FLAGSTAFF GRANTS

The chief Flagstaff granting agencies that have supported ONA at various times (listed alphabetically) have been:

Arizona Commission on the Arts

Arizona Community Foundation

City of Flagstaff BBB (Bed, Board and Beverage tax revenue)

Flagstaff Arts Council

Flagstaff Community Foundation

Flagstaff Cultural Partners

Flagstaff events calendar ("Flagstaff 365")

Molly and Joseph Herman Foundation.

Granting agencies, in return for their money, want some recognition and gobs of information from their grant recipients. Those agencies, for

instance, are interested in our audience- and member surveys, feedback from other programs we have, anecdotal support collected after concerts or at rehearsals, in-kind donations of goods and services, number of volunteer hours, budget numbers, strategic planning, clearly defined and measurable goals, and our ability to effectively implement our programming.

For recognition, all granting agencies require ONA to acknowledge their support in all our publicity materials. We are of course happy to acknowledge such support. Typically we do this by including their logos (the ones those agencies specify) in those materials.

6. NON-GRANT ORCHESTRA FUNDING

The biggest expense the ONA board faced was the artistic director's salary. It was approximately 80% of the annual budget. Other main items were music (8%), rehearsal- and performance space (5%), promotion (4%), and insurance (3%).

The orchestra got some help from several sources. For example, as mentioned, the college initially did not abruptly sever all relations with the orchestra with a single stroke. Possibly because David Cripps personally visited the college president and successfully requested start-up funds, the college fulfilled their financial commitment to the end of their fiscal year (June 30, 2009). Thereafter, CCC continued to pay minor amounts for ca. two or three years. Also, the college initially let ONA have rehearsal- and performance space either free or at a 50% discount. As of Jan. 31, 2011, however, venues for rehearsals and performances had to be funded strictly by ONA revenues.

Melissa Cripps State Farm Agency donated office space for meetings and other purposes starting ca. 2008 and lasting through Feb. 2019 (a little over 11 years).

On one occasion, David offered to reduce his salary by half for one year, in view of ONA's financial straits at the time.

Besides the above sources, where has the orchestra found its funding? Grants have been indispensable suppliers, providing about 25% of the total annual income. Other sources, however, have also contributed significantly: fundraisers have provided 17%, donations 14%, member dues (stand fees) 11%, advertising and sponsors 11%, and miscellaneous contributions have come from 22%.

Of interest: the dreaded Flagstaff United School District budget cuts for 2009, which had been causing great “heartburn” amongst CCC administrators, did not affect the college’s Arts Department after all, at least for several years. (As it turned out, the department did not suffer any cuts until July of 2014.)

FUNDRAISERS

ONA’s musicians really enjoy participating in fundraising events. Some of the favorites are:

Opus ONA This a small group of ONA players, such as a string quartet, that travels to local events for a fee. In Feb. of 2013 ONA fielded two such traveling ensembles that raised \$880.

Valentine Grams. A “Valentine Gram” is a surprise treat for a loved one around Feb. 14. For the unsuspecting loved one, a group of ONA musicians shows up and gives a short program of love songs and romantic melodies (any venue—home, school, or office.) Cost \$40. Historically, these events usually were organized by ONA’s Carrie Odem.

Salon Concerts A salon concert was a fundraiser held in the spring of 2019 and that, but for the pandemic, was set to be used again in the spring of 2020. A small group or soloists performed in a home setting with hors d'oeuvres and beverages, Tickets were sold in advance.

Wine-tastings ONA has done at least two wine-tasting events. One was held at the B&B Starlight Pines (friends of Karen Whitten’s). The other was at the home of Dharmesh Vora of Vora Financial. These may have been ca. 2012 and 2013 (dates uncertain). They were “fun little fundraisers.”

Silent auctions These have been generally profitable, starting in FY 10 and subsequently held on many occasions, in conjunction with ONA concerts or special fundraising events.

Other Events Income sources which ONA stages regularly at its concerts are bake sales and merchandise sales (cups, pencils, T-shirts, etc.). Beyond those staples, however, the orchestra has courageously experimented with a broad variety of other fundraising events over the years. Examples of such other events:

- *Flask sales;
- *Flower/pumpkin sales (using donations by the Home Depot);
- *Profit-sharing programs (e.g., with Oregano's, Wildflower);
- *Raffles of whatever (e.g., wine; a chance to conduct the orchestra at a concert);
- *Rewards programs (e.g., with Amazon, Kroger, Fry's);
- *Yard sales.

A few events have combined two or more of the above:

- *"Bowl-a-thon" fest (bowling + baked goods + silent auction);
- *Vino con Brio (wine tasting + raffle of bottles of wine + silent auction).

DONATIONS

Many individuals (concert attendees, friends and businesses) give cash donations to the orchestra. These gifts arrive by mail or at concerts. Any amount—big or small—is greatly appreciated. Such donations make up a significant proportion of the annual income.

CLASS FEES AND STAND FEES (MEMBER DUES)

During the entire period that the orchestra was subsidized by Coconino Community College, members of the orchestra had to register with the college each semester as "students" and pay a "registration fee." The fee for every orchestra member was \$25 per semester, and it was for a class called "Orchestra." The college pocketed all those registration fees. In return, however, the college paid for the conductor (the "instructor" for the class). The conductor oversaw all orchestra-related activities. Besides the major expense of not having to pay the conductor's salary, the musicians got music, equipment, a place to rehearse, and a place to perform.

During the reorganizational meetings of 2007-2008, ONA changed the name of the registration fee to "stand" fee or "membership" fee. This stand fee was to "cover the costs of music and equipment." That stated purpose was soon generalized to be "to defray costs of operation." Then and now, the stand fee is assessed on each member of the orchestra.

The amount of the fee over the ONA fiscal years has been:

- 2008-2014: \$25 per semester or \$50 per year
- 2014-2018: \$30 per semester or \$60 per year

2019-2020: \$50 per semester or \$90 per year (if paid within the first three weeks)

2020-present: \$50 per semester or \$100 per year.

ADVERTISING IN CONCERT BROCHURES

Advertisements in concert brochures (see also Addendum 2 in Chap. 15) are an important and steady means of income. The downside is that a lot of legwork is involved soliciting those ads. Initially at least, ONA had a committee of board members doing that work. The orchestra members also were asked to solicit ads (and sponsorships).

Credit for first including advertising in the concert brochure goes to Ralph Cuda, our conductor for season 2000-2001. His 8½ x11 brochure included ads by Golden Aspen Toy & Candy Shop, Cedar Music, Angel of Music, Daryl Shay Lessons and Accompaniment, and Arizona Music Pro (Ralph Cuda's store). Those five businesses were ONA's first advertisers!

SPONSORSHIPS

Sponsorships (lump-sum donations) make a valuable contribution toward balancing the ONA budget. They also help make classical music available to families and to the community in general.

Many sponsorships come voluntarily from well-wishers, with or without a designated purpose. In addition to such voluntary donations, the orchestra members have been asked to be proactive and help find sponsors.

The most common types of sponsorships are in lump sums either for an entire orchestral season or to purchase the orchestra's music for a composition of a particular concert. Any other designated purpose of course is fine, too.

Season Sponsors Some people who have made valuable contributions for an entire season (alphabetical by first name) are:

Bill and Carol Phillips
 Cindy and John Jenkins
 Donna and Ronald Pagenkopf
 Dowell Pediatric
 Elizabeth Harding
 Flagstaff Findlay Volkswagen

Fred and Sheryl Vrba
 Janel States
 Jeanette Crawforth
 Jeff James and Janel States
 Jim and Marilyn Wheeler
 Joel and Barb Wolfson
 John Wilber
 Karen Whitten
 Katherine Darrow
 Linn Montgomery
 Mary Brubaker
 Melissa Collins Cripps
 Melissa Cripps State Farm
 Paul Seyler
 Paula Mack
 Shannon Auckly
 Tish and Jon Ozmun
 Urban Auto Glass
 Virginia Trudeau.

Music Sponsorships Donors can sponsor a composition that is scheduled for an upcoming concert for just \$50. If they wish they can then speak about the piece at the concert or write something about the piece for inclusion in the concert brochure.

