

ANNUAL REPORT FOR FY 2018

MISSION

The Little Orchestra Society/Orpheon, Inc. (LOS) creates and presents live music in ways that inspire and educate children, families, and adults while creating a new model for a 21st century orchestra that emphasizes connection with the community. Based on the belief that it is an orchestra for all New Yorkers, LOS builds strong connections throughout New York City where residents may not have access to this type of music programming. LOS is especially well known for its family programs, which help children from all socioeconomic backgrounds achieve their fullest potential through the arts, whether in the concert hall, classroom, or community. In addition, LOS is deeply committed to advancing music education and community engagement through programs that benefit New York City's young people, their families, and seniors.

PROGRAM ACCOMPLISHMENTS

The 2017-18 season was another highly-successful programmatic year for LOS. After several years of operating deficits even as we produced acclaimed productions, we continued to thoughtfully re-examine our priorities and maintained a smaller scope of work resulting in a modest operating surplus of \$3,400. As the season came to a close, we continued our turnaround marked by strong positive response to our reinvigorated programs –in the concert hall, in classrooms, and in community settings across New York City.

In 2017-18, the Orchestra mounted the third season of *LOS KIDS*, our concert series for children ages 3-10. Each concert focused on one composer. In this season, *LOS KIDS* featured four programs at The Kaye Playhouse at Hunter College, bringing Saint-Saëns, J.S. Bach, Prokofiev and Copland into the concert hall as composer/characters to introduce young children to some of the extraordinary music that made each of these composers famous. The Saint-Saëns program featured excerpts from works including *Carnival of the Animals*, with an extraordinary puppet presentation created for LOS by Puppet Kitchen Productions using video, table top



Saint-Saëns! A Halloween "Carnival of the Animals"
LOS KIDS concert at The Kaye Playhouse – October 2017
Photo: Rachael Shane

performance, and rear screen projection; *Rondo Capriccioso*, and *Danse Macabre*. The Bach program featured excerpts from the Brandenburg Concertos with young soloists performing with the professional musicians of our orchestra, a video produced in partnership with the organist and great organ at St. John the Divine that introduced our audiences to the working and sound of the organ as the organist played

Bach's Toccata & Fugue in d minor, as well as excerpts from the Coffee Cantata. The Prokofiev program included works such as Cinderella, the Lt. Kije Suite and a slightly abridged version of *Peter and the Wolf* inviting a member of the audience onstage to participate in the storytelling. The Copland program explored music from *Rodeo*, Fanfare for The Common Man and *Appalachian Spring* among others. Four additional public service performances were added to expand the number of children from our music education and community programs who could attend *LOS KIDS* concerts.

Music Director James Judd conducted the Bach, Prokofiev and Copland programs; and David Alan Miller, Music Director of the Albany Symphony, conducted the Saint-Saens program. Each program featured actors; video segments; performances by accomplished young soloists along with our professional orchestra; and an original script by longtime children's television writer Craig Shemin – all designed to enhance audience engagement with the great orchestral music that is at the core of all *LOS* performances. Pre-concert educational activities took place in the lobby, and pre- and post-concert Discovery Guides were provided to enhance and deepen the concert experience. *LOS* did not increase ticket prices for the entire season in order to make the best in orchestral music accessible to children and families from throughout the metropolitan area and beyond.

In support of our mission, we continued to make in-depth, interactive music education possible for children in Grades Pre-K-5 in New York City public schools through *Musical Connections: The School Partnership Program*®; while our *Live in Concert!* program brought children from social service agencies, publicly-funded daycare centers, and public schools into the concert hall along while reaching out to Senior Centers to encourage Grandparents as Caregivers to come to our concerts together.



Families enjoy "A Musical World Tour" at the Brooklyn Children's Museum

Also in 2017-18, we offered a fourth year of after-school programming at schools in the Central Bronx, Clinton Hill in Brooklyn, and Astoria, Queens, with support from the New York City Council's Cultural After-School Adventures (CASA) grant program; and we continued to broaden our reach by participating in community engagement events in New York City parks and local community settings and offering programs at public libraries, senior centers, public housing facilities, and other community spaces. We also added a new program for seniors funded through the City Council's SU-CASA initiative at Dellamonica Senior Center in Astoria, Queens.