MISCELLANEOUS SOURCES

Collaborations ONA has willingly explored the possibilities of gaining funds by collaborating with other local groups. Plus, collaborating provided excellent publicity and increased attendance. Some collaborations, other than sources already mentioned, have been:

1. CrowdRise. Ca. 2012 ONA used CrowdRise, a fee-based, online and emailing fundraising platform designed for nonprofit organizations.
2. Local businesses. Businesses such as Olio Primo rented tables in the lobby at concerts.
3. Full Circle Trade & Thrift. In May of 2016, ONA and Flagstaff's Radio Sunnyside began receiving monthly proceeds as part of the Flagstaff charity "Full Circle Trade & Thrift" month. The idea consisted of two events: (a) a "Red Door Auction" (auctioning of donated large items such as motorcycles, other vehicles, ladders, boats, musical instruments, and so forth) and (b) two

“Stuff the Truck” days to fill trucks with smaller household items, to be sold at the Full Circle store.

4. Flagstaff Blues and Brews. In June of 2017 ONA combined with Flagstaff Blues and Brews in an all-day event to raise in-kind donations.

5. Primephonic. A recent experiment has tried partnering with Primephonic, a streaming service dedicated to classical music.

6. AmazonSmile, in which we have been active since at least 2015, says “Shop at smile.amazon.com and we’ll donate 0.5% of eligible purchases to your favorite charitable organization, at no cost to you—no fees, no extra cost.”

7. Arizona Gives (AZ Gives). ONA began this possibility in April 2021. Arizona Gives (AZ Gives) is a 501(c)(3) organization run by the Alliance of Arizona Nonprofits and Arizona Grantmakers Forum. Its purpose is to connect people with causes they believe in and to build a lasting, stronger spirit of philanthropy.

Special Awards and Fees In mid-summer 2009, ONA received a \$5,400 fee from the Flagstaff Light Opera Company (FLOC) for providing the orchestra for FLOC’s hugely successful summer production of Franz Lehár’s “The Merry Widow.” The performance was on ca. August 29, 2009.

On August 20, 2020, the Flagstaff Arts Council announced that they were awarding \$1,000 to Orchestra Northern Arizona to bring in professional violist Cindy Lan to perform with members of the orchestra to develop online programs. Unfortunately, that plan and money fell through due to the pandemic.

Musician Labor Only beginning ca. 2012 was the orchestra able to have the concert brochures professionally designed and printed. Before then, starting in 2008, there was quite a bit of scrimping and saving using musician labor in the printing procedure. To save money in those days, Janel States first put the pamphlet together, then an ONA member ran off the brochures at Melissa’s office.

Often unappreciated is the task of setting up and taking down chairs, music stands, tables and other accessories for rehearsals and concerts. These again are performed by the musicians, spouses and friends (see chap. 14).

7. COMMITTEES

ONA'S board of directors is responsible for fund raising (especially grant applications), membership recruitment, advertising, publicity, communication of various types, renting space (for concerts, rehearsals, etc.), and more. To cope with these responsibilities, the board soon after its formation realized it had to spread the work load around. It therefore adopted the policy of creating committees and having every board member serve on at least one committee. In fact, almost every committee had at least two or three board members, and in most cases they were the entire committee.

Each committee could also have non-board members, but in fact few such candidates ended up serving.

The committees ONA has used at one time or another (including to this day) fall into two categories—standing (semi-permanent) committees and special (as-needed) committees.

STANDING COMMITTEES

Already in calendar year 2011 ONA had the following standing committees:

- Collaborations
- Education
- Events & Publicity
- Fundraising
- Grant Writing
- Membership

With experience, some standing committees were dropped or renamed (in some cases very slightly modified). Many others were added. Examples of later standing committees at various times:

- Budget
- Bylaws
- Communication/marketing
- Community outreach/education
- Concert brochures
- Events
- Events and publicity
- Family
- Finance
- Fundraising/finances

Grants
 Great Art and programming
 Handbook
 Librarian
 Lighting and state set-up (concerts)
 Marketing
 Membership and recruitment
 Musicians/membership
 Newsletter
 Nominating
 Operations
 Program(ming)
 Program notes (newsletter)
 Publicity/communication
 Publications
 Revenue
 Tenth Anniversary Taskforce

At any one time, typically about 4-6 committees have been active.

SPECIAL COMMITTEES

Special (i.e. as needed) committees that have been used include:

Nov. 2007:	Steering (to form ONA)
Jan. 2016:	Organizing/steering (forming YONA)
Aug. 2016:	Selection (for assistant conductor)
May 2019:	Selection (for new ONA conductor)
Feb. 2020:	Audience surveys
Aug. 2020:	Bylaws review
No date:	Website (ca. 2010)

Committee work means that being a board member in ONA, while enjoyable, can be a lot of work. After a few years, most members feel that they have made their contribution (as indeed they have) and move on. So the apparently rapid turnover in board membership, listed in a later chapter, is perfectly natural; every name has contributed significantly along the way.

8. PUBLICITY AND COMMUNICATION

CONCERT BROCHURES

Naturally the audience always needs a written description of the pieces the orchestra is about to play. Audience members are given a handout of this information (concert “brochures”) virtually as soon as they walk in the door.

The orchestra from 1992 to the present normally played four concerts per season: October, December, January/February, and April/May.

Clarence Shaw For all of Clarence Shaw’s two stints as conductor (1992-2000 and 2003-2005), Clarence and Alan Petersen combined to produce the concert “brochure.” It consisted of one sheet of 8½ x 11-inch paper, folded in half.

Ralph Cuda Our second conductor, Ralph Cuda, was on the job only for one three-concert season (2000-2001). For all those concerts he tripled the size of the brochure (three 8½ x 11-inch sheets instead of one). Font size was larger, although subject matter was only slightly more than with Shaw.

Sean Paul Mills Sean Paul Mills put in the next two seasons—the tenth (2001-2002) and eleventh (2002-2003). His brochures were back to the Shaw-type of one sheet of 8½ x 11-inch paper, folded in half.

Clarence Shaw and Bill McCamley After Clarence’s 2003-2005 period with one-sheet brochures as described above, Bill McCamley did the 2005-2006 season. Bill followed Clarence’s format of one 8½ x 11-inch sheet, folded in half.

McCamley’s last concert (May 2006) marked the end of the period in which the conductor and liaison person were responsible for preparing and printing the concert brochures. The next concert (spring of 2008) launched the ONA period, in which the newly formed board of directors had that responsibility.

The ONA Period Concert brochures are important in many ways. Advertisers benefit by more name recognition—bringing their name to the public. ONA benefits by the income generated from the ads (chap. 6 above), details about the orchestra, how to donate to ONA, etc. Concert attendees benefit from the information contained (the music to be played, lives of the

composers, stories about selected orchestra members, and more). Orchestra members benefit from the joy and satisfaction of performing before the public.

Something not fully appreciated by the audience and orchestra is the large amount of work involved in producing those brochures. A lot of information is needed for the brochure of each concert. For example, there is the info about the compositions to be performed, composer biographies, list of the orchestra members, biographies of selected orchestra members, updating of dates and similar time-dependent items, layout of pages and more. Plus working with the printer.

Thanks to Janel States, the ONA period saw a noticeable advancement in many facets of the concert brochures. Except for one year during the ONA period, she did most of the work of producing the brochures. With each concert they showed a big improvement. By ca. 2012 the brochures were on glossy, colorful paper and many pages in length. They are now a major attraction for every concert.

WEBSITE

Having a website on the internet is almost a *must* these days. An organization's website is probably its most important publicity instrument. It establishes an organization's credentials. It also provides invaluable visibility, reaching classical-music lovers quickly and easily, and being readily available 24/7. It attracts new members. People see our name and recognize us for possible donations, and so on.

An orchestra's website gives general information about the orchestra, its conductor and membership, and what the orchestra does. It has a newsletter which serves the public and which also provides members with the music they will need for practice and performances. It includes the season's schedule, details about the forthcoming concert (location and time, pieces to be played, etc.), history of the orchestra, and much more.

The first version of the ONA website was started around 2009 or 2010 by board member Gayle Schurz. Janel States took over the website early in 2011 and has shepherded the website almost to the present. She renovated it in the summer of 2017 and again in summer 2020. As of about mid-2020 ONA conductor Desmond Siu began serving as "co-website manager," along with Janel.

NEWSLETTER

ONA began producing quarterly newsletters in January of 2017 (middle of Shari Miller's year as board president). Starting with that issue, six were produced consecutively through March of 2018 (near the end of Pat Rowold's first year). There followed a two-year break, and the next one was May, 2020 (near the end of Elizabeth Harding's first year). Resuming the approximately quarterly schedule, subsequent issues appeared in August and November of 2020 and February and May of 2021.

Typical topics have been a president's column, conductor's column, an interview with an ONA member (usually), and various miscellaneous items.

As an aside, speaking of the newsletter and conductor's column, here's an interesting quote from David Cripps's column of the October 2017 ONA newsletter:

"The term "classical" is completely incorrect...There are distinct chronological periods in musical history: baroque, classical, romantic, 20th century, and contemporary. The classical era applies to the period from 1750 to 1820; however, these days even music composed last week is called classical. So, from ONA's point of view, we perform classical music, written by the greatest composers throughout the ages."

HANDBOOK

The ONA handbook is an all-in-one compilation of everything a new member needs to know about the orchestra. It was conceived ca. 2010.

Topics covered in the 2011-2012 edition were: membership, orchestra management, season, rehearsals, concert protocol, FACTS (the Flagstaff Unified School District's FACTS program, discussed later), volunteering, E-mail, website, plus contact information for conductor David Cripps and the current ONA board of directors.

Those topics have undergone minor variations each year. Topics covered in the most recent edition (2020-2021) were: membership, management, season, mentoring, rehearsals, attendance, concerts, dress rehearsals, concert protocol, accessibility/discrimination policies, fundraising, and contact information for our artistic director/principal conductor and all board members.

Sometime between the first edition and the most recent one, therefore, some topics were dropped (FACTS, volunteering, email, website). Added have been mentoring, dress rehearsals, concert protocol, accessibility/discrimination policies, and fundraising.

MISSION STATEMENTS

ONA's mission statement has been rewritten several times. Here are three examples:

Ca. May 2010:

“Orchestra Northern Arizona strives to serve the community through the love and performance of classical music made accessible to everyone through free concerts and in-school workshops.”

Ca. 2013:

“Orchestra Northern Arizona believes that music is an invaluable part of community life and strives to make orchestral music available to everyone, regardless of age or income, through free concerts in a family-friendly, informal venue. Our unique, quality programming entertains, educates and involves our audiences, with a particular emphasis on young children. We are committed to educational partnerships that bring musicians and students together; to collaborative efforts that support other arts organizations within our community; and to giving all musicians, amateur and professional alike, the opportunity to learn and perform orchestral music.”

2017:

“The mission of Orchestra Northern Arizona is to entertain our community with free, informal concerts for the whole family, inspiring musicians and audiences alike via the classical music experience.”

FACEBOOK AND TWITTER

ONA began being active on Facebook and Twitter in early 2013. The idea was to encourage people to find and “like” ONA, act like a voice, and provide testimonials. As of 2021 ONA is still active on Facebook but not on Twitter.

PUBLICITY BY PARTNERING

1. The Christmas concert of 2009 included Haydn's "Toy Symphony," in which children from the audience played toy instruments at the conductor's direction.
2. In the spring 2010 concert, CCC dancers choreographed and performed character dances of "Peter and the Wolf;" children got to sit on stage.
3. On April 1, 2011, ONA partnered with Flagstaff Ballet and Innovation to present an evening of two Tchaikovsky ballets (Swan Lake and The Sleeping Beauty ballets).

9. SURVEYS

AUDIENCE SURVEYS

From early on, the board has been interested in the music-related opinions of the concert attendees. Such opinions have helped ONA make the concerts more enjoyable for listeners, obtain grant funding, make decisions about programming, and improve future concerts in general.

The first audience survey was held at the concert of Oct. 22, 2010. Later surveys followed on Apr. 1, 2011; Oct. 15, 2011; Dec. 10, 2011; May 11, 2013; Feb. 27, 2015; Feb. 25, 2016; Oct. 29, 2016; Mar. 3, 2017; and the concert of Feb. 2020.

Survey questions initially were few in number and rather simple. Here are the questions for the first two questionnaires (Oct. 22, 2010 and Apr. 1, 2011):

- How did you hear about our concert?
- How many people in your party?
- Have you attended one of our concerts in the past?
- What is your favorite part of our concert(s)?
- Would you like to hear about our concerts and events via email?
- Comments and suggestions.

Later questionnaires tended to have more frequent and involved questions. This is especially true for the survey of March 3, 2017. A few examples from the 23 questions of that one:

#4: "If you attend with children, how would you describe their familiarity with classical music, with 5 being the most familiar and 1 the least?"

#19: “What is the highest level of school you have completed or the highest degree you have received?”

#22: “If you would like to be contacted about volunteer opportunities with ONA, please enter your email.”

MEMBER SURVEYS

The board also took surveys of its orchestra members. The questions tended to be fewer and shorter than in the audience surveys.

One such survey that is undated could be the first one. Other member surveys were taken in 2011, Apr. 2012, Jan. 2013, fall 2013, Mar. 2015, Mar. 2017, and Jan. 2018.

10. WHERE CAN WE MEET?

Where to meet for business, rehearsals, and performances has been at varying sites for the orchestra. Places for board- and similar business ordinarily are not difficult to find. Venues for rehearsals and concerts, on the other hand, can be challenging.

First, a refresher on venue abbreviations used in the following:

CCA	Coconino Center for the Arts (2300 N. Fort Valley Rd.)
CCC (L.T.)	Coconino Community College (2800 S. Lone Tree Road). (In January of 2002 the college opened this new, separate campus, located on Lone Tree Road.)
CCCC	Coconino County Community College (3000 N. 4th St.)
CCF	Christ’s Church of Flagstaff (3475 E. Soliere Ave.)
CHS	Coconino High School (2801 N. Izabel St.)
FHS	Flagstaff High School (400 W. Elm Ave.)
SHS	Sinagua High School (3950 E. Butler Ave.)
SMS	Sinagua Middle School (3950 E. Butler Ave.). (Sinagua Middle School is the same place as SHS; in 2010, FUSD converted Sinagua High School to Sinagua Middle School.

CONCERT HALLS

For performances and rehearsals, in an ideal world, an orchestra would like to have:

- *A stage area large enough to comfortably accommodate the orchestra,
- *A spacious practice room for a full orchestra's weekly rehearsals,
- *Seating accommodations for the largest expected audience,
- *80-100 chairs for the orchestra,
- *A rental fee that the orchestra can afford, and
- *Percussion instruments that the orchestra is allowed to use.

Briefs on concert-hall venues:

Fiscal Year (FY) 93-00 (Shaw)

During Shaw's first stint as conductor (the eight seasons from fall 1992 to spring of 2000), most concerts were given at SHS; occasionally they would be at CCCC, FHS or CHS. (CCCC, on north 4th street, by the way, did not have an auditorium—just a large meeting room.)

After Shaw retired in 2000:

FY 00-01 (Cuda): SHS

FY 01-03 (Mills): SHS 4 performances, CCC (L.T.) 2 twice, CHS once.

FY 03-05 (Shaw): CCC (L.T.) 3 concerts, FHS once, no data 4 occasions.

FY 05-06 (McCamley): CHS (Dec. '05), SHS (Mar. '06), CHS (May '06).

After the 1½-year lull, the Cripps team of David and Melissa arrived. A revitalized and renamed ONA began rehearsing under David in the spring (ca. March) of 2008. The orchestra gave its first concert in May 2008 in the CHS "mini auditorium."

A few months later (Oct. 12, 2008) ONA launched its first full concert season. The chosen venue was CCC (L.T.). Note: the CCC (L.T.) venue was always in a room known as the Commons. This room was not an auditorium by any means (as was also the case with the college's 4th street site); rather, it has been variously described as a "large meeting room" or a "great room," or "large assembly area." Orchestra and audience were all on the same level. (AZ Daily nevertheless said it "serves quite well as a performance space.")

FY 09-11 (Cripps) CCC (L.T.)

FY 12-15 (Cripps): CCA

CCA let ONA use their auditorium at no charge, thus saving ONA \$270 per concert. Unfortunately, CCA's auditorium was a bit small for ONA; some

players sat shoulder to shoulder, and audiences often had standing room only.

FY 16-17 (Cripps)

Only the December concert continued to be at CCA; the other three were at a new venue, CCF. After a couple of years, however, some disadvantages also became apparent with CCF. For one thing, the orchestra had to do a lot of work, setting up chairs for both audience and orchestra. Also, the stage area was too small. So after the FY 17 season at CCF the orchestra moved on.

FY 18: (Cripps): FHS

After relocating to FHS for concerts, ONA began encountering minor disagreements with FUSD and FHS in regard to scheduling the concerts. After one season, ONA decided to try CHS in the fall of 2018.

FY 19: CHS for all concerts.

Facilities have been fine at CHS.

David Cripps resigned at the end of this FY 19 season (spring of 2019).

FY 20-Present (mostly under Siu)

Concerts have continued at CHS up to the time of the pandemic.

Conductors have been Siu (Oct. 2019), McKay (Dec. 2019) and Siu (Feb. 2020 - present).

The pandemic hit the entire musical world in 2020!

REHEARSAL LOCATIONS

As with concerts, rehearsal sites have varied from place to place depending on a variety of factors. Most commonly, we rehearsed at SHS. Around 2016, however, due to disagreements with the SMS music director, ONA moved its rehearsing to FHS. Summary, 1992-present:

FY 93 (Shaw): CHS

FY 94-01 (Shaw and later Cuda): SHS

FY 02-03 (Mills): SHS

FY 04-05 (Shaw): no data.

Fall '05 - May '06 (McCamley): SHS.

(Lull)

FY 09 (Cripps): CHS

FY 10-11(Cripps): no data

FY 12-through October of 2016 (Cripps): SMS
 Dec. 2016 through FY 18 (Cripps): FHS
 FY 19 to start of pandemic (misc. conductors—see concert hall info above) :
 CHS

All rehearsals at schools were always in the school's "band room."

BOARD MEETINGS

During its first 14 years, from inception in 1992 through FY 06, there was no board—the conductor and the college liaison person (Jean Matthew, later Alan Petersen) oversaw all the administrative work.

Regular monthly board meetings began ca. 2010.

FY 09 through Feb. 2019 (a little over ten years): board meetings almost always were held at Melissa Cripps's State Farm Agency office—2677 E. 7th Ave in Flagstaff. On the rare occasions when Melissa's conference room was not available, Marilyn Wheeler, Linn Montgomery, or Pat Rowold volunteered their home.

March 2019 to the pandemic (ca. Feb. 2020): with rare exceptions, board meetings were held at the East Flagstaff Library.

April 2020 and continuing: virtual (Zoom/video) meetings.

SPECIAL MEETINGS

From the time of the 2007 lull, there have been several types of special meetings.

1. Alan Petersen's 2007 occasional "exploratory" meetings for selected CCC orchestra members interested in continuing. No data for the location; probably CCC.
2. The three preparatory (organizational) meetings (Nov. 28, 2007 to spring 2008). Site: no data.
3. Ingrid Lee's (dean at CCC) two special meetings ("retreats") with the orchestra to help them set up their strategic plan. Both meetings were at CHS.

4. Half-day retreats (or “strategic plan” or “workshop” meetings) that the board usually holds annually (at least from 2011 to 2018). These have been held in January or February, at any of various locations. The main purpose of these meetings has been to use the Lee-Ozmun (my term) strategic plan (or minor variations thereof) to assess ONA’s progress toward meeting its goals.

Also, the board or a committee occasionally had a special meeting at any possible location (such as Melissa’s office!). Example: in April 2012 the board held a special meeting to discuss ONA values and vision.

11. YOUTH PROGRAMS

THE AFTER-SCHOOL MUSIC EDUCATION PROGRAM

ONA launched its first youth program just a few months after its resurrection. In the fall of 2008 it began partnering with the city of Flagstaff to begin the after-school program called “Flagstaff and Community Teaming for Students (FACTS).” It was a free once-per-week, 40-minute class held after school, initially at Thomas Elementary School. Targeted groups were kids in grades kindergarten through 5th grade. The idea was for ONA volunteers to visit public and charter schools to give lectures and performances that introduced students to the instruments, history, themes and composers of orchestral music.

Part of ONA’s Flagstaff Cultural Partners grant money was awarded because of ONA’s participation in this program. The program lasted several years.

Within its first two years, it progressed to 11 weekly sessions. ONA’s Marilyn Wheeler was the main teacher. At various times during these two years Janel States, Karen Whitten, Kirah Bartell, Jennifer Asleson, Dave Koerner and possibly other ONA members participated as “back-up” teachers. Nobody ever got paid; it was all volunteer work.

By October, 2011, Karen Whitten was assisting Marilyn to run the program. Karen lined up several people in the community to come into scheduled classes to assist and bring more instruments to the program. (The kids would get to hold these instruments.) The program became very popular; before long it expanded to two schools (Killip Elementary School along with Thomas). The kids loved it.

At the end of the summer of 2012, Marilyn left the ONA board and the orchestra. Karen took over the job of spearheading the program.

Early on, the program consisted of three “kits:”

Kit no. 1: “Instruments of the Orchestra.”

Kit no. 2: “The Life of Beethoven.”

Kit no. 3: “Rhythm Concepts.”

By the spring of 2013, David Cripps had been recruited to help teach. For example, in a “mini-lesson” with the kids from Killip Elementary School, he explained music and how an orchestra is set up, highlighting the various sections. Classes now were two times per week instead of one.

A second level—middle schools—was added around this time. Also added were two more lectures: “From Folk to Classical” and “Traditional Music in the Lives of the Great Composers.”

Unfortunately, over the years several problems had gradually begun developing:

1. The program was becoming so popular that it outgrew the number of ONA’s available teachers. It got to be too much of a burden for ONA’s small core of volunteers. (During these later years Gayle Schurz, Carrie Odem, Janel States, Melissa Cripps and possibly others helped occasionally.)
2. Nobody from within ONA’s ranks stepped up to take a leadership position in the program.
3. Working within the Flagstaff school system involved a certain amount of unwelcome red tape.
4. The grant money that supported the program ran out.

Even as early as 2012, the board was beginning to consider whether the program was sustainable or whether to “explore a new direction.” For example, the board minutes of Dec. 2012 say “it does not seem likely that the program will continue after this school year [because] the grant money from the city will be running out and ...Marilyn Wheeler will no longer be available to teach the class after this year.”

Even so, the program was still going strong in 2014. Soon thereafter, however, it had to be abandoned. A shame. The board felt that music education is an important part of ONA’s mission, but they were still looking for “just the right niche.”

During one period of time ONA made another attempt, not part of the “After-school Music Education Program,” to work with school kids. Members of

ONA's string sections volunteered to go into the high schools and help in orchestra classes and demonstrate as a string quartet. This was not a high-priority item with the ONA players. This experiment, too, was not successful in regard to schools. However, a variation of it survives to this day: a string quartet (Opus ONA) or small ensemble that gives classes or performances in the community.

YOUTH ORCHESTRA NORTHERN ARIZONA (YONA)

Early planning and leadership There is a long history of youth orchestras in the Flagstaff area. For example, the Northern Arizona Youth Orchestra (open by audition to high school musicians) began in 1969 and ran for about 40 seasons.

Discussion topics at the ONA board meeting of Oct. 2015 included whether to create a youth orchestra under the leadership and umbrella of ONA—a Youth Orchestra Northern Arizona (YONA). By Feb. 2016 the board had established an organizing/steering committee, led by Carrie Odem. (Carrie later was described as having been “YONA organizer and ... the face of the Youth Orchestra since the beginning... she strongly believed that our community deserved a youth orchestra.... positive, enthusiastic, great attitude.”)

Membership in YONA was “open to any musician 19 years of age and under. It filled the need for a full orchestra for Flagstaff’s young musicians.” The goal was to supplement and support the music programs that existed in the schools. Many current ONA members played in YONA years ago.

By late summer of 2016, Carrie had resigned from the board and from the orchestra. In Oct. 2016 Melissa Cripps temporarily took over the duties of “interim project coordinator” for the Youth Orchestra. The goal for the next season was to find a more permanent replacement for Carrie, possibly from within the parents.

Concerts and conductors The AZ Daily article of July 2016 mentioned that YONA would be under the direction of David Cripps. However, David preferred that the board hire an assistant conductor, part of whose duties would be YONA. So the board hired Desmond Siu to be the assistant conductor, for both ONA and YONA.

YONA was formed (and rehearsals began) in August of 2016 in the Flagstaff High School band room. The inaugural concert was on November 19, 2016

in Flagstaff High School's Hurley Theater. The program was conducted (approximately equally) by ONA Artistic Director David Cripps and Assistant Conductor Desmond Siu.

YONA adopted a policy of playing two concerts per season. Its second concert of that first season was on April 22, 2017, again at Flagstaff High School with the same two conductors.

The second season (2017-2018) began on Nov. 4, 2017, with new Assistant Conductor Jeff Good. The second YONA concert of the second season was on May 12, 2018.

The third season (2018-2019) followed, again with Jeff Good conducting both concerts.

Storm clouds Warning flags had been creeping in. The board had hoped to see more support from parents, more players, and more interest from the community, but all of those hopes never fully materialized. Concern was expressed about those factors at the board meeting of April 2018. The board finally decided to continue YONA, at least for the 2018-2019 season (thus completing three seasons).

At the end of that time, in May of 2019, David resigned as ONA conductor. Coincidentally, Jeff Good took a job in Tucson. The board then had to direct its attention to filling the ONA conductor spot and decided on a temporary hiatus for YONA for a year. In Jan. 2020 it chose Desmond Siu as ONA's new conductor, Joe Karam as ONA'S assistant conductor and Joe also as YONA's conductor, thereby hoping to revive YONA. Unfortunately, the pandemic then arrived, which put YONA and the entire music world into a holding pattern.

12. BOARD MEMBERS OVER THE YEARS

NOTABLE DATES

During one of the 2007-08 reorganizational meetings discussed earlier, cellist Melissa Cripps and trumpeter Jon Ozmun emerged as president and treasurer, resp. It soon became apparent, however, that such a "governing body" was insufficient for the work load. Besides, ONA would need grants

to survive, and granting agencies required a full board. For those reasons and others, ONA created a full board in late 2009 (chap. 5).

Late December 2009 ONA's first full board was formed with Melissa Cripps (president), Marilyn Wheeler (vice pres.), Gayle Schurz (secretary), Jon Day Ozmun (treasurer); other members were Janel States, Brian Sanders, and Fred Vrba. Shannon Auckly joined soon thereafter.

August 2010

*Resignations: Gayle Schurz.

*Board presidency: Janel States became president, replacing Melissa.

*Later in this fiscal year Karen Whitten joined the board and soon became the secretary.

Summer of 2012 A large turnover in ONA board over this summer:

*Resignations by July 31: Marilyn Wheeler, Shannon Auckly and Brian Sanders. Marilyn Wheeler's departure left the VP position vacant.

*Additions: Glen Bessonette, Lowell Taylor, Carrie Odem, and Linn Montgomery in August; Jody Seibert in January 2013

*The board became Janel States (pres.), [no VP], Jon Ozmun (treas.), Karen Whitten (sec'y), Melissa Cripps, Fred Vrba, Glen Bessonette, Lowell Taylor, Carrie Odem, Linn Montgomery and (in January) also Jody Seibert.

May to November of 2014 Another major turnover in board personnel and officers. The period had four stages:

A. May, 2014. During this time:

*Linn Montgomery became the VP.

*Matt Beaty joined the board.

*Glen Bessonette left the board.

B. July 31, 2014 (board election day):

*Janel (pres.) and Jon (treas.) left the board (they had announced six months earlier that they would do so). (Janel had been president for the past four years; Jon had been treasurer for about six years, i.e., since about the time the orchestra regrouped from its CCCQ days!)

*Linn Montgomery was elected president (so his stint as VP lasted only about three months).

*Melissa Cripps, a pillar of ONA's first six years (Including serving as ONA's first president) resigned from the board (but not from the orchestra).

*Matt Beaty was officially elected secretary, with Karen Whitten stepping down from that job.

*New member Steve Asleson was elected treasurer.

*Bonnie Dumdei became ONA's newest board member.

C. October 2014: Jennifer Asleson joined the board and, *moments (!)* later, was promptly voted in as vice president.

D. November 2014: Steve Young and Dan Eadens joined the board.

Late November 2014 After the previous several months of activity, the ONA board had become: Linn Montgomery (pres.), Jennifer Asleson (VP), Steve Asleson (treas.), Matt Beaty (sec'y), Karen Whitten, Carrie Odem, Jody Seibert, Bonnie Dumdei, Steve Young, and Dan Eadens.

September 2015 Karen, Carrie, and Jody had left, and the board was Linn, Jennifer, Steve A., Matt, Bonnie, Steve Y., Dan, and new member Jim Cornelius.

February 2016 Pat Rowold joined the board.

March 2016 Shari Miller and Carol Peat joined; Jim Cornelius resigned.

August 2016 A third major turnover. Elected as officers were Shari Miller (pres.), Jennifer Asleson (VP), Emy Tice (treas. and new board member as well), and Matt Beaty (sec'y). Other board members were Steve Asleson ("Assistant to the Treasurer"), Linn Montgomery, Pat Rowold, Carol Peat, Bonnie Dumdei, Dan Eadens and Steve Young.

June 2017 New member Bennett Kool came on the board and volunteered to be secretary starting in August.

*Jeff Good was approved as ONA's new assistant conductor.

August 2017 Yikes—the fourth major turnover!

*Seven people left during the past year—Linn, Matt, Jennifer, Bonnie, Dan, Steve A., and Carol.

*Pat Rowold became new president of the ONA board.

*Other board members were Mary Anne Schrade (VP), Bennett Kool (sec'y), Emy Tice (treas.), Shari Miller, Steve Young, and new member Kat Benson.

August 2017-July 2018 (FY 18)

*New members who joined the board in FY 18 were Jeanne Steiner (November 2017); Jill Morris (Feb. 2018); Marc Murison and Elizabeth Harding (May 2018).

*Steve Young and treasurer Emy Tice left the board.

October 2017 Janel States, still doing much volunteer work for ONA, accepted a newly created paid role as ONA's administrative coordinator.

August 2018 Elizabeth Harding was elected secretary of ONA board.
*Board now became Pat R. (pres.), Mary Anne S. (VP), new member Anne Dickman (treas.), Elizabeth Harding (sec'y), Jill Morris, Marc Murrison and Jeanne Steiner.

August 2018-July 2019 (FY 19) Members who left the board in FY 19 and approximate date of leaving were Jeanne Steiner (Dec. 2018); Kat Benson (April 2019); and Bennett Kool (June 2019).

August 2019 Elizabeth Harding was elected president of ONA board.
*Other members: Mary Anne Schrade (VP), Marc Murison (sec'y), Anne Dickman (treas.), Jill Morris, Pat Rowold.

January 2020 Garnett Williams joined ONA board.

August 2020 Elizabeth Harding was reelected board president.
*Carol Peat and Terry Bone were accepted as new voting board members. Terry withdrew a couple of weeks after being accepted.

November 2020 David Huffman joined as an ONA voting board member and Flagstaff Community Band Liaison.

BOARD PRESIDENTS' TENURES

Melissa Cripps	Nov. 2007 - July 2010
Janel States	Aug. 2010 - July 2014
Linn Montgomery	Aug. 2014 - July 2016
Shari Miller	Aug. 2016 - July 2017
Pat Rowold	Aug. 2017 - July 2019
Elizabeth Harding	Aug. 2019 - present

BOARD MEMBERS' OCCUPATIONS

Following Ralph Cuda's example, here's a look at the wide range of occupations of ONA's board members over the years. (Occupation listed is at time of ONA board service; listing is alphabetical by last name.)

Jennifer Asleson (Sterilization Quality Engr., W.L. Gore)
Steve Asleson (Retired Marketing Director)
Shannon Auckly (Flight Nurse, Guardian Air Transport)
Matt Beaty (Framing Manager, Hidden Light)
Kat Benson (Realtor, Front Door Realty)
Glen Bessonette (Lowell Observatory, Educational Development)
Jim Cornelius (Substitute Bus Driver, FUSD)
Melissa Cripps (Insurance Agent, State Farm)
Anne Dickman (Certified Public Accountant, Dickman & Co.)
Bonnie Dumdei (Owner, Flagstaff School of Music)
Dan Eadens (Assoc. Prof., Dept. Educational Leadership, NAU)
Elizabeth Harding (Medical Doctor, Flagstaff Medical Center)
David Huffman (Ret.?)
Janel States (Freelance Editor/Writer)
Bennett Kool (Engineer, W.L. Gore)
Shari Miller (Institutional Compliance Lawyer, NAU)
Linn Montgomery (Professor, Dept. Biology, NAU)
Jill Morris (Residential Designer)
Marc Murison (Astronomer, US Naval Observatory)
Carrie Odem (Owner, Olio Primo Fine Balsamics & Olive Oils)
Jon Day Ozmun (Prof. Emer., College of Business, NAU)
Carol Peat (Retired Pharmacist, Clinical Consultant)
Pat Rowold (Retired Staff Nurse, Flagstaff Medical Center)
Brian Sanders (Network Operations Mgr., Ariz. Public Radio)
Mary Anne Schrade (Program Assistant, Nat. Park Service)
Gayle Schurz (Director of Form Magic, Inc.)
Jody Seibert (Owner of Fix Your Accounting)
Jeanne Steiner (Realtor, Realty ONE Group Mtn. Desert)
Lowell Taylor
Emy Tice (Financial Planning Advisor)
Fred Vrba (Astronomer, US Naval Observatory)
Marilyn Wheeler (4th Grade Teacher, FUSD)
Karen Whitten (Community Volunteer)
Garnett Williams (Retired Research Geologist, USGS)
Steve Young (Broadcast Engr. Supervisor, NAU)

That's a total of 35 people, over the years!

13. EMPLOYEES SINCE 2008

DAVID CRIPPS

As Instrumentalist

David was obviously a musician from early childhood, singing soprano in his church choir in Gloucester, England. Soon he became, in his own words, “somewhat of a virtuoso on the recorder.” It wasn’t until high school that he discovered the French horn. He says that in his formative teenage years, “I was a musical sponge....Each weekend would see me spending my paper route earnings on LP records...I spent most of the following weeks listening and reading the scores.”



That led to many steps upward, notably by principle French horn in the National Youth Orchestra of Great Britain. There, for example, he soloed nationally, playing Mozart’s Fourth Horn Concerto in a gala concert under the eminent British conductor Sir Malcolm Sargent and in front of Queen Elizabeth and the Queen Mother. Next was a scholarship with the Royal Academy of Music in London. From 1974 to 1983 he was the principal horn player for the London Symphony Orchestra under Andre Previn, Claudio Abbado, John Williams and others. Today he is best known for his horn solo from the movie “Star Wars.”

As Conductor

His interests eventually turned to conducting. From 1996 through 2002 he was conductor of the Royal Oman Symphony Orchestra. From 2001-2003 he was Guest Conductor for the Royal Philharmonic Orchestra (London), Philharmonia Orchestra (London), and the Windsor Symphony Orchestra (Ontario, Canada).

Emigrating to the US, he took the French horn teaching job at NAU and the principal horn position in the Flagstaff Symphony Orchestra. Soon, however, he left for a position as professor of horn at Florida State University. That job

turned out to be not to his liking, so he returned to Flagstaff. In Flagstaff in late 2007 Alan Petersen hired him to resurrect and vitalize the dormant Coconino College Community Orchestra as their new conductor.

David did not select easy (“high school”) pieces; this helped the group improve. He knew how pieces were supposed to sound. He was not averse to chewing out players who weren’t practicing.

Supplementary Contributions as ONA’s Conductor

In addition to conducting ONA, David soon became extensively involved in performing other activities to help the orchestra. Examples:

- *Contacting high school music teachers around Flagstaff and visiting their classes to talk about orchestra makeup, orchestral music, joining ONA, etc.
- *Writing press releases.
- *Participating in after-concert receptions in the foyer.
- *Helping to write concert program notes.
- *Contacting potential concert sponsors and co-participants.
- *Participating in ONA board committees, such as ONA’s Musicians Handbook committee.
- *Helping write the job description for ONA concertmaster applicants.
- *Taking phone calls from people interested in ONA.

David conducted the orchestra for eleven seasons, from its first full season (2008-2009) until the end of the FY 19 season. To everyone’s great surprise, he announced his resignation at the end of the May 4, 2019 concert.

LOWELL TAYLOR

In late 2012 the orchestra briefly had a tuba player named Lowell Taylor who soon became a member of the board and the ONA assistant conductor. Around December 2012 he had to resign from the board and from his position as assistant conductor, much to the regret of the board. During his very short time with ONA he had purchased and donated to the orchestra two percussion instruments, a tambourine and a triangle.

DESMOND SIU

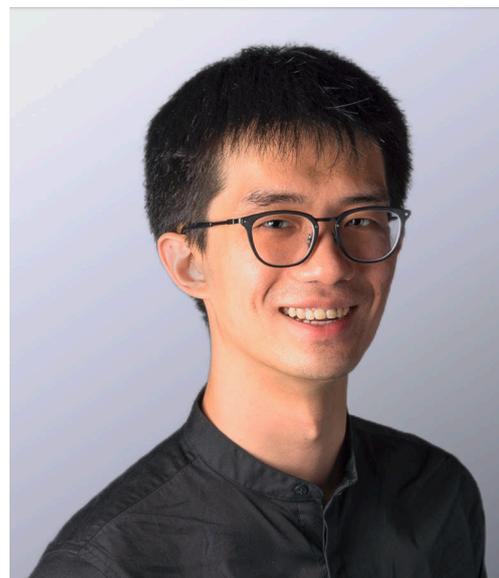


Early background

Desmond was born in Hong Kong but moved to Arizona with his family while in grade school. He finished high school in Gilbert, Ariz., then moved to upstate New York (Skidmore College), where he completed his undergraduate studies in violin under Michael Emery. From there it was back to Arizona (Flagstaff), getting his master's degree in orchestral conducting at NAU.

As Violinist

Desmond currently plays with the Flagstaff Symphony Orchestra, Arizona Philharmonic (Prescott), and Verde Valley Sinfonietta (Sedona). He has performed in various halls around the world, including New York City (Lincoln Center) and Prague (Smetana Hall). During his violin studies he has learned, worked, played and performed with many Grammy-winning string quartets such as the Ying Quartet and the American String Quartet. When studying in Vienna for half a year (2013) his teacher was Eugeniy Chevkenov.



Conducting

Desmond's route to conducting began with an injury to his left arm which forced him to stop playing his violin for a while during college. He started looking into other possibilities for a career in music. At Skidmore he studied conducting under Anthony Holland and continued his conducting studies at NAU under Daniel O'Bryant.

At Skidmore, Desmond became Music Director and founder of the Skidmore Chamber Orchestra. Flagstaff conducting positions have included Assistant Director of the NAU Orchestras, guest Music Director with the NAU Lyric Opera, acting Music Director of the NAU Chamber Orchestra, Assistant Conductor with Orchestra Northern Arizona, acting Music Director and Music Coordinator for Arizona Pro Arte (Arizona's East Valley), and presently Artistic Director and Principal Conductor of the Orchestra Northern Arizona.

He competed in the 2018 edition of the Bucharest Music Institute Conducting Competition which showcased talents from competitors all over the globe. In the summer of 2019, he attended the Pierre Monteux School and Music Festival as a violinist and conductor.

Desmond was chosen to be ONA's interim conductor in August of 2019 and its new Artistic Director/Principal Conductor starting in January 2020. His first concert as ONA's principal conductor was on February 29, 2020 for the concert "Leaping Through Time."

As Artistic Director

*Advocates contemporary music.

*Has given many performances (both as a violinist and conductor) of new works by student- and established living composers.

*Likes showcasing historically underrepresented groups in classical music.

*Hopes to increase the diversity in repertoire and soloists at ONA concerts by involving more female composers as well as musicians of Hong Kong/Canadian, Mexican, Navajo/Arizonan, Korean and Chinese descent.

Supplementary Contributions

*Musical Mondays (during the pandemic), a mini-series of twice-a-month lectures, featuring and exploring various works that ONA plans on performing later.

*YONA—helped start the Young Orchestra Northern Arizona in 2016.

*The Cindy Lan Project. Desmond selected Chinese-American violist Cindy Lan and Navajo composer Michael Begay to showcase their talents to

audiences in concerts and community engagements in the Flagstaff area. (This project was put on hold due to the pandemic.)

*ONA website—various odd jobs, now serving as “Co-Website Manager.”

*ONA fundraising committee participant, including grant applications.

*Social media—active contributor for showcasing ONA.

*Prepared several personal musical incentives for the very successful 2021 AZ Gives campaign.

JEFF GOOD

Jeff Good, a native of Arizona, was approved as ONA’s new assistant conductor in June of 2017. He holds a bachelor’s degree in Music Education from the University of Northern Colorado, where he participated in master classes with some of the foremost artists in the industry today.

Jeff has studied music and a variety of instruments for over twenty years. He has performed in ensembles across Arizona and northern Colorado on several instruments, including violin, clarinet, and percussion. Although his primary instrument is the guitar, he has taught all manner of instruments from saxophone to ukulele and has a strong background in music theory.

In contrast to his classical training, Jeff has been a part of rock and blues bands for over 15 years and performs regularly on both electric guitar and bass. He also has experience teaching composing, both classically and for modern bands.

When hired by ONA, Jeff was employed as the director of orchestras and choirs at Mount Elden Middle School and was also the choir director at Coconino High School. His debut performance with ONA was on October 21, 2017, 7 p.m., at Flagstaff High School’s Hurley Theater. (After two seasons as ONA’s assistant conductor, he relocated to Tucson.)

JOE KARAM

Along with the appointment of Desmond Siu as Artistic Director/Principal Conductor in January 2020, ONA also welcomed Joe Karam as the new Assistant Conductor. Joe has continued with his previous job as CHS band and orchestra conductor plus being ONA’s Assistant conductor and YONA conductor.

Joe received his bachelor's degree in secondary music education from Ottawa University in conjunction with Glendale Community College and Mesa Community College, Ariz. He now holds a master of music degree in instrumental conducting from NAU.

Prior to his employment at CHS Joe spent five years teaching instrumental music at Desert Edge High School in Goodyear, Ariz. He has also taught percussion in a number of areas, including private drumset lessons and introductory percussion at Arizona Leadership Summer Camps. He continues to teach students of all ages and has a strong passion for music education and for being an advocate for his students.

JANEL STATES

Janel first joined the orchestra in 1998. She has been an active, valuable administrative contributor for over two decades—board member since the board's inception in 2009, ONA board president from 2010 to 2014, our chief grant writer for many years, and much more. In her spare time, she runs her own business—Swift Pencil Writing, Editing and Design.

In October of 2017 the board recognized her importance by creating a new, special position for her: administrative coordinator. Here is an example of some of the things she has done in a typical month:

Administration

- *Updated orchestra rosters and newsletter lists
- *Updated website when necessary
- *Created new Paypal button for Giving Tuesday
- *Sent newsletter to events list for Giving Tuesday
- *Coordinated with Nackard for banners at three community non-profit banner sites. Put the banners up with Mary Anne Schrade.
- *Wrote concert brochure notes.

Marketing

- *Designed and printed concert flier for concerts.
- *Designed concert brochure and cover for concerts.
- *Coordinated with International Minute Press for program printing.
- *Designed season information card.
- *Marketed concerts via press release (AZ Daily Sun, KNAU, Williams News); community calendar announcements (Flagstaff Chamber of Commerce, AZ Daily Sun, MyRadioPlace, KAFF, KNAU, Flagstaff365); PSAs (MyRadioPlace, KAFF, KNAU, SunSounds); Facebook; Instagram, and events lists.

*Designed fundraising information and envelope for concert brochure inserts.

KIRAH BARTELL

Concertmaster

Kirah started playing the violin at the age of ten with Northern Arizona University's Suzuki Program. Her teacher was Dr. Louise Scott.

Kirah's parents listened to classical music a lot, so she grew up with it. She remembers driving to Suzuki lessons listening to Vivaldi's Four Seasons and watching the trees and the mountain outside the car window. She says "I always thought how beautiful that was and how much I wanted to sound like what I was hearing."

She says further "I am part of Orchestra Northern Arizona because I love playing music and giving back to the community. Playing with David Cripps has been an extra blessing for me. Before I met him, the London Symphony was my favorite orchestra and Star Wars was one of my favorite movies."

14. QUIETLY BEHIND THE SCENES

Many things come together to make it possible for ONA to serve Northern Arizona with classical music. Many thanks and much appreciation to the following people and organizations for all their help and support.

CONCERT BROCHURE PRODUCTION

- *Cover Art – Jerome Vogel, Laura Fellows, Lorelei Standish, Rachel Davis.
- *Marketing and Program Design – Egle Rucci; Katy Geary; Our Pad Ink; Janel States (Swift Pencil—Writing, Editing, and Design); Tyler Hood.
- *Photography – Margaret Whittaker Photography, Matt Beaty, MacKenzie Chase, Suzanne Aldrich.
- *Printing – Alphagraphics, International Minute Press, The Print Raven, Coconino Federal Credit Union.
- *Program Notes and Member Spotlight -- David Cripps, Desmond Siu, Glen Bessonette, Janel States.
- *Others: Sue and Nard Curry, Cathy Johnson, Gerard Wolfe, Jimmy Gilmore.

MUSIC AND INSTRUMENT DONATIONS

Bennet Kool, Cedar Music, Elizabeth Harding, Fred and Sheryl Vrba, Marc Murison, Mike Harding. Restore Arts of Phoenix, Shari Miller.

STAGE MANAGEMENT

This is the work of setting up and taking down the 30-50 orchestra chairs and stands, the conductor's podium, and any special needs:

Davis Collister
 Flagstaff Community Band
 John Wilber
 Members of Orchestra Northern Arizona
 Steve Young

LOBBY TABLES

The important lobby work done at concerts includes setting up and taking down tables and chairs, greeting attendees, handing out concert brochures, setting up displays, serving snacks such as baked goods during intermission, receiving donations, managing the ONA table, and probably more. Some of these invaluable contributors have been:

Avery James
 Blythe Kropf
 Dave and Anne Dickman
 Donna Cuda
 Emy Tice
 Jody Seibert
 Lolita Medina
 Madeline Mayorga
 Nancy Shaw
 Nina Adkins
 Rhita Cook
 Theta Kappa Honor Society of CCC

WORKSHOP SPACE

Pine Forest Charter School

AND SO MANY OTHERS

- *Rehearsal Facilities – Coconino High School, Flagstaff High School, Sinagua Middle School, Bill Cummings.
- *Performance Facilities – Christ’s Church of Flagstaff, Coconino Center for the Arts, Coconino Community College, Coconino High School, Flagstaff High School, Sinagua Middle School.
- *Sound System – Arizona Music Pro, Bob Lunday.
- *Others - Jean Matthew, Flagstaff Dark Skies Coalition, Annie Bouffiou, Susan Swanson, Angie Bray-Winner (videographer), Suzanne Aldrich (concert photographer).

15. ADDENDA

ADDENDUM 1 – EVOLUTION OF THE ORCHESTRA’S NAME

Shaw, seasons 1-3: Coconino County Community College Orchestra
 Shaw, seasons 4-8: Coconino Community College Orchestra
 Cuda, season 9: Coconino Community College Symphony
 Mills, season 10: Community Orchestra
 Mills, season 11: Coconino Community Orchestra
 Shaw and McCamley, seasons 12-14: Coconino Community College Orchestra
 Cripps and Siu, seasons 15-present: Orchestra Northern Arizona (ONA)

ADDENDUM 2 – CONCERT BROCHURE ADVERTISERS

Conductor’s Circle (full-page ad)

Bleeker’s Boxes
 Christ’s Church of Flagstaff
 Comprehensive Interventional Care
 Findlay Automotive Group
 Flagstaff Blues and Brews
 Flagstaff Symphony Orchestra
 Flagstaff Youth Chorale
 Four Peaks Wealth & Accounting
 Geary Graphic Design
 JC Cabrera Horsemanship
 Latham’s Collision Center

Melissa Cripps State Farm Insurance
Northern Arizona Restoration
Paula Mack Realtor
Peak Family Dental Care
Starlight Pines B&B
Theatrikos
The Framing Department
The Print Raven
Urban Autoglass

Distinguished Donors (half-page ad)

Actual Assistant
All Ways Health
APS (Arizona Power Supply)
Arizona Music Pro
Chase Bank
Flagstaff Community Band
Front Door Realty
Gold Wolff Jewelers
How Am I Driving
Lowell Observatory
MartAnne's Breakfast Palace
Olio Primo
Olives Wild
TCI Wealth Advisors
T.C.R. Rooter
Terry Marxen Chevrolet Cadillac
Vino con Brio

Valued Friends (less than half-page ad)

Alchemie Academy
Ali Redwine, NMD
Arizona State Credit Union
Arrive Dirt Floor Cleaning
Aspen Sports
Bokeh of Roses Photography
Cedar Music
Chance & Sons
Cindy and John Jenkins
Comb Ridge Custom Builders
Custom Sight and Sound
Dahl and DiLuca
Dickman & Company

Dino's Landscaping
Dog Haus Burgers
Donna and Ronald Pagenkopf
Edward Jones Investing
Elevation Realty Group
Fennemore Craig
Flagstaff Pediatric Dentistry
Flagstaff Professional Network
Flagstaff School of Music
Foxy Koshka Music
Fred and Sheryl Vrba
Free as a Bird Bakery
Gingrich & Daughters Painting
Gypsy Chicks Dance
Handyman Services
Happier Facts
Heath's Paint Center
High Aspen Strings
Jack Martin, Luthier
James P. Marzolf, DDS
Jeanette Crawford
Jim and Marilyn Wheeler
John Graves Propane
Karla's Paralegal Services
Katherine Darrow
Mayorga's Welding
Mick's Tree Service
National Bank of Arizona
New Roots Personal Training Studio
North Country Health Care
Odegaard's Sewing Center
One AZ Credit Union
Peak Engineering
Pelo Hair Studio
Pink Adventure Group
Pistol Parlor
Prime Lending
Reliable Web Designs
Rich Petke NMD
Shannon Auckly
Sharon's Woodwind Services
Sounds Good
Spay Neuter Clinic

Swift Pencil
The Dog Ate My Books
The Gallery in Williams
The Landscape Connection
Tom Alexander Photography
Unique Salon
Vault Photos
Verde Valley Sinfonietta
Virginia Trudeau
White Dove Coffee
WT Wealth Management
Your Plumber

ADDENDUM 3—ACKNOWLEDGMENTS

Thanks to Elizabeth Harding, Desmond Siu, Jill Morris and Kerstin Williams for helpful comments on early drafts of this history. In compiling it, I also received a lot of invaluable information from the folks listed below (alphabetically by first name). My warmest thanks and appreciation to all of them. Sincere apologies to anyone I have forgotten to mention here.

Alan Petersen
Anne Dickman
Arizona Daily Sun (AZ Daily)
Carrie Odem
Clarence Shaw
Desmond Siu
Elizabeth Harding
Fred Vrba
Ginny Matthew
Harvey Mickelson
Ian Hall
Ingrid Lee
Jane Hall
Janel States
Jill Morris
Jon Ozmun
Karen Whitten
Kirah Bartell
Laura Scholten
Linn Montgomery
Luke Owens

Marilyn Wheeler
 Marsha Rullman
 Melissa Cripps
 Pamela Fox
 Pat Rowold
 Ralph Cuda
 Sean Paul Mills
 Shannon Auckly
 Tammy Rauschenbach

Of those 30 names, nine made exceptional contributions to this history project and deserve special acknowledgment. In no particular order, they are:

Melissa Cripps
Alan Petersen
Jane Hall
Ingrid Lee
Marsha Rullman
Ralph Cuda
Clarence Shaw
Sean Paul Mills
Fred Vrba

16. FINAL COMMENTS: PLAYERS REMINISCE

About Jan Stevens

Jane Hall: “Laura LaBurt sat beside me as first flute, and next to her sat Jan Stevens, second flute. Jan lived in my neighborhood and worked as a reporter for the Daily Sun when she was not being a wife and a mother to her two boys. Jan was a lovely person, outwardly and inwardly, as well as an accomplished flute player. Although her health had been a problem for years (cancer), she never spoke about it much until one night, in our carpool to the rehearsal, she told us she felt as if she were going to die. Despite the medical community's enormous efforts to save her, that prediction came true later in the week. The group was subdued the following Monday when the next rehearsal was about to begin, as Laura quietly arrived with a beautiful long-stemmed rose which she placed on the empty chair beside her.”

Concert brochure: “Jan Stevens, charter member of the Coconino Community Orchestra flute section, was a cheerful “sparkplug” player who

always gave humor and energy to rehearsals and exemplified the enrichment quotient that the orchestra brought to people's lives."

About Clarence Shaw

Janel States: "Clarence Shaw is somewhat of an icon in the northern Arizona orchestra world. He was my junior-high string teacher and one of the conductors of the Flagstaff Youth Orchestra. I joined the CCC orchestra for the first time after he called and asked me to join. I'm sure he did that with others in the orchestra as well. He definitely had a passion for the orchestra and a connection to his players."

Shannon Auckly: "He was very personable and funny. Also, he taught about the music."

Jane Hall: "Clarence Shaw, our first conductor, took an interest in each of us--our activities, our families. His personal approach seemed to encourage our friendships with each other."

Marilyn Wheeler: "He would have the orchestra people over to his house just for a party."

Harvey Mickelson, in AZ Daily, June 12, 2005 (condensed), just before Clarence's second retirement: "It has been my good fortune to have benefited twice in my life under Clarence Shaw's able baton and excellent tutelage — once as a beginning French horn player at Flagstaff High School in 1959 and again over the past several years with Coconino Community College. He brought a new dimension to each orchestra he conducted. The communities of Flagstaff and Sedona will miss Clarence Shaw's musical direction but most of all, individuals like myself thank him for his many years of service and the priceless musical gift he has selflessly bestowed upon so many of us."

Other orchestra personnel comments

Jill Morris: "Our group had lots of interesting musicians, including professional music teachers, musicians who had studied with Clarence Shaw, and high school students."

Ralph Cuda: "I do remember the orchestra being a lot of fun and a great group of people to work with!"

About rehearsals

Anon.: “Rehearsals in those days were at Sinagua High School because CCC did not have a music room or percussion instruments. Rehearsals were once a week.”

Carrie Odem: “Within string sections, players sat wherever they felt comfortable sitting.... There was much vying for the back chairs...”

Anon.: “In the wind sections during the late 1990’s there were 6-10 flutes, about 10 French horns, as many as six trumpets, and some strings (but not enough to keep it from sounding like a band).... Seating was chronological—new members sat at the back of the sections.”

Anon.: “The flute section never rotated parts; the best two played the first part, and all the rest played the second part at the same time.”

Carrie Odem: “The rehearsals were such a good time. I made wonderful friends with many great people.”

Concerts

Most concerts were in the SHS auditorium; when the auditorium was not available, performances were in an assembly area at CCC.

In addition to playing concerts, we also played for CCC graduations.

Personal Thoughts

Jane Hall: “My most memorable musical moment occurred recently during the year in which several candidates applied to be the next conductor. Each week Tim McKay, the interim conductor for the Christmas concert, rehearsed the string piece at the end of the session when the other players (including me) had left. Not until the concert, under Tim's expert direction, did I hear the beautiful performance of Morten Lauridsen's O Magnum Mysterium, a choral piece arranged for string orchestra. It caught me by surprise and touched my heart.”

Karen Whitten: “ONA saved my life for two reasons. One, it kept me playing the violin when I was self teaching. And two, I was soon going through a rough breakup and again ONA gave me a focus and opportunity to keep a steady grip on my daily livelihood.”

Janel States : “My long-term involvement with the orchestra has been incredibly meaningful. It really has been an honor to be involved with such a

great group of musicians as well as with such fantastic people on the board.”

Linn Montgomery: “One memorable moment occurred while sitting through a long series of rests in the first concert I ever played with ONA. I wondered when the previous concert I played must have been. As a high school senior I played in the San Diego Youth Symphony and a La Jolla-based community orchestra not unlike ONA, then set the horn aside when I went off to college. The time between concerts: 45 years! Horrifying!”

Carrie Odem: “Fond memories are babies born and other good announcements; sharing a stand with my son for a couple of seasons; listening to David Cripps tell a story.”

Janel States: “I credit Clarence Shaw, along with Jon Eder and Bill Cummings, with the fact that I still play today.”

Kirah Bartell: “Music has been a wonderful gift to me. It has brought many adventures and good friends and has provided much needed therapy during some of the more difficult times in my life. I am so very grateful to the Flagstaff community for their support of the arts. I hope as a musician that I have brought some of the wonderful adventure of music to our audience.”

Linn Montgomery: “Regarding the value of ONA to me: although I have had a rich professional career and personal life, it lacked one thing I dearly loved—playing orchestral music. I foolishly put off doing something about that for roughly 30 years at NAU. Eventually Nancy Sullivan, NAU’s horn prof, linked me to one of her students for initial lessons, then later welcomed me into her studio. When I recovered some basic skills, she recommended talking to David Cripps who invited me to join ONA. This orchestra has since brought incredible joy and music and friendships into my life—value beyond measure.”

Dedicated to the liaison folks and the players and conductors, past, present, and future, of the CCC Orchestra and of Orchestra Northern Arizona.

Happy playing!
Gar Williams