2017-18 was our second year of programming at the Brooklyn Children's Museum with approximately 72 workshops given during the summer, fall and winter during the Museum's free hours. All focused on *A Musical World Tour* bringing music composition, culture and community together. Many families participated on a weekly basis.

We secured a contracted service to remount the *LOS* –commissioned production of Stravinsky's *Firebird* to open Pablo Center at the Confluence, a new performing arts center in Eau Claire, Wisconsin for September 22, 2018.



LOS brought 1,000 program activities to New Yorkers from throughout the 5 boroughs connecting our work with 25,000 people of all ages.

We had only one change on our Board of Directors during this fiscal year. We had twelve members on our Board in FY 18 including Dr. Garrett Desman who was elected in June 2018. All Board Officers remained the same.

When the season ended on June 30th, we had successfully met one challenge grant totaling \$50,000; *LOS KIDS* ticket sales had exceeded original projections by \$12,000 in admissions and \$4,000 in fees; subscription sales for the upcoming season exceeded the prior year by 5% with two fewer performances scheduled as compared to the end of fiscal year 2017; and we closed the fiscal year with a modest operating surplus projected to be \$3,400. LOS had clearly turned a corner, and we were busy planning future seasons that will advance our mission even further with new productions and artistic collaborations and further expansion of our music education and community engagement programs. In addition, we moved our offices in June from 330 West 42nd Street to a smaller less expensive space at 630 9th Avenue.

PROGRAMMATIC SCOPE OF WORK

- Concert performances in NYC: 16 (*LOS KIDS*) – One was performed as a public service event where a student audience attended free of charge.
- Public service performances in NYC :4
- Open dress rehearsals: 4 (*LOS KIDS*) – *Live In Concert!*
- Benefits: 1 (Florence Gould Hall)
- In-school music education programs: 5 schools (PS 1X, South Bronx; PS 24X, Riverdale; PS 122Q, Astoria; PS 56K in Clinton Hill, Brooklyn and PS 125M, Harlem), 63 classrooms, 1,500 students, 72 teachers and 1,600 parents
- After-school music education programs (CASA): 3 - PS 96X in the Bronx, PS 56K in Brooklyn, and PS 122Q in Queens
- Community events: 6 (TheaterMania Street Festival as part of the Third Avenue Street Fair; Madison Square Park Kids Fest; Museum Mile Festival; Barnes & Noble public events, Brooklyn Children’s Museum Block Party plus programs for families in Steinway and Astoria branches of the Queens Libraries and for seniors at Douris Towers Community Center and Dellamonica Senior Center in Astoria, and NYCHA Astoria Houses
- Brooklyn Children’s Museum community workshops during free open hours: 72 – A Musical World Tour exploring music, culture and composition reflecting the diverse communities throughout New York and Brooklyn.
- Estimated total program participants: 25,000

FY18 BOARD ROSTER

Sharon Hite, President
William Craig III, Chair Emeritus
Greg Parsons, Treasurer
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THE LITTLE ORCHESTRA SOCIETY/ORPHEON, INC.

STATEMENTS OF FINANCIAL POSITION

JUNE 30, 2017 AND 2016

	<u>2017</u>	<u>2016</u>
Assets		
Cash and cash equivalents (Notes 2a and 4)	\$126,398	\$228,459
Unconditional promises to give - Unrestricted (Notes 2b and 5)	42,309	37,973
Restricted for future programs and periods	10,000	-
Prepaid expenses and other current assets	22,521	21,738
Prepaid production costs (Note 6)	21,537	28,591
Property and equipment, at cost (net of accumulated depreciation) (Notes 2c and 7)	2,557	5,099
Security deposit	<u>29,414</u>	<u>29,414</u>
Total Assets	<u>\$254,736</u>	<u>\$351,274</u>
Liabilities and Net Assets		
Liabilities		
Loan payable (Note 8)	\$ 34,000	\$ 45,000
Accounts payable and accrued expenses	110,199	104,066
Advance box office receipts	<u>153,572</u>	<u>161,002</u>
Total Liabilities	<u>297,771</u>	<u>310,068</u>
Commitments and Contingency (Note 9)		
Net Assets		
Unrestricted	(63,660)	6,831
Temporarily restricted (Note 3)	<u>20,625</u>	<u>34,375</u>
Total Net Assets (Deficit)	<u>(43,035)</u>	<u>41,206</u>
Total Liabilities and Net Assets	<u>\$254,736</u>	<u>\$351,274</u